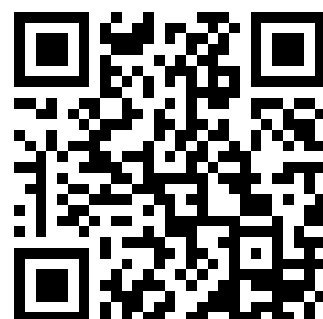


---

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google<sup>TM</sup> books

<https://books.google.com>

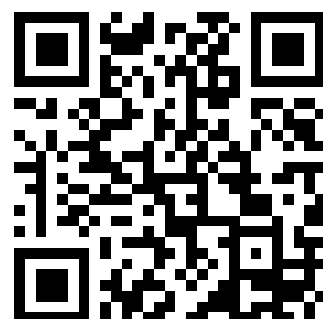


---

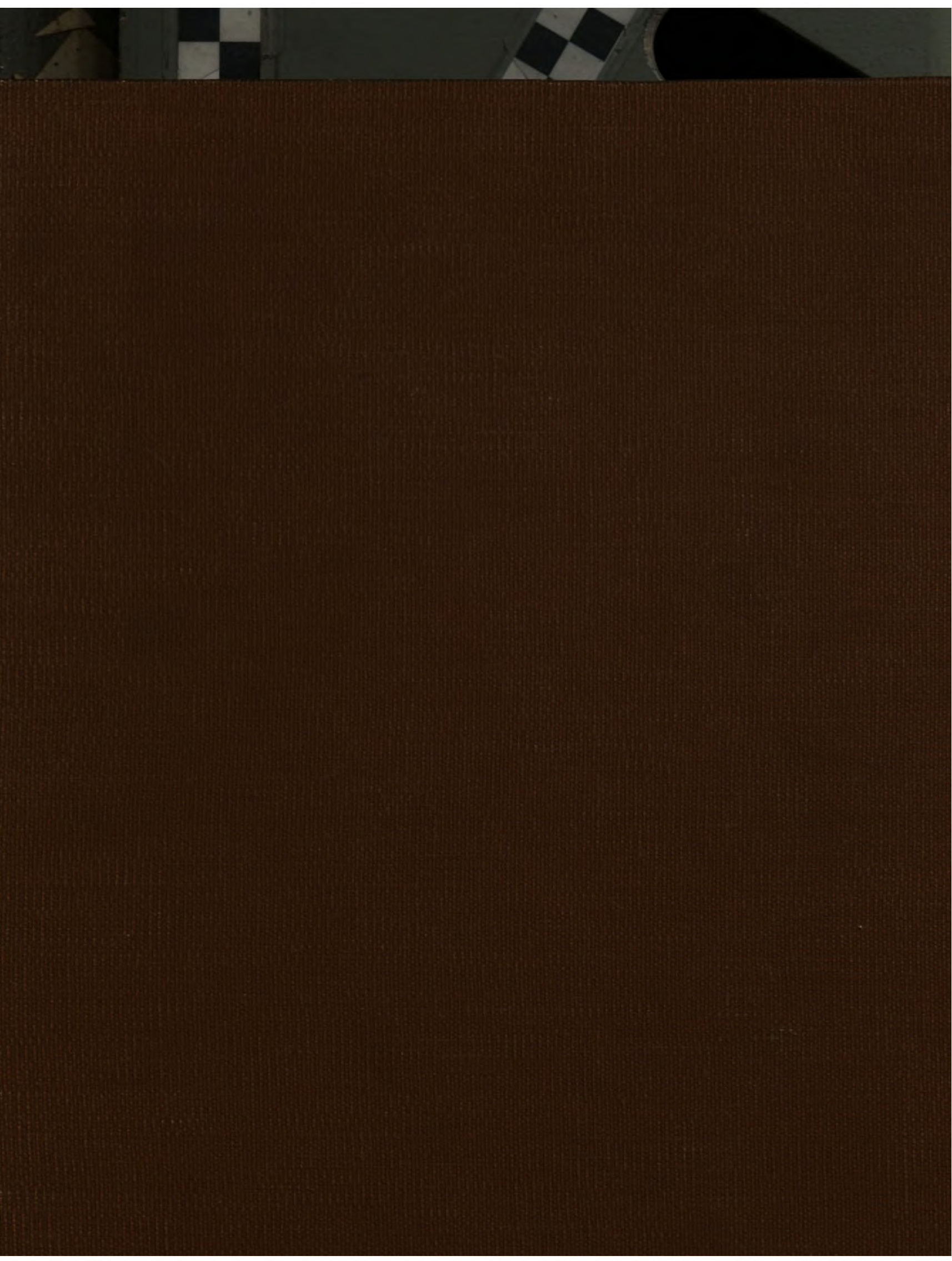
This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google<sup>TM</sup> books

<https://books.google.com>

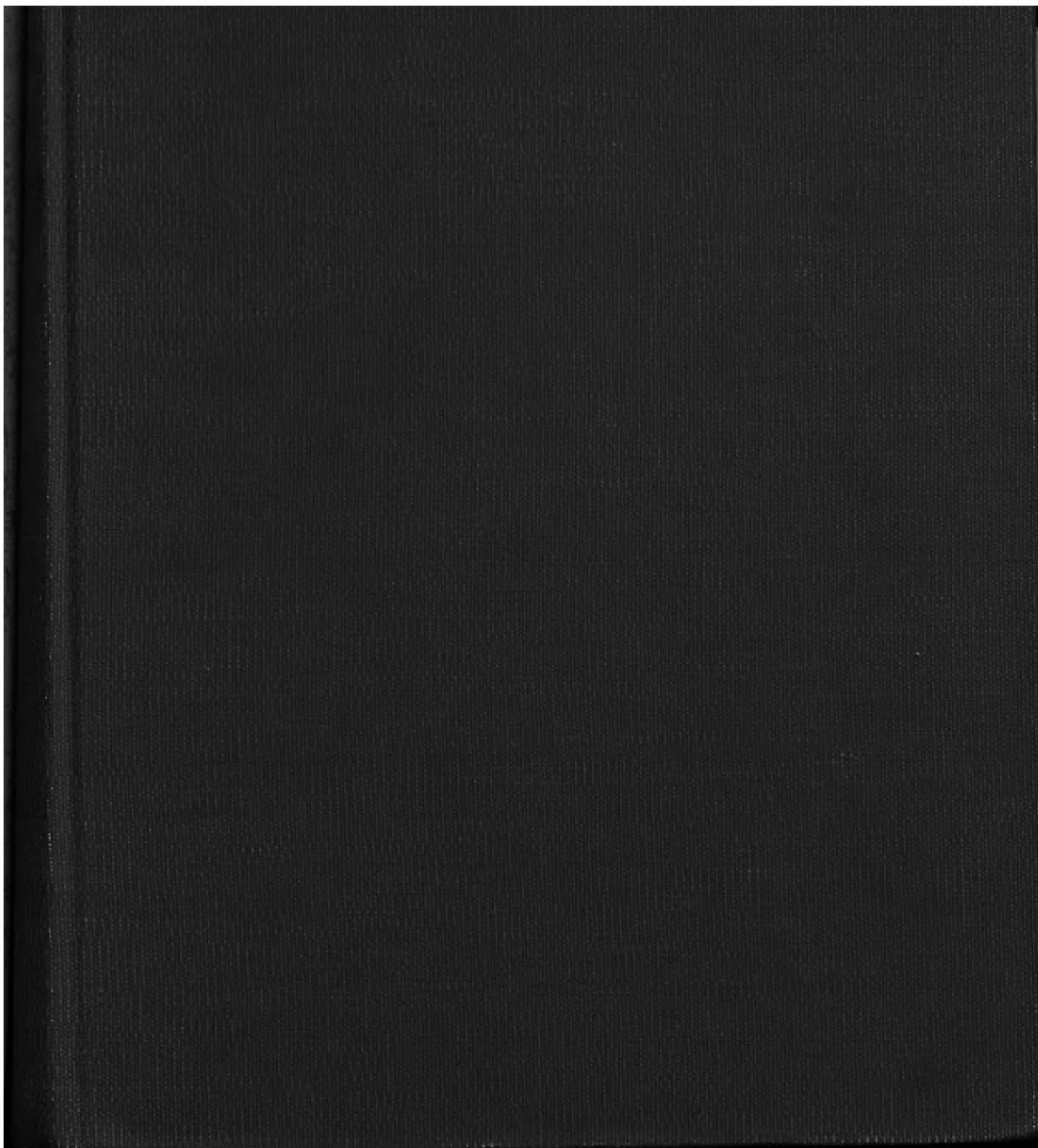
























SUPPLEMENT TO THE ACADEMY,  
July 29, 1882.

THE  
UNIVERSITY  
OF  
CHICAGO

# THE ACADEMY.

*A WEEKLY REVIEW OF LITERATURE, SCIENCE,  
AND ART.*

---

JANUARY — JUNE,  
1882.

---

VOLUME XXI.

PUBLISHING OFFICE: 27, CHANCERY LANE, LONDON, W.C.  
—  
1882.

Y7000 3HT  
TO 0000  
YRARELI 00A01HO

[SUPPLEMENT TO THE ACADEMY.  
July 29, 1892.

f AP2. A16  
v. 21

LONDON:  
PRINTED BY YATES ALEXANDER AND SHEPHEARD,  
LONSDALE BUILDINGS, CHANCERY LANE, W.C.

209970

# CONTENTS OF VOLUME XXI.

## LITERATURE.

### REVIEWS.

	PAGE
Abbott's (Dr.) <i>Onesimus</i> .....	186
Ainger's (Rev. A.) <i>Charles Lamb</i> .....	168
Alexis' (F.) <i>Emile Zola</i> .....	152
Anderson's (J.) <i>Scotland in Early Christian Times</i> .....	76, 113
Arana's <i>Basque Legends</i> .....	390
Arnold's (M.) <i>Irish Essays, and others</i> .....	242
Baber's (E. C.) <i>Travels and Researches in Western China</i> .....	280
Bain's (A.) <i>John Stuart Mill</i> .....	167
Barbous' (A.) <i>Victor Hugo and his Times</i> .....	170
Bent's (J. T.) <i>Life of Garibaldi</i> .....	22
Bird's (H. E.) <i>Chess Practice</i> .....	171
Bladé's (J. F.) <i>Poésies populaires de la Gascogne</i> .....	226
Blunt's (W. S.) <i>The Future of Islam</i> .....	407
Boase and Courtney's <i>Bibliotheca Cornubiensis</i> .....	58
Boulger's (D. C.) <i>History of China</i> .....	427
Brooks's (Rev. P.) <i>Candle of the Lord, and other Sermons</i> .....	58
Brown's (Dr. J.) <i>John Leech, and other Papers</i> .....	108
Browning's (O.) <i>Introduction to the History of Educational Theories</i> .....	2
Buchanan's (R.) <i>Ballads of Life, Love, and Humour</i> .....	279
Buckland's (F.) <i>Notes and Jottings from Animal Life</i> .....	389
Bullen's edition of <i>The Works of John Day</i> .....	21
Burrows' (M.) <i>Wyclif's Place in History</i> .....	313
Burton's (R. F.) <i>The Lustads</i> .....	93
Butcher's <i>Demonsthenes</i> .....	205
Butler's (S.) <i>Alps and Sanctuaries of Piedmont, &amp;c.</i> .....	30
Caine's (T. H.) <i>Sonnets of Three Centuries</i> .....	129
<i>Calendar of Home Office Papers, 1770-1773</i> .....	205
Conder and Kitchener's <i>Map of Western Palestine</i> .....	316
Cooke's (W.) <i>Wanderings, South and East</i> .....	297
Costa's (J.) <i>Poesía popular Española y Mitología y Literatura Celta-Hispana</i> .....	226
Cumming's (Miss) <i>Lady's Cruise in a French Man-of-War</i> .....	76
Cunningham's (W.) <i>Growth of English Industry and Commerce</i> .....	351
Davidson's (T.) <i>Rosmini's Philosophical System</i> .....	369
De Beaucourt's <i>Histoire de Charles VII</i> .....	245
De Gruchy's (W. L.) <i>L'ancienne Coutume de Normandie</i> .....	445
Dacey's (E.) <i>Victor Emmanuel</i> .....	315
Duncker's (Max) <i>History of Antiquity</i> .....	261
Edwards' (C.) <i>Essays and Dialogues of Giacomo Leopardi</i> .....	262
Elton's (C.) <i>Origins of English History</i> .....	1
<i>Encyclopædia Britannica ("Israel")</i> .....	131
Ewald's (A. C.) <i>Stories from the State Papers</i> .....	22
Fita and Fernandez-Guerra's <i>Visit to Compostella</i> .....	334
Fitzgerald's (P.) <i>Recreations of a Literary Man</i> .....	352
Fleischmann's (Gen.) <i>Memoirs of Count Miot de Melito</i> .....	133
Floyer's (E. A.) <i>Unexplored Baluchistan</i> .....	426
For's (Miss) <i>Memoirs of Old Friends</i> .....	55
Freeland's (W.) <i>Birth-Song, and other Poems</i> .....	444
Freeman's (E. A.) <i>William Rufus</i> .....	360
Fraser's (J. A.) <i>Thomas Carlyle</i> .....	269
Gardner and Spedding's <i>Studies in English History</i> .....	56
Gardner's (S. R.) <i>Fall of the Monarchy of Charles I.</i> .....	35
Gardner's (D.) <i>Quatre Bras, Liège, and Waterloo</i> .....	486
Giles's (W. H.) <i>Schwab's Search</i> .....	199

### REVIEWS—continued.

	PAGE
Giles's (H. A.) <i>Historic China, and other Sketches</i> .....	353
Green's (J. R.) <i>The Making of England</i> .....	111
Heath's (F. G.) <i>Autumnal Leaves</i> .....	77
Heckford's (Mrs.) <i>A Lady Trader in the Transvaal</i> .....	56
Hensel's (S.) <i>The Mendelssohn Family</i> .....	37
<i>Historical MSS., Eighth Report of the Royal Commission on</i> .....	203
Holmes, Oliver Wendell, <i>Poetical Works of</i> .....	4
Hovgaard's (Lieut.) <i>Nordenskiöld's Voyage Round Asia and Europe</i> .....	225
Ireland's (A.) <i>Ralph Waldo Emerson</i> .....	426
Jansen's (H.) <i>Märchen und Sagen des estnischen Volkes</i> .....	38
Jebb's (R. C.) <i>Bentley</i> .....	295
Jerrold's (B.) <i>Life of Napoleon III. The Belgium of the East</i> .....	97, 352
Keim's (Dr. T.) <i>History of Jesus of Nazareth</i> .....	262
Kettlewell's (Rev. S.) <i>Thomas à Kempis</i> .....	297
Lambros' <i>Collection de Romans grecs</i> .....	189
Larsdell's (H.) <i>Through Siberia</i> .....	94
Laurie's (Prof.) <i>John Amos Comenius</i> .....	57
Lecky's (W. E. H.) <i>History of England in the Eighteenth Century</i> .....	331
Lee's (Vernon) <i>Belcaro</i> .....	112
Iddell's (Mrs.) <i>Songs in Minor Keys</i> .....	78
Linklater's <i>Biography of Charles Lowder</i> .....	188
Mahaffy's (J. P.) <i>Old-Greek Education</i> .....	169
<i>Decay of Modern Preaching</i> .....	225
Maskell's (W.) <i>English Ritual and Liturgy</i> .....	315
Mason's (David) <i>De Quincey</i> .....	3
Metcalf's (F.) <i>Miracles of St. Olaf</i> .....	130
Metternich, Prince, <i>Memoirs of</i> .....	185
Meyer's (H. F. L.) <i>Complete Guide to the Game of Chess</i> .....	171
Mill, James, <i>A Biography</i> .....	167
Müller's (Max) translation of <i>Kant's Critique of Pure Reason</i> .....	241
Musurus Pasha's Greek translation of <i>Dante's Inferno</i> .....	96
Nadal's (E. S.) <i>Essays at Home and Elsewhere</i> .....	371
Napier's (Mrs. A.) <i>Noble Boke off Cookry</i> .....	314
Neumann's (Dr. C.) <i>Geschichte Roms</i> .....	170
Nicholls and Taylor's <i>Bristol Past and Present</i> .....	207
Nicolayson's (N.) <i>Viking Ship discovered at Gokstad</i> .....	428
Oliphant's (L.) <i>The Land of Khemi</i> .....	149
<i>(Mrs.) Literary History of England</i> .....	387
Philbrick and Westoby's <i>Postage and Telegraph Stamps</i> .....	306
Pollock's (W. H.) <i>Songs and Rhymes</i> .....	389
<i>Praises and Blame of Love, with other Verse</i> .....	409
Price's <i>Description of the Remains of Roman Buildings at Norton, near Brading</i> .....	334
Rae's (E.) <i>White Sea Peninsula</i> .....	132
Ravenstein's (E. G.) <i>Map of Eastern Equatorial Africa</i> .....	152
Robinson's (Phil) <i>Noah's Ark</i> .....	151
Rogers' (J. E. T.) <i>History of Agriculture and Prices in England</i> .....	277
Sathas' (C. N.) <i>Greek Records of the Middle Ages</i> .....	298
Saunders' (T.) <i>Survey of Western Palestine</i> .....	316
Schmidt's (Dr. K.) <i>Jus Primæ Noctis</i> .....	207
Scott's (W. B.) <i>A Poet's Hardest Home</i> .....	370
Simcox's (Edith) <i>Episodes in the Lives of Men, Women, and Lovers</i> .....	296
Smith's (W. R.) <i>Prophecy of Israel</i> .....	33
Snodgrass's (J.) <i>Heine's Religion and Philosophy in Germany</i> .....	332
Spedding's (J.) <i>Evenings with a Reviewer</i> .....	187
Spencer's (H.) <i>Descriptive Sociology</i> .....	223
(Collier's "French") .....	223

### REVIEWS—continued.

	PAGE
Stanley's (Dean) <i>Sermons on Special Occasions</i> .....	371
Stephen's (Leslie) <i>Science of Ethics</i> .....	443
Stevenson's (R. L.) <i>Familiar Studies of Men and Books</i> .....	224
Sweet's (H.) <i>Anglo-Saxon Primer</i> .....	445
Syme's (D.) <i>Representative Government in England</i> .....	95
Tardif's (E. J.) <i>Le très-ancien Coutumier de Normandie</i> .....	445
Thirlwall, Bishop, <i>Letters of</i> .....	19
Todhunter's (J.) <i>The True Tragedy of Rienzi</i> .....	38
Turner and Morhead's <i>Goethe's Faust</i> .....	243
Vandal's (A.) <i>Louis XV et Elizabeth de Russie</i> .....	354
Virchow's (R.) <i>Veddahs of Ceylon</i> .....	372
Von Hesse-Wartegg's <i>Tunis, the Land and the People</i> .....	112
Webster's (Rev. W.) <i>Spain</i> .....	278
<i>Western Palestine, The Survey of</i> .....	316
Willis-Bund's (J. W.) <i>Selection of Cases from the State Trials</i> .....	410
Woods' (Rev. F. H.) <i>Sueden and Norway</i> .....	244
Wrangham's (D. S.) <i>Liturgical Poetry of Adam of St. Victor</i> .....	150

### NOVELS.

Achkinasi's (M.) <i>Les Victimes du Tzar</i> .....	115
<i>Autobiography of Thomas Allen. By the Author of "Post Mortem"</i> .....	59
Banks's (Mrs. G. L.) <i>More than Coroneis, &amp;c.</i> .....	373
Barrett's (F.) <i>A Prodigal's Progress</i> .....	391
Basil's <i>Love the Debt</i> .....	153
Bayly's (E. B.) <i>Alfreda Home</i> .....	263
Blackburne's (Miss) <i>The Heart of Erin</i> .....	373
Brock's (Mrs. C.) <i>Changes and Chances</i> .....	355
Buchanan's (R.) <i>Martyrdom of Madeline</i> .....	428
Cambridge's (Ada) <i>A Mere Chance</i> .....	115
Cassilis' (I. L.) <i>A Loveless Sacrifice</i> .....	281
Chester's (G. J.) <i>Aurelia</i> .....	23
Collins's (Mrs. M.) <i>A Broken Lily</i> .....	317
Craven's (Mrs. A.) <i>Eliane</i> .....	317
De Forest's (J. W.) <i>The Bloody Chasm</i> .....	281
Doudney's (Sarah) <i>Michaelmas Daisy</i> .....	428
Ebers' (G.) <i>Die Frau Birgmeisterin</i> .....	79
Eilonaz's (Mrs.) <i>My Lady Clare</i> .....	373
Fawcett's (E.) <i>A Gentleman of Leisure</i> .....	23
Forster's (E.) <i>Graystone Abbey</i> .....	428
<i>Garden of Eden, The</i> .....	79
Gifford's (H. G.) <i>A Fair Exchange</i> .....	447
Graham's (W.) <i>Neath Southern Skies</i> .....	5
Greville's (Lady V.) <i>Zoe: a Girl of Genius</i> .....	5
Hake's (Egmont) <i>Wandering Tales</i> .....	391
Hamley's (Gen. W. G.) <i>Trasaden Hall</i> .....	5
Hardy's (T.) <i>A Laodicean</i> .....	373
Hawthorne's (J.) <i>Prince Saroni's Wife, &amp;c.</i> .....	227
Hay's (Mary C.) <i>Dorothy's Venture</i> .....	59
Hoey's (Mrs. C.) <i>Question of Cain</i> .....	79
Hopkinson's (A. M.) <i>Waiting</i> .....	153
Hoppus's (J. D.) <i>Riverside Papers</i> .....	23
Howells' (W. D.) <i>Dr. Brown's Practice</i> .....	23
<i>A Foregone Conclusion</i> .....	355
<i>If Either, Which?</i> By T. P. W. ...	25
Jefferson's (J. C.) <i>The Rapiers of Regent's Park</i> .....	263
Jenkins's (E.) <i>Paladin of Finance</i> .....	428
Kenichio's translation of <i>Gemji Monogatari</i> .....	227
Knox's (Kath.) <i>Poor Archie's Girls</i> .....	79
Lathrop's (G. P.) <i>In the Distance</i> .....	227
Lee's (Holme) <i>A Poor Squire</i> .....	268
<i>Lieutenant, The.</i> By the Author of "Estelle" .....	23
Lisle's (Anna) <i>Faith, Hope, and Charity</i> .....	373

### NOVELS—continued.

Lloyd's (J. S.) <i>Shadows of the Past</i> .....	153
Lushington's (C.) <i>Over the Seas and Far Away</i> .....	263
Lyall's (Edina) <i>Donovan</i> .....	391
MacDonald's (G.) <i>The Gifts of the Child Christ, and other Tales</i> .....	317
<i>Castle Warlock</i> .....	391
Macquoid's (K. S.) <i>A Faithful Lover</i> .....	447
Marryat's (Florence) <i>Phyllida</i> .....	115
Marshall's (W.) <i>Strange Chapman</i> .....	23
Meldrum's (Mrs.) <i>A Story of Two Years</i> .....	263
Metcalf's (Rose) <i>Blackfriars Bridge</i> .....	79
Molloy's (J. F.) <i>It is no Wonder</i> .....	173
Monica's <i>Owllet Ash</i> .....	227
Morley's (Susan) <i>Corbie's Pool</i> .....	355
Murray's (D. C.) <i>Coals of Fire</i> .....	447
Nicholson's (J. H.) <i>Adventures of Halek</i> .....	172
Oliphant's (Mrs.) <i>In Trust</i> .....	59
<i>Only a Twelvemonth</i> .....	79
Orr's (Emily C.) <i>Married and Single</i> .....	23
Ouida's <i>In Maremma</i> .....	227
Overton's (B.) <i>Sketches by a Curate</i> .....	5
Oxley's (T. L.) <i>Annunziata Grimani</i> .....	172
Paul's (M. A.) <i>Thistle-down Lodge</i> .....	115
Payn's (J.) <i>For Cash Only</i> .....	281
Pearl's (F. M.) <i>Schloss and Town</i> .....	227
Powell's (H.) <i>Ewart Conroy</i> .....	115
Randolph's (Mrs.) <i>Iris</i> .....	355
Shipton's (Helen) <i>Christopher</i> .....	391
Simmons's (H.) <i>Farnborough Hall</i> .....	281
Sneyd's (P.) <i>Jack Urquhart's Daughter</i> .....	153
Sterling's (M. C.) <i>The Minister's Son</i> .....	447
<i>Tempted of the Devil</i> .....	428
<i>The Pet of the Consulate</i> .....	281
Thomas's (Bertha) <i>In a Cathedral City</i> .....	447
Toor's (E.) <i>The Shalonski Family</i> .....	5
Trollope's (A.) <i>Frau Frohmann, and other Stories</i> .....	5
Tytler's (Sarah) <i>Scotch Marriages</i> .....	317
Vere's (Dora) <i>My True Knight</i> .....	153
Wingfield's (Hon. L.) <i>Gehenna</i> .....	153
Yonge's (Charlotte) <i>Unknown to History</i> .....	428
Young and Trent's <i>A Home Ruler</i> .....	59

### MINOR NOTICES.

<i>Alpine Climbing</i> .....	6
Anderson's (T.) <i>History of Shorthand</i> .....	393
<i>(E. L.) System of School Training for Horses</i> .....	393
<i>Anglers' Evenings</i> .....	283
Archer's (T.) <i>W. E. Gladstone and his Contemporaries</i> .....	99
Ashton's (J.) <i>Chap-books of the Eighteenth Century</i> .....	263
Anbertin's (J. J.) <i>A Flight to Mexico</i> .....	412
Ayres' (A.) <i>The Verbalist</i> .....	336
Bacher's (Dr. W.) <i>Abraham ibn Ezra as Grammatiker</i> .....	358
Bartholomew's (J.) <i>Philips' Popular Atlas of the World</i> .....	300
Barlach's (Dr.) <i>Alle Französische Volkslieder</i> .....	229
Belle's (H.) <i>Trois Années en Grèce</i> .....	228
Betta's (J. T.) <i>XVII. Opusculs by Juan de Valdes</i> .....	264
Bird's (F. S.) <i>The Land of Dykes and Windmills</i> .....	6
Bisset's <i>Short History of the English Parliament</i> .....	264
Bithell's (R.) <i>Counting-House Dictionary</i> .....	135
Blomfield's (J. C.) <i>History of the Deanery of Bicester</i> .....	446
Brine's (Mary D.) <i>My Boy and I</i> .....	264
Bryce's (Rev. G.) <i>Manitoba</i> .....	173
Burgess's (W. N.) <i>Notes on the Hebrew Psalms</i> .....	357
Caldwell's (Ep.) <i>History of Tynarvelly</i> .....	246

## MINOR NOTICES—continued.

Campello, Count: an Autobiography	25
Canning's (Hon. A. S. G.) <i>Lord Macaulay</i>	282
Cape Mounted Rifles, Four Years with the	6
Charnock's (R. S.) <i>Praenomina</i>	336
Chisholm's (G. G.) <i>The Two Hemispheres</i>	6
Church and Brodribb's <i>Tacitus</i>	430
Clinton's (H. R.) <i>From Cracy to Assy</i>	99
Congreve's (J.) <i>Visitors' Guide to San Remo</i>	335
Cooke's (G. W.) <i>Ralph Waldo Emerson</i>	135
Cooper's (Mrs. F.) <i>Hide and Seek</i>	99
Cox's (S. S.) <i>Arctic Sunbeams</i>	413
Crake's (Rev. A. D.) <i>The Rival Heirs</i>	135
Crossley's (H.) <i>Fourth Book of the Meditations of M. A. Antoninus</i>	430
Derbyshire Archaeol. and Nat. Hist. Soc. Journal	336
De Witt's (Mme.) <i>A Christian Woman</i>	25
Diman's (Prof.) <i>Orations and Essays</i>	24
Dobson's (W. T.) <i>Poetical Ingeniousities</i>	135
Durand's (J.) translation of Taine's <i>The Revolution</i>	135
Elliot's (E.) <i>Diary of an Idle Woman in Sicily</i>	154
Ellis's (A. J.) <i>Logic for Children</i>	393
Ensor's (F. B.) <i>The Queen's Speeches in Parliament</i>	135
Fields, James T. Biographical Notes, &c.	116
Forster's (J.) <i>Collectanea Genealogica</i>	24
Fowler's <i>The Poor Law</i>	116
Francis's (F.) <i>War, Wages, and Wanderings</i>	5
Frey's (Dr.) <i>Schweizer-Sagen</i>	228
Galevi <i>Pergamensis de Temperamentis</i>	392
Geddes's (P.) <i>Classification of Statistics</i>	116
Genna's (E.) <i>Irresponsible Philanthropists</i>	117
Gilmore's (P.) <i>Prairie and Forest</i>	155
Glasscock's (J. L.) <i>Records of St. Michael's Parish Church, Bishop's Stortford</i>	98
Godfrey's (J. T.) <i>Court of the Honour of Fener</i>	448
Green's (S. A.) <i>History of Medicine in Massachusetts</i>	135
Greenhill's (Dr.) edition of Sir T. Browne's <i>Religio Medici, Letter to a Friend, and Christian Morals</i>	116
Grindon's (L. H.) <i>Country Rambles, &amp;c.</i>	413
Groom's (F. H.) <i>Ordnance Gazetteer of Scotland</i>	299
Gurney's (A.) <i>Vision of the Eucharist, and other Poems</i>	260
Guy's (W. A.) <i>John Howard's Winter Journey</i>	448
Ha-Cohen's (J.) <i>Emek Habakha</i>	228
Hawkins's (E. L.) <i>Nicomachean Ethics of Aristotle</i>	430
Hawley's (F. B.) <i>Capital and Population</i>	393
Head's (B. V.) <i>Chronological Sequence of the Coins of Boeotia</i>	336
Heine's (H.) <i>A Trip to the Broken Helm's (L. V.) Pioneering in the Far West</i>	135
Herzog's (R. H.) <i>Schweizer-Sagen</i>	228
Hoare's (E. N.) <i>The Brave Men of Egan</i>	99
Ingram's (J. H.) <i>Claimants to Royalty</i>	448
Italian Alpine Club Guide Books	7
Kebbell's (T. E.) <i>Speeches of Earl Beaconsfield</i>	115
Kennedy's (B. E.) <i>My Old Playground Revisited</i>	6
Kerr's (J.) <i>Essays on Some Aspects of Human Nature</i>	282
König's (Dr.) <i>Lehrgebäude der Hebräischen Sprache</i>	356
Larwood's (J.) <i>Forensic Anecdotes</i>	393
Leare's (Col.) <i>Ash Pye, the Superior Country</i>	246
Lear's (H. S.) <i>Here and There</i>	135
Lewis's (J. D.) <i>Bona Mots des Grecs et des Romains</i>	134
Local Government and Taxation in the United Kingdom	264
Ludgate Hill, Past and Present	25
Ludwig Salvator's (Archduke) <i>Caravan Route between Egypt and Syria</i>	154
Magyarland	154
Mammy, Tittleback and her Family	175
Manikoba, A Year in	173
Marbach's (R.) <i>Molière's Leben und Werke</i>	228
Mayhew's (A.) <i>Birchington-on-Sea and its Bungalows</i>	117
Maxwell's (Gen.) <i>Griffin's Ahoj</i>	300
Molesworth's (Mrs.) <i>Summer Stories</i>	411
Morley's (Prof.) <i>Review of English Literature</i>	116
Morrell's translation of Bosco's <i>Italian History</i>	98
Morris's (F. L. H.) <i>The Nightless North</i>	6
Muddock's (J. E.) <i>The J. E. M. Guide to Switzerland</i>	413
Müller's (Dr. A.) <i>Outlines of Hebrew Syntax</i>	356
Nash's (W.) <i>Two Years in Oregon</i>	173
Nicholson's (Capt.) <i>From Sword to Share</i>	6
"Nirram Tradleg's" <i>A Son of Belial</i>	117

## MINOR NOTICES—continued.

Norris-Newman's <i>With the Boers in the Transvaal, &amp;c.</i>	300
<i>Old Faces in Odd Places.</i> By Urban Rus.	411
Oliver's (S. P.) <i>On and Off Duty</i>	154
Onida's <i>Bimbi: Stories for Children</i>	411
Paley's (F. A.) <i>Greek Wit</i>	134
Payn's (J.) <i>Some Private Views</i>	134
Pennington's (Rev. A. R.) <i>Epochs of the Papacy</i>	99
Percy Pomo	165
Plain Speaking. By the Author of "John Halifax, Gentleman"	284
Poe, Edgar Allan. <i>The Poems of</i>	117
Pollard's (A. W.) translation of the <i>Catiline and Jugurtha of Sallust</i>	430
Poole's (G. A.) "Diocesan Histories."	134
Peterborough	239
Polosky's (F.) <i>Meine Zeit, mein Leben</i>	247
Raj-indralala Mitra's <i>Indo-Aryans</i>	412
Reid's (T. W.) <i>The Land of the Bey</i>	411
Riddell's (Mrs. J. H.) <i>The Prince of Wales's Garden Party, &amp;c.</i>	411
Rogers' (Rev. C.) <i>History of the Chapel Royal of Scotland</i>	98
Russell's (J. M.) <i>History of Maidstone</i>	98
— (Dr. W. H.) <i>Hesperother</i>	172
Ryan's (Catherine) <i>Convalescent Cookery</i>	117
Satchell's bibliography of Isaac Walton's <i>Complete Angler</i>	336
Schiernberg's <i>Götterdämmerung und die Goldtafel des Idalfelds</i>	228
Scudder's (H. E.) <i>Noah Webster</i>	134
Sellen's (F.) <i>Ecos del Rin</i>	229
Sergeant's (L.) <i>England's Policy</i>	98
Beton's (Mgr.) <i>Essays on Various Subjects</i>	449
Shepard's (W.) <i>Authors and Authorship</i>	264
Shorthouse's (J. H.) <i>On the Platonism of Wordsworth</i>	135
Sikes's (W.) <i>Rambles and Studies in Old South Wales</i>	25
Simpson's (Eve B.) <i>Dogs of other Days</i>	25
Stanford's <i>London Atlas of Geography</i>	300
Stielers (Adolf) <i>Handatlas</i>	301
Storr's (F. and E.) <i>Maria Wus and Lorens Stark</i>	135
Strachey's <i>Finances and Public Works of India</i>	246
Strong and Leeper's <i>Satires of Juvenal in English</i>	429
Taylor's (J.) <i>Tracts relating to Northamptonshire</i>	24
Taylor's (W.) <i>Thirty-eight Years in India</i>	246
Thackeray, <i>Extracts from the Writings of</i>	24
Tomlinson's (J.) <i>The Level of Hatfield Chase</i>	24
Trevelyan's (Sir C.) <i>Christianity and Hinduism Contrasted</i>	247
Tristram's (H. B.) <i>Pathways of Palestine</i>	300
Velsen's (A.) <i>Aristophanes Plutus</i>	430
Verne's (J.) <i>The Giant Raft</i>	393
Verney's (Capt. G. H.) <i>Four-handed Chess</i>	117
Vibart's (Maj.) <i>Military History of the Madras Engineers, &amp;c.</i>	246
Vyse's (G. W.) <i>Egypt</i>	155
— (Mrs. H.) <i>A Winter in Tanger and Home through Spain</i>	412
Walford's (E.) <i>Tourists' Guide to Berkshire</i>	413
Wallace's (A. B.) <i>Land Nationalisation</i>	392
Walpole's <i>Electorate and Legislature</i>	116
Wardle's (T.) <i>Handbook of the Wild Silks of India</i>	247
Warner's <i>Washington Irving</i>	134
Watson's (J. L.) <i>Life of Dr. Candlish</i>	336
Weber's (Dr. F.) <i>System der altgriechischen palästinischen Theologie</i>	358
Wells's (G. A.) <i>Republic of Plato</i>	430
Westwood's (T.) <i>Gathered in the Gloaming</i>	283
Wheatley's (E. B.) <i>Bookbinding</i>	282
Wheeler's <i>Familiar Allusions</i>	264
Wickes's (W.) <i>Treatise on the Accentuation of Psalms, Proverbs, and Job</i>	356
Worth's (E. N.) <i>Tourists' Guide to Dorsetshire</i>	412
Wrigglesworth's (E.) <i>Beverley's Roll of Honour</i>	448

## CURRENT THEOLOGY.

Bell's (Canon) <i>Hymns for the Church and Chamber</i>	191
Bredenkamp's <i>Gesetz und Propheten</i>	190
Carus's (Rev. W.) <i>Memorials of Bishop McIlwaine</i>	40
Davidson's (Dr.) <i>Introduction to the Study of the New Testament</i>	190
Farrar's (Canon) <i>Mercy and Judgment</i>	40
Field's (J. E.) <i>Apostolic Liturgy and the Epistle to the Hebrews</i>	40

## CURRENT THEOLOGY—continued.

God Man, The	41
Hagenbach's <i>History of Christian Doctrines</i>	191
Hilgenfeld's <i>Hermas Pastor</i>	190
Hoare's (Rev. A. H.) <i>Eighteen Centuries of the Church in England</i>	40
Kennedy's (B. H.) <i>Ely Lectures on the Revised Version of the New Testament</i>	189
Kirkpatrick's (A. F.) <i>Second Book of Samuel</i>	190
Lloyd's (W.) <i>The Hope of the World</i>	41
Martensen's (Dr. H.) <i>Christian Ethics</i>	41
Milne's (D.) <i>Philosophy of the Dispensations</i>	41
Ottley's (H. B.) <i>The Great Dilemma</i>	40
Overbeck's (J. J.) <i>Claims of the Orthodox Catholic Church</i>	41
Rolleston's (T. W. H.) <i>The Enchiridion of Epictetus</i>	41
Sorley's (W. R.) <i>Jewish Christians and Judaism</i>	41
Stade's (Dr. B.) <i>Geschichte des Volkes Israel</i>	190
Unitarian Christianity	40
Vaughan's (C. J.) <i>Temple Sermons</i>	40
Von Otto's (Dr.) <i>Justinus Philosophi et Martyris Opera</i>	191
Winchell's (A.) <i>Science and Religion</i>	41
Wünsche's (Dr.) <i>Der Midrash Echa Rabbati</i>	190
Zahn's (T.) <i>Forschungen zur Geschichte des neutestamentlichen Kanon, &amp;c.</i>	189

## MISCELLANEOUS POETRY.

Armstrong's (G. F.) <i>A Garland from Greece</i>	374
Anchutry's (A. C.) <i>Poems of English Heroism</i>	374
Bendall's (G.) <i>Legends of the Heart</i>	60
Beresford's (G.) <i>The Stream of Talent, and other Poems</i>	375
Bite of Life	61
Blessed Hope, The	61
Bridge's (A.) <i>Poems</i>	209
Cecil's (Lady F. H.) <i>Paradise Found, and other Poems</i>	374
Children of the Throne, The	374
Clerke's (E. M.) <i>Flying Dutchman, and other Poems</i>	208
De la Housaye's (Comte) <i>Saphire</i>	375
Dutt's (T.) <i>Ballads and Legends of Hindustan</i>	374
Earl's <i>Revenge, The</i>	374
Eldridge's (Maud) <i>Margaret, and other Poems</i>	375
English Work and Song. By An Englishman	208
Festus Birthday Book, The	59
Grant's (J. C.) <i>Songs from the Sunny South</i>	375
Greene's (W. R.) <i>Three Vows, and other Poems</i>	209
Grote's (A. R.) <i>Rip Van Winkle</i>	208
Hathaway's (B.) <i>League of the Iroquois</i>	43
Haine, Translations from	43
Hellon's (H. G.) <i>Daphnis, and other Poems</i>	60
Hoey's (J. O'R.) <i>Sir Hervey's Bride, &amp;c.</i>	60
Jenkins's (R. C.) <i>Alfonso Petrucci</i>	375
Johnstone's (T. P.) <i>Patrick Hamilton</i>	209
Langston's (Mrs.) <i>Poems</i>	209
Les's (F. C.) <i>Translations and other Rhymes</i>	209
Lyrics and Ballads. By Zeta	208
Palmer's (E.) <i>Temptation of Job, and other Poems</i>	209
Prior's (J.) <i>Don Pedro the Cruel</i>	209
Prowett's (C. G.) <i>Translations and Original Pieces</i>	208
Raolo: a Drama. By A. B.	209
Roeder's (F.) <i>Lyrische und epische Gedichte</i>	209
Schomberg's (Gen.) rendering of <i>The Odyssey</i>	208
Scott's (Clement) <i>Lays of a Londoner</i>	60
Sharp's (W.) <i>The Human Inheritance, and other Poems</i>	374
Sibree's (J.) <i>Fancy, and other Poems</i>	208
Skipsey's (J.) <i>Book of Lyrics</i>	61
Spens's (W. C.) <i>Darroll, and other Poems</i>	60
Sutherland's (J. M.) <i>Douglas, and other Poems</i>	61
Todhunter's (J.) <i>Forest Songs, and other Poems</i>	60
Trinity, The: a Passion Play	375
Turner's (G. G.) <i>Hypermetra</i>	60
Von Boehnel's (J. V.) <i>Mountain Psalms</i>	374
Whittier's (J. G.) <i>The King's Mission, &amp;c.</i>	60
Wilton's (Rev. R.) <i>Sungleams</i>	59

## ORIGINAL VERSE, &amp;c.

Angelo Ribello	450
Art and Popularity.—To R. Browning	303
Before Sunrise on Helvellyn	62
"Birkenhead," The Foundering of the	166
Brown, Dr. John, In Memoriam	377
By the Sea	119
Cavendish, Lord Frederick, In Memoriam	359
Cecinit Viator	268
Christianos Docet Paganus	192
Dioneo to Fiammetta	137
Dream of the Road	249
Für die Mönche	414
Green, Thomas Hill	285
Moschus.—Idyll V.	338
Nature	61
Ritournelle	433
Rossetti, Dante Gabriel	285
Scott, William Bell, a Greeting to	394
Sleepy Hollow	320
Supplication	174
Tay Bridge Disaster, The	210
Tuscan "Rispetti" (Three)	231

## SCHOOL BOOKS.

Belcher's <i>Livey, Book II.</i>	80
Bennett's <i>Selections from Virgil</i>	90
Paley's (Prof.) edition of Homer's <i>Iliad, Book I.</i>	80
Pearman's <i>Cicero de Legibus</i>	80
Purser's (L. C.) <i>Livey, Book I.</i>	80
Williams's (W. H.) <i>Ovid's Pontic Epistles, Book IV.</i>	80

## ORIGINAL ARTICLES.

"Alceste," The, at Bradford	157
American Jottings	27, 137, 377, 414, 432
"Antigone" of Sophocles at Toronto	286, 369
Arabic Journalism	433
Bernhardt, Sarah, in Oporto	321
Book Sales	416
Bugge's (Prof.) <i>Etruscan Researches</i>	321
Elliott, George, A Letter of	46
English Proclamation of Henry III.	304, 339, 416
Folk-Lore, The Study of	193
French Jottings	43, 119, 266, 294, 302, 338, 432
Geography of the North-East Coast of Africa	158
German Jottings	101, 450
Hardy's (Mr. Thomas) Novels	120
Indian Alphabets, Origin of the	433
International Copyright, Two Novel Points in	83
Johnson, The Late Samuel	359
Lansell's <i>Through Siberia</i>	286
Lenormant, M., and the Berlin Academy	378
Marlborough (Duke of), Two Letters of	63
Mileson, Richard	64
Myth of Er, The	63
Norman-English Poem of the Thirteenth Century	450
Parish Registers and Public Records	369
Peel, Sir Robert, An Unpublished Letter of	28
Pole Family in Exile, The	396
Printers' "Readers" and Modern Spelling	84
"Rare" in the Sense of "Underdone"	10
Russia, Literature in	211
Scott Jottings	43
St. George Ashe, An Original Letter of	211
Sumir and Accad	461
Sunderland Sale, The	138, 303
Venice, Letter from	102
Walpole, Sir Horace, Three Unpublished Letters of	138

## CORRESPONDENCE.

Abbreviations in Bishop Mountagu's Dedication	85
Amerigo Salvetti	322
Ancient Monuments in Italy, Destruction of	249
"Aphrodite," The Derivation of	140
Arabic Numerals, Origin of the	103
Auberin's <i>Flight to Mexico</i>	436
Barnabas, Punctuation in a Passage of	213
Basque Suffix -a	45, 65, 103
Verb, The	194, 214, 267
Beaconsfield's (Lord) Political Economy	305
"Bewray"	287
Blake's <i>Marriage of Heaven and Hell</i>	233
Bouts, Dierick, A Picture by	212
Brugach, Herr, and Prof. Maspero	65
Chaucer's "Dry Sea" at Boulogne	286
Chaucer "not" at Woodstock	269

CORRESPONDENCE—continued.

	PAGE
Chinese Coins	28
Cosa's Last Verse	176
Cummings's <i>Life of Purcell</i>	65, 85
Darwin, Mr. Charles, A Letter from	417
"Dante"	28
Dunman, Thomas, The Late	397
"End" or "And"	46
English Industry and Commerce	379
Gabriel Peignot's Works	453
Garibaldi in the Fourteenth Century	434
Garrini's <i>Pastor Fido</i> , Earliest French Version of	46
Henry III.'s Proclamation in English	417
Hayman's (Dr.) <i>Odyssey</i>	305
Hottelot Mythology	10
Identical Names in Literature	122, 140
Iscription of Nebuchadnezzar at the Dog River	340, 361
Isak Walton's <i>Compleat Angler</i>	360, 397, 418, 435, 453
Jews in England in 1643	158, 175, 194
Katib Chahaly's <i>Kashf az-Zunus</i>	233
Keltiberian and Lusitanian Inscriptions	380
"Lamini" or "Lutini"	176, 194
Leonic Missal, The Manuscripts in the 28,	45, 84, 104, 139
Literary Identity	103, 175
Luz's French Dictionary, Two Mistakes in	360
Lollard Sermon of the Fourteenth Century	367
Low Sunday or White Sunday	250, 267
Medici Porcelain	304
"Numismata Orientalia," The	286
Omar Khayyam, The Quatrains of	340
Palestine Exploration Name Lists	340, 361
"Paradise," The Etymology of	140
Petrick, Mr.	287
Pico's "Number"	332
Primitive Belief	417
Pole Family, The	435
Pyramid of Meydoom, The	121

CORRESPONDENCE—continued.

	PAGE
"Pyrenees," Derivation of the Name	397, 417
"Restoration" in Italy	122
Roger of Montgomery at Senlac	434, 453
Rossetti, Dante Gabriel	296, 304, 323
"a" "Hand and Soul"	323, 341
Sator-Arepe Charm, The	250
Slavonian (Early) Settlements in Greece	361
Shakespeare's "Loach"	340, 379
Shelley, Bust of	396
Shetlandic Speech, The, and the Gothic of Ulphilas	176, 213, 287
"Sib-bred"	251
Spanish and Portuguese "ez" and "es"	121, 158, 175, 233, 250
Spanish "s" in Patronymics	323
Spedding's <i>Evenings with a Reviewer</i>	233
Stephens, Prof., A Protest by	269, 287
St. Mark's, Restoration of	397
Tanyralt, The Mystery at	360
"Telegraph," The Arabic for	122, 140
Thirlwall's (Bishop) Appointment to St. David's	84
Van der Weyden, Roger, A Picture by	212
Villon and Church Hymns	378
Wordsworth, The Birthplace of	11
"a" "Lucy Gray," and a	214
Greek Epitaph	359, 378
Wycliffe's Place in History	359, 378
"Wynbrowes" in Chaucer's "Charles the Grete"	66

NOTES.

Athens University, statistics of	118
Badger's (Rev. Dr.) travels in Palestine	358
B. Q.: a Biographical and Bibliographical Fragment	62
Cambridge Browning Society	357

NOTES—continued.

	PAGE
Camden Society, Report of the Council	337
Clifton Shakspeare Society	100, 174, 230
Goethe's earlier writings, reception of, in England	431
Historical Society of La Suisse	357
Literature of Fiction, Catalogue of the	117
London Library, the	376
Malta, Phoenician and Roman remains in	319
Melbourne University College	27
Mitchell Library at Glasgow	136
New Shakspeare Society's publications	61
Nicodemites of Schwyz	118
Owens College, Manchester	357
Oxford Browning Society	376
Palaeographical Society's publications	301
Peel Park Museum, Salford	62
Sunderland Library, sale of the	26
Wordsworth Society	319
Wyclif Society's publications	191

OBITUARY.

Abbott, Mr. Edwin	415
Ainsworth, Mr. William Harrison	9
Auerbach, Berthold	119
Brandt, Herr Karl	101
Brent, Mr. John	321
Brown, Dr. John	358
Chester, Joseph Lemuel	394
D'Arcy, Mons.	101
Davenport, Mr. John Marriott	101
Dunn, Mr. Samuel	83
Emerson, Ralph Waldo	320
Fontaine, Mons. Auguste	183
Fox, Mrs. Charles	138
Francis, Mr. George Grant	321
Green, Prof. T. H.	231
Hamilton, Miss	191
Jacobson, editor of the <i>Sakkala</i>	433

OBITUARY—continued.

	PAGE
Knox, Rev. Thomas Francis	232
Leslie, Mr. T. E. Cliffe	82
Limacher, Dr.	193
Longfellow, Henry Wadsworth	232
Pauli, Prof. Reinhold	433
Puseley, Mr. Daniel	63
Ridley, Rev. William Henry	134
Robinson, Mr. Francis Kildale	26
Rossetti, Dante Gabriel	266
Stormonth, Rev. James	101
Thomson, James	415
Trevelyan, Miss Ada	134
Wing, Mr. William	101
Woodbridge, Mr. Harry	285

CONTENTS OF THE MAGAZINES, ETC.

Alpine Journal, 377; Altpreussische Monatschrift, 27; Anglia, 377; Antiquary, 9, 101, 210, 285, 338, 416; Bibliographer, 27, 249; Blackwood's Magazine, 138, 174; Brain, 120; China Review, 175; Contemporary Review, 268, 395; Cornhill, 101, 176, 249; Deutsche Bundschau, 44, 120, 245; Enskäl-Enria, 175, 416; Fortnightly Review, 83, 288; Giron Review, 285; Harper's Magazine, 83; Hibernia, 101; Le Livre, 9, 83, 303, 338, 396; Macmillan's Magazine, 9, 120, 175, 249; Manchester Quarterly, 83; Mind, 44, 302; Nineteenth Century, 83, 157, 268; Petermann's Mittheilungen, 175; Revista de Ciencias Históricas, 338; Revista Contemporánea, 28, 63, 102, 157, 175, 232, 268, 303, 338, 378, 416; Revue critique, 62; Revue historique, 63, 249; Revue de Droit international, 102, 157, 395; Romania, 9; Scottish Celtic Review, 210; Theologisch Tijdschrift, 44, 232, 377; Westminster Review, 63.

SCIENCE.

REVIEWS.

	PAGE
Burk's (A.) <i>Religions of India</i>	66
Clarke's (Capt.) translation of the <i>Sikandar Nama, or Bero</i>	11
Cooke's (M. C.) <i>Freaks and Marvels of Plant Life</i>	85
Derebourg's <i>Sikandari Grammar</i>	214
Elis's edition of the <i>Ibis</i>	261
Faber's (Rev. E.) <i>The Mind of Mencius</i>	380
Fisher's (Rev. O.) <i>Physics of the Earth's Crust</i>	176
Fisch's edition of Martial's <i>Epigrams</i>	436
Geikie's (A.) <i>Geological Sketches</i>	453
Griffith's translation of <i>Yusuf and Zulaikha</i>	122
Hayman's (Dr.) <i>Odyssey</i>	196
Hicks's (E. L.) <i>Manual of Greek Inscriptions</i>	305
Hinton's (J.) <i>Philosophy and Religion</i>	29
Huxley's (T. H.) <i>Science and Culture, and other Essays</i>	141
Kear's (C. F.) <i>Primitive Belief among the Indo-European Races</i>	398
Lyell's (Sir C.) <i>Life, Letters, and Journals</i>	46
McCurdy's (J. F.) <i>Aryo-Semitic Speech</i>	323
Moseley's (H. N.) <i>Zoology of the Voyage of the "Challenger"</i>	269
Nord's (L.) <i>Das Werkzeug und seine Bedeutung</i>	233
Partridge's edition of the <i>Cambridge Philosophical Society's Transactions</i>	104
Venn's (J.) <i>Symbolic Logic</i>	341
Von der Gabelentz's (G.) <i>Chinesische Grammatik</i>	169
Weismann's (Dr. A.) <i>Studies in the Theory of Descent</i>	361
Whitfield's (E. H.) translation of <i>The Quatrains of Omar Khayyam</i>	287

MINOR NOTICES.

Allman's (G. J.) <i>Greek Geometry</i>	381
Brinkon's (T. L.) <i>The Bible and Science</i>	215
Byerly's (W. E.) <i>Elements of the Integral Calculus</i>	381
Carrick's (Dr.) <i>Kosmoss</i>	215
Civil Engineers, "Selected Papers" of the Institution of	381
Clairaut's (A. C.) <i>Elements of Geometry</i>	381

MINOR NOTICES—continued.

	PAGE
Deschanel's (A. P.) <i>Treatise on Natural Philosophy</i>	418
Duboc's (J.) <i>Der Optimismus</i>	252
Fröbel's <i>Definitions and Axioms of a Future Science of Existence or Ontology</i>	262
Gibberne's (Agnes) <i>The World's Foundations</i>	216
Harrison's (J. P.) <i>Account of a Slate Tablet, &amp;c., found at Towyn</i>	215
Jago's (W.) <i>Inorganic Chemistry</i>	12
Kingsford's (Anna) <i>Perfect Way in Diet</i>	215
Madan's (H. G.) <i>Tables of Qualitative Analysis</i>	215
Materialism, Ancient and Modern	253
Maxwell's (J. C.) <i>Treatise on Electricity</i>	418
Newcomb's (S.) <i>Elements of Geometry</i>	381
Newfoundland, Geological Survey of	215
Ridley's (M. S.) <i>Guide to British Ferns</i>	216
Roscoe and Schorlemmer's <i>Treatise on Chemistry</i>	12
Ruskin's <i>Love's Meinie</i>	234
Schurman's (J. G.) <i>Kantian Ethics and the Ethics of Evolution</i>	252
Thompson's (Prof. S. P.) <i>Lessons in Electricity and Magnetism</i>	418
Tweeddale's (Marquis) <i>Ornithological Works</i>	234
Weir's (A.) <i>Critical Philosophy of Kant</i>	253
Wislicenus' (Dr. J.) <i>Strecker's Organic Chemistry</i>	12
Zart's <i>Einfluss der englischen Philosophie auf die deutsche Philosophie</i>	252

ORIGINAL ARTICLES.

Arabic Numerals, Origin of the	68
Consortium or Symbiosis	86
Hittite Inscriptions	419
Keltiberian Inscription of Luzaga	86
Irish Ogams	341
Moon, Recent Contributions to our Knowledge of the	180
Palestine Exploration Fund	464
Sumir and Aced	363
"Yellow Cells" of Radiolarians and Coelenterates	67

CORRESPONDENCE.

	PAGE
Geddes, Mr. P., on the Yellow Cells of Radiolarians, &c.	104
Hayman's (Dr.) <i>Odyssey</i>	288
Hebrew Y and the Nasal Guttural Consonant	436
"Mimetism" or "Mimicry"	106

NOTES OF TRAVEL.

Andrianoff's journey in Western Siberia	141
American missionary expedition in West Africa	197
Angouard's expedition to Stanley Pool	216
Baltic provinces of Russia, triangulation of the	271
Bayol's (Dr.) journey in West Africa	87
Church Missionary Society's African expeditions	30
Cole, Mr. H., at Mpwapwa	69
Depelchin's expedition in Matabele Land	216
Eira search expedition	141, 271
French surveying expedition (Senegal and the Niger)	13
Gauthier, Lieut., in Indo-China	263
Geographical Society's medals for the year	307
Holm's (Lieut.) investigations in Greenland	47
Irali, a mountain in Africa	69
Jeannette, voyage of the	47, 123, 160, 216
Maples, Rev. C., at Meto	69
Mizon, M., in Western Africa	69
Mpwapwa, agricultural operations at	69
Northmen, remains of, in Greenland	437
Obi River, Russian expedition to	47
Potatin's journey among the Votjaks	47
Raffray, Mons. A., in Abyssinia	197
Thomson's (Mr. J.) geological explorations in Zanzibar	86
Universities mission to Central Africa	30

SCIENCE NOTES.

Agates, The Formation of	420
Anthropological Relics from America	437
Anthropology, French	454

SCIENCE NOTES—continued.

	PAGE
Carboniferous Fishes from Scotland	307
Civilised and Savage Life, Contact between	142
Climatic Changes in late Geological Times	324
Deep-Sea Exploration	271
Diamond, Geology of the	124
Diamonds, Double Refraction in	235
Dinosaur from the Wealden of the Isle of Wight	87
Electrical Resistance of a Vacuum	106
Erratics, The Inter-Crossing of	106
Ewart, Dr. J. Cosmar	307
Faros Channel, Exploration of the	363
Fossil Foraminifera, Catalogue of	363
Fossils uniting the Characters of Pigs and of Monkeys	382
Geological Society of France	216
Geology of Tokio	180
— of Sutherland	178
— of the Feroe Islands	289
Marmot, Pouched, in Pre-glacial Beds	197
Meteorites in the British Museum	13
—, The Nature of	69
Palaeolithic Age in Egypt	399
Parke's Museum, The	87
Permians, The, and the Trias	263
Plants, Impressions of, in the Older Rocks	30
Pterodactyls, The Wings of	342
Sandstone, Old Red, of Ireland	47
Stokes's (Prof. G. G.) <i>Mathematical and Physical Papers</i>	325
Thomson's (Sir W.) <i>Mathematical and Physical Papers</i>	324

PHILOLOGY NOTES.

Archaic Greek alphabet on an Etruscan vase	271
Bantia, the bronze table of	124
English Dialect Society's publications	48
French schools at Athens and Rome	49
Haupt's (Dr. P.) <i>Akkadische und Summerische Keilschrifttexte</i>	289
Heerdegen's <i>Untersuchungen zur lateinischen Semasiologie</i>	31
Inscription in the Clam or Cham language	14

## PHILOLOGY NOTES—continued.

	PAGE
Inscriptions in the Canary Islands	342
Jäschke's Tibetan-English dictionary	69
Joshua the Stylite, <i>The Chronicle of</i>	325
Persepolis, photographs of remains of	69
Perania MSS. written in Hebrew	437
Sweet's (Mr.) collection of Anglo-Saxon Charters	14
Anglo-Saxon Reader	124
Temple of Placentia, copy of the	124
Vase (glass) found at Hermes	325
Zangmeister's <i>Orosius</i>	197
Zand and Pehlevi philology, contributions to	218

## OBITUARY.

	PAGE
Born, Prof. Stephan	196
Darwin, Charles	306
Draper, Prof. John William	13
Dunman, Thomas	342
Graux, Mons. Charles	48
Morgan, Mr. Lewis H.	13
Muir, Dr. John	196
Thomson, Sir Charles Wyville	196
Thurot, Mons. Charles	67

## MEETINGS OF SOCIETIES.

Anthropological Institute, 70, 124, 178, 198, 236, 289, 342, 364, 399; Archaeological Institute, 108, 197, 230, 343; Browning Society, 83, 161, 236, 325, 400; Cambridge
--

## MEETINGS OF SOCIETIES—continued.

Philological Society, 161; Cambridge Antiquarian Society, 236, 253, 363, 420; English Dialect Society, 161; Harleian Society, 108; Hellenic Society, 143, 308, 465; Library Association, 465; New Shakspere Society, 48, 124, 290, 364, 439; Numismatic Society, 70, 143; Philological Society, 87, 108, 143, 198, 217, 308, 343, 383, 466; Royal Asiatic Society, 70, 143, 217, 308, 364, 466; Royal Society of Literature, 108, 143, 236, 400; Royal Historical Society, 217, 308, 466; Shorthand Society, 14, 107; Society of Biblical Archaeology, 31, 124, 179, 325, 438; Society of Antiquaries, 88, 108, 124, 142, 161, 271, 343, 364, 400, 465; Society for the Preservation of the Irish Language, 178; Society for the Protection of Ancient Buildings, 421; Topographical Society of London, 106.
--

## CONTENTS OF THE JOURNALS.

Bursian's Jahresbericht, 299; Hermes, 178; Indian Antiquary, 177; Journal the Royal Asiatic Society, 87, 34; Monatsch. f. Gesch. u. Wissensch. d. Judenth., 69, 363; Monthly Record of Geography, 13, 105, 178, 253; Muséum Revue internationale, 177; Nature, 8; Petermann's Mittheilungen, 13, 69, 28; 467; Philologische Wochenschrift, 29; Revue de l'Histoire des Religions, 17; Revue critique, 289; Zeitschrift für d. oesterr. Gymnas., 31; Zeitschrift für deutsche Philologie, 178.
---

## FINE ART.

## REVIEWS.

	PAGE
Bonaffé's (E.) <i>Les Amateurs de l'ancienne France</i>	179
Drummond's (J.) <i>Ancient Scottish Weapons, &amp;c.</i>	161
Girard's (P.) <i>L'Asclépiion d'Athènes</i>	254
Gruber's (H. A.) <i>Guide to the English Medals in the British Museum</i>	14
Hamerton's (P. G.) <i>The Graphic Arts</i>	272, 393
Jerrold's (B.) <i>Life of George Cruikshank</i>	421
<i>Journal of Hellenic Studies</i>	290
Keary's (C. F.) <i>Guide to the Italian Medals in the British Museum</i>	14
Morris's (W.) <i>Hopes and Fears for Art</i>	143
Müntz's (E.) <i>Histoire de la Peinture et de l'Iconographie chrétiennes</i>	179
Overbeck's (J.) <i>Geschichte der griechischen Plastik</i>	198
Palmer's (W. J.) <i>The Tyne and its Tributaries</i>	31
Reber's (Dr.) <i>Die Ruinen Roms</i>	217
Sumner's (H.) <i>The Avon from Naseby to Tewkesbury</i>	70

## MINOR NOTICES.

<i>Art, A Few Words on</i>	250
<i>Black and White Sketches</i>	49
Boyle's (M. L.) <i>Catalogue of Portraits at Longleat</i>	218
Cassati's (C. C.) <i>Petite Musée de Hollande, &amp;c.</i>	49
Clément's (C.) <i>Michel-Ange, Léonardo de Vinci, Raphael</i>	255
Collier's (J.) <i>Primer of Art</i>	255
Hewetson's (H. B.) <i>Life and Works of Robert Hewetson</i>	49
<i>Jahrbuch der königlich. preussischen Kunstsammlungen</i>	255
Minor's (Ellen E.) <i>Murillo</i>	255
Mollet's (J. W.) <i>Meissonier</i>	255
Müntz's <i>Précursurs de la Renaissance</i>	218
<i>Portfolios of Indian, Spanish, Russian, Persian, and Italian Art</i>	255
Shepherd's (G. H.) <i>History of the British School of Painting</i>	256
Tuer's (A.) <i>Bartolozzi and his Works</i>	49

## ORIGINAL ARTICLES.

Achilles, The Shield of	458
Art Sales	127, 163, 183, 230, 310, 367

## ORIGINAL ARTICLES—continued.

	PAGE
British Artists, Society of	237
Cemeteries, Ancient, in the Abruzzi	180
China, Paintings on	385
Coins and Medals, The Art of	403, 423, 439
Costa, Prof., The Pictures of	422
Cox's (Mr.) Exhibition	198
Drake, Sir Francis, Tercentenary of	310
Dudley Gallery, The	218
Egypt, Letter from	88
Egyptian Delta, Proposed Excavation in the	236
Jottings	273
Exploration in the Delta of the Nile	346, 307, 385
Fans, Exhibition of, at the Fine Art Society's	315
German Woodcuts (Early) at the Burlington	384
Glasgow Institute of the Fine Arts	128
Grosvenor Gallery, Exhibition of the Work of Mr. Watts	31
Water-Colour Drawings at the	125
The	328
Hamilton's (Duke of) Art Collection, Sale of	456
Inscriptions (Roman) in Algeria relating to Britain	346
Institute of Painters in Water-Colours	291
Lady Artists, Society of	257
Lewes, Art Exhibition at	162
Minor Exhibitions	145
Munkacsy's "Christ before Pilate"	328
North's (Miss) Gallery at Kew	439
Old Masters at Burlington House	16, 50, 107
Painters in Water-Colours, Royal Society of	309
Philae, The Early Christian Church at	107
Pompeii, Recent Discoveries at	126
Potsherds (Inscribed) in Upper Egypt, A New Find of	125
Pyramid of Meydoom, Opening of the	15
"Restoration" in Italy	71
Rome, Notes from	310, 422
Royal Academy, The 308, 343, 364, 400, 438	
Scottish Academy, Exhibition of the	144
Salon of 1882, The	327, 344, 365, 401
Scandinavian Antiquities at South Kensington	457
South Kensington Museum, Additions to	180
Temple, Destruction of the Old Buildings of the	180
Terra d'Otranto, Archaeological Notes on the	199, 219, 256, 274, 291, 457
Thomas's (W. L.) Sketches in Switzerland	237
Tissot, M., at the Dudley Gallery	384
Uffizi Gallery at Florence	70
United Arts Gallery, The	328

## ORIGINAL ARTICLES—continued.

	PAGE
Walker's (Mr. R.) Old Fans, Sale of	440
Westminster Abbey and School	51
Discovery in the	346
Abbot's House	346
Discovery of Roman Remains in	384

## CORRESPONDENCE.

Early Italian Casting	89
Parkhill, Aberdeenshire, The "Find" at	90
"Restoration" in Italy	108
Schiavone, The, at Burlington House	89
"Venus of Milos," The So-called	273
Wall-painting discovered at Westminster Abbey	108

## NOTES.

Assos expedition, the	33
Beaconsfield, Lord, statue of	403
Boughton, Mr. G. H., several pictures by	274
Cambrian Academy of Art, proposed	146
Delaporte's (Lieut.) mission to Cambodia	275
Douglas, Mr. William Fettes	90
El-Koûla, the pyramid of	220
Excavations at Tarquinia	33
at Rome	163
EXHIBITIONS:—	
Athenaeum Graphic Club, at Manchester	72
Industrial, at Lewes	127
Modern Dutch water-colours, at Goupil's	347
Modern English pottery	403
Modern pictures, at Newcastle	367
New York Etching Club	221
Royal Cambrian Academy of Art	458
Water-colour drawings, at Brighton	311
Griggs's facsimiles	90
Japanese coins, collection of	90
Kythera Island, marble lion on	127
Larnaka, the pottery of	329
Legros, Prof., five medals by	32
Source") bas-relief by ("La	238
Linnell's landscapes	145
Linton's picture of "Incidents in the Life of a Warrior"	238
Long's picture, "Why do his Chariots stay?"	237

## NOTES—continued.

	PAGE
Menzel's illustrations to the works of Frederick the Great	31
Palestine exploration	1
Paton, Sir Noel, design of church window by	21
Pottier, Mr., three pictures by	21
Provincial museums, claims of	27
Rosa Bonheur's "Lion at Home"	26
Scott's (W. E.) etching of Phillips's portrait of William Blake	8
Spence's metal	8
Tope, Buddhist, discovered on the Krishna	25
Waltner's etching, "The Besieged"	25
Woltmann and Woermann's <i>History of Painting</i>	25

## OBITUARY.

Bakker-Korff, Dutch painter	15
Beaudoin, Mons. Jean	16
Blanc, Mons. Charles	16
Chevet, Mons.	16
Dupré, Giovanni	16
Fraccaroli, Innocenzo	31
Lawson, Mr. Cecil	45
Lecomte, Mons. Narcisse	40
Lefebvre, Mons.	38
Linnell, John	7
Longpérier, Mons. de	5
Macnee, Sir Daniel, P.R.S.A.	7
Miller, William	72, 8
Smith, Mrs. Adolphe	25
Wagmüller, Prof. M.	27
Walch, Albert	27
Weber, Friedrich	16

## CONTENTS OF THE JOURNALS, &amp;c.

American Etchings, 258, 386; Art Journal 91, 275, 423; Art and Letters, 258; English Etchings, 109; Etcher, 127; Gazette des Beaux-Arts, 62, 221, 311, 386; Gazette archéologique, 109; Great Historic Galleries, 38, 220, 263, 368, 441; L'Art, 33, 91, 221, 258, 368, 441; Magazine of Art, 106, 257, 347, 441; Numismatic Chronicle, 367; Portfolio, 52, 128, 220, 257, 347; Zeitschrift für bildende Kunst, 109, 275, 424, 441.
---

# THE STAGE AND MUSIC.

## THE STAGE.

### ORIGINAL ARTICLES.

	PAGE
Acting, A School for ... ..	368, 424
Bernhardt, Mme. S., at the Gaiety ...	404
Court Theatre, The ... ..	146
Far from the Madding Crowd, at the ...	348
Court Theatre ... ..	348
Romany Eye, The ... ..	460
Romano and Juliet, at the Lyceum ...	200
School for Scandal, at the Vaudeville ...	109
Squire, The, The Acting in ... ..	91

### NOTES.

Assie, at Toole's Theatre ... ..	221
Bobbi and Bijou, at the Alhambra ...	276
Bel of Roses, at the Globe ... ..	110
Bernhardt, Mme. S., in London ... ..	441
Boccaccio, at the Comedy Theatre ...	311
Bristol Theatre, Pantomime at ... ..	73
Carr's Recitations ... ..	164
Claret, Mme., Death of ... ..	147
Cyric, The, at the Globe ... ..	63
Five-fours, at the Royalty ... ..	128
Great Divorce Case, at the Criterion ...	34

## NOTES—continued.

	PAGE
London Assurance, at the Vaudeville ...	311
Manola, at the Strand ... ..	146
Much Ado about Nothing, at St. ...	441
George's Hall ... ..	348
Odette, at the Haymarket ... ..	73, 164
Ours, at the Haymarket ... ..	276
Parsons, The, at the Court Theatre ...	183
Promised Land, The, at the Philhar- monic ... ..	34, 91
Squire, The, at the St. James's ... ..	34, 91

## MUSIC.

### REVIEWS.

Bridge and Higgs's Organ Works of J. S. Bach ... ..	204
Brown's (A. H.) Voluntaries for Organ or Harmonium ... ..	204
Carlston's (H.) The Genesis of Har- mony ... ..	276
Courvoisier's (K.) Technique of Violin Playing ... ..	204
Cummings' (W. H.) Purcell ... ..	17

## REVIEWS—continued.

	PAGE
Marches. Vols. VII. and VIII. of "Novello's Pianoforte Albums" ...	204
Organist's Quarterly Journal ... ..	204
Plaidsy's (L.) Pianoforte Teacher's Guide ... ..	204
Schubert's Songs ... ..	204
Schumann's (R.) Mignon's Requiem. "Wilhelm Meister" ... ..	204
Selby's (L.) First Sonata for the Album ... ..	204

### ORIGINAL ARTICLES.

Balfe's Opera Moro ... ..	92
Carl Rosa Company, The ... ..	52
Die Meistersinger, at Drury Lane ...	406
Euryanthe, at Drury Lane ... ..	441
German Opera ... ..	396
Liszt's "Dante" Symphony and Mme. Menter's Recital ... ..	312
Philharmonic Society and the Carl Rosa Company ... ..	128, 164
Ring des Nibelungen, at Her Majesty's ...	340
Royal College of Music ... ..	165
Tristan and Isolde, at Drury Lane ...	460

## NOTES.

	PAGE
Chester Musical Festival ... ..	386
CONCERTS:—	
Albert Hall ... ..	34, 221
Bach Choir ... ..	147, 329
Bach's ... ..	163
Cambridge Universal Musical Society ...	183, 443
Carl Rosa's ... ..	34, 92, 128
Crystal Palace ... ..	147, 368, 424, 443
Frank's Chamber Concerts ... ..	336
London Musical Society ... ..	268
Macfarren's ... ..	164
Monday Popular ... ..	34,
73, 92, 110, 147, 201, 239, 268	
Philharmonic ... ..	128, 164, 202, 238, 368, 443
Prout's (Mr. E.) new Cantata Alfred ...	329
Richter's ... ..	424
Sacred Harmonic ... ..	164
Saturday Popular ... ..	73, 201, 238
Stanton's (Mme.) ... ..	268
St. James's Hall ... ..	330, 368





SATURDAY, JANUARY 7, 1882.

No. 505, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Origins of English History.* By Charles Elton. (Quaritch.)

THIS is the season for presents; and Mr. Elton's work is a delightful book, which will be a most welcome New Year's gift to all the students of the history of this country, whether they regard themselves as Teuts or Celts, as Aryans or the representatives of races that occupied the West of Europe long before the first Aryan waggon had approached the shores of the melancholy ocean. The author tells us in his Introduction that the work is the result of an attempt to re-arrange in a convenient form what is known of the history of this country from those obscure ages which preceded the Roman invasions to the time when the English accepted the Christian religion and the civilising influences of the Church. In my opinion, he has eminently succeeded; and the work, with all its varied information and wealth of references to works of importance on all kinds of questions bearing on the history and ethnology of this country, will be found a most useful and valuable volume. It is divided into twelve chapters, of which the first introduces the objects of the work, and touches on prehistoric Britain; but the reader soon finds himself in the midst of the problems of ancient geography, and especially accompanying the learned and intrepid Pytheas, of the fragments of whose diary Mr. Elton has made a very serious and vindicating study, which takes up most of the second chapter also. In the third chapter he shows how the account given by Pytheas to the reading public of the Greek world developed a demand for, and a supply of, romances about Britain and the North of Europe, and how these romances at length created scepticism as to all travellers' stories, and filled the Greek mind with a difficulty in distinguishing between truth and fiction in geography. The next chapter recapitulates the foregoing ones, and brings the reader more closely into contact with the Celts. Then follows a chapter on the Gauls in Britain; the sixth is entitled Celts and non-Celtic Tribes; and the next follows up the same subject into the domain of pre-Celtic ethnology. It treats, among other things, of the Pictish succession, and is, perhaps, altogether the most interesting part of the book. The eighth is devoted to customs of inheritance and family religion, dealing in part with a subject which Mr. Elton has long since made his own, as many of the readers of the ACADEMY will at once perceive; but, for the

sake of those who are not acquainted with the author's previous works, I may state that he has written on the Tenures of Kent, on the Law of Commons and Waste Lands, and on the Law of Copyholds and Customary Tenures of Land. The result, so far as the present work is concerned, is that he has, owing to his complete grasp of this difficult and intricate subject, treated it in so lucid a manner as to make it easily intelligible to an outsider. The ninth chapter is devoted to the Britons of the Interior, and the succeeding one to their religion and that of the Celts generally. The eleventh is on the Roman Province in Britain, and the last on the English Conquest. These cover altogether 415 pages, and then we have twenty-five pages of extracts from ancient authors, showing the extent of their knowledge of the geography of Northern and Western Europe. To this is appended an exceedingly handy chronological list of Greek and Latin writers to which references have been made in the work, amounting to more than 130 separate articles. Then comes the Index, but not the end of the book, for the volume closes with ten most interesting maps, which are copies of the following old ones:—(1) Spain, from the Latin Ptolemy printed at Rome in 1478; (2) The World of the Ancients, from the same; (3) Eastern Europe, from the Latin Ptolemy printed at Strassburg in 1525; (4) Northern Europe, from the *Historia de Gentibus Septentrionalibus* of Olaus Magnus printed at Basel in 1567; (5) Gaul, from the Latin Ptolemy of 1478; (6) The British Isles, from the same; (7) South-eastern Britain, from the *Tabula Peutingeriana*; (8) Germany, from the Latin Ptolemy of 1478; (9) The Isle of Thanet, from Dugdale's *Monasticon*, edition of 1655-73; (10) The British Isles, from the Latin Ptolemy of 1525.

It will be seen that we have very little space left to go into details, and that is all the more difficult to do to the reader's advantage on account of the great variety of matter in the book. Among other things, it may be mentioned that an investigation like that to which Mr. Elton has devoted himself in this work must, to a great extent, be based on the results of Celtic philology; but, as the study of Celtic in the scientific sense is a comparatively new one, present results every now and then have to give way to more exact ones. Mr. Elton has neglected no aid which Celtic philology could supply; but possibly he may be charged with having too recklessly accepted theories, though I, at least, cannot be severe on him, as the linguistic theories most likely to require material revision or abandonment come from a book of my own. Taking this, however, into account in all its bearings, I do not see that his main arguments would be much affected by it; and the author is not a man to think that he has produced a perfect work which future research is not likely to go beyond, but rather to aim at making a work which should prove a contribution to our knowledge and a help to further study. This he most certainly has succeeded in doing.

As to the religion of the insular Celts, he seems to be perfectly right in regarding the fairies of Wales as the Celtic pantheon degraded; and to the many interesting remarks he has on Nudd, the Welsh equivalent of the

Irish Nuadha and of the Nodens of the temple at Lydney Park, in Gloucestershire, I would add one which seems to connect him with Llyr or Lludd. Now Llyr is the Welsh for Lir—as the word is written in Irish; in both languages it seems to mean the sea, and is the name which appears in English as Shakspeare's Lear, father of Cordelia. The latter is usually in Welsh a daughter of Llyr; but the oldest allusion to her in the Black Book of Carmarthen, a MS. of the twelfth century, makes her father's name Lludd, or, as it is there written, Lud, which is not to be supposed a mistake for Llyr or for Nudd; for it is required to rhyme with the latter, there written Nud. But how the attributes of Llyr or Lludd were differentiated from those of Nudd, who was also god of the sea, nobody knows; and it is remarkable that, while the latter is called in Irish Nuadha Airgetlamh, or Nuadha of the Silver Hand, as to which hand there is a very curious story in Irish literature, Cordelia is called Creidylat, daughter of Llud Llaw Ereint, where *llaw ereint* means exactly the same thing as the Irish epithet of Nuadha, and may be rendered literally *manus argenteae*. No account has ever been given of the meaning of either Nudd or Lludd; and the epithet referred to suggests that Llud Llaw Ereint is an early corruption of Nudd Llaw Ereint, which in its N and Ll would violate the alliteration usual in such cases. If so, it would follow not only that Lludd and King Lud are later editions of Nudd, but that the attributes of Nudd and Llyr were originally the same, or, in other words, that those were names of one and the same sea-god, or of the sea itself. But this and the other questions connected with it would require a volume, so I shall stop here.

In the same chapter (x.) Mr. Elton brings the Irish account of "The Isle of the Blest," or the Plain of Pleasure, into its proper connexion with the rest of Celtic mythology. I may mention that there can be no mistake as to its being the Elysium of the dead, and that going into it meant nothing less than death to ordinary mortals; it was only by special favour that a mortal might enter it otherwise. This, I think, is proved by a passage in the story called the Sick-bed of Cuchulainn in the Book of the Dun: it is to be found at pp. 43-50 of the facsimile, and was edited by Mr. O'Curry in the *Atlantis* for July 1858. The hero, Cuchulainn, had been invited to go to this strange country by Liban, one of its lady dwellers, but before going himself he asks that Lóig, his charioteer, might be allowed to accompany her to see what that land was like and to return to describe it to him. Mr. O'Curry does not seem to have quite seen the force of the words, which appear to give the following sense:—

"Liban then comes up to Lóig and seizes him by the shoulder. 'Thou wilt not, O Lóig,' said she, 'proceed to-day in life unless a woman protect thee.' 'That is not exactly what we have been most used to up to this time, to be defended by women,' said Lóig. 'Alas, and ever alas, that it is not Cuchulainn that is in thy form this moment,' said Liban. 'It were well with me were it he that were in it,' said Lóig. They proceeded then until they reached the side of the island, where they saw the bronze skiff waiting for them. They then step into the ship and land on the island; they go

to the door of a house, when they see a man coming towards them," &c.

Nobody can help seeing the striking similarity between this and Charon's ferry, though the difference is sufficiently great to forbid us thinking that the Celts borrowed in this instance from the nations of the Mediterranean.

Mr. Elton believes that the Celts found more than one race in possession of this country when they first came here; the later of the two non-Celtic races he would call Finnish. I had also once thought the non-Celtic inhabitants were Finnish, but gave up that view on account of the absence of all historical reference to them in the West of Europe; but the author finds a fresh argument of considerable force for their former presence over a great part of the West in the rights of inheritance of the youngest child, which he discusses with great ability and clearness in the eighth chapter.

I have here and there noticed a misprint and an occasional slip, like that about Ogams in North Wales (p. 335); there is in fact only one Ogam inscription extant in North Wales. Lastly, I may say that I would go even farther than Mr. Elton in the non-historical character he ascribes to Arthur, but I cannot agree with him in regarding Cunedda in the same light. How this suggested itself to him will appear from the following passage (p. 278), where he says:—

"Edeyrn son of Nudd was the child of a god of darkness . . . ; but he also appears in Welsh history as an ancestor of the King Cunedda, as a Knight of the Round Table, as a bard who became a hermit, and as a holy person to whom a chapel at Holyhead was dedicated."

The fact, however, is that here two sets of names have been confounded—viz., those compounded with *teyrn*, a prince, which gets reduced to *teyrn* and mutated into *deyrn*, as in Catotigirn-i, later Catteyrn, Cuno-tigirn-, Cyn-deyrn, and the like; and, on the other hand, the Latin name Aeternus, of which old inscriptions in Wales give the genitives Eterni, Eterni, and Eternali. The Nennian Genealogies distinguish the two. Cunedda's father is there called Aetern, his grandfather Patern (that is Paternus), and his father Tacit (that is Tacitus); while a son of Cunedda is called Etern—the family was *par excellence* a Christian one, and many Biblical names were used by others of its members. The names of the other class in these genealogies are Ritigirn, Catteyrn, and Outigir[n], which become later respectively Rhydeyrn, Catteyrn, and Eudeyrn—the last would seem to have survived as Edeyrn. On the other hand, false etymology has led to Etern, which is now Edern, being sometimes written Edeyrn; but it has not been able to touch the pronunciation, all the former set being accented Rhydeyrn, Cattéyrn, Cyndéyrn, and so on; while the latter is Edern as in the places called after the saint of that name, such as Llanédern, in Lleyn, and Bodédern, near Holyhead. It would, however, be unreasonable to expect everybody to be conversant with the subtleties of Welsh phonology; and Mr. Elton may console himself with the fact that the same error has lately been committed by one of the very first philologists in Europe. I allude to Prof. Ascoli's remarks

on Welsh names of the *teyrn* group in a letter which I have before me, owing to the author's kindness, in an extract from the *Rivista di Filologia e d'Istruzione Classica*, p. 40.

But these and the like are minor matters which do not perceptibly diminish the great usefulness and value of Mr. Elton's book, which must have cost him many years of hard reading. I am far from competent to give an opinion on many of the subjects discussed in the volume; but it is my belief that it will prove to be the most important work of its kind which has appeared in this country for many years. The style is attractive, and the whole appearance of the book bespeaks its having been got up regardless of expense.

JOHN RHYS.

*An Introduction to the History of Educational Theories.* By Oscar Browning. (Kegan Paul, Trench & Co.)

MR. MAGNUS's project of an "Education Library" starts hopefully. The present volume is the first of a series intended to meet the wants of that daily increasing class of teachers who desire to know something of the history, literature, and philosophy of their profession. No movement of our time is likely to prove more valuable in its ultimate effect than that of which the appearance of this series is in part the symbol and in part the result. The Universities of Cambridge and of London have instituted examinations intended to encourage the systematic study of the principles of education. Skilled teachers everywhere are discovering that, both for themselves and their assistants, enthusiasm and scholarship alone make a very insufficient professional equipment; and that, with whatever natural gifts a schoolmaster be endowed, he will be all the better for supplementing them with some knowledge of the aims and experiments of famous teachers, and with a careful study of the best things which have been written on educational methods. Perhaps the great danger to be feared in connexion with the publication of a series like this is the too rapid multiplication of treatises to meet an immediate demand. If we are ever to have a real educational literature at all comparable in philosophic insight and practical usefulness to that of Germany and France, it must have time to grow, and should be the slow product of improved study and experience. It cannot be manufactured to order or all at once; and we may hope, therefore, that the conductors of the "Education Library" will not hasten to complete their work, but will only add to their series, from time to time, works of real value—the mature conclusions of the best minds which have been directed to the subject. There is a yet greater evil incident to the publication of a "series," which one may hope will be avoided in the present case. We have of late become familiar with the aspect of "sets," in uniform size and binding, of literary biographies, of scientific treatises, of monographs on great artists and philosophers. Thus it happens that Milton and Defoe, Raffaele and Meissonier, Dryden and Hawthorne, are discussed with exactly the same fullness of detail and in books of the

same size. It is inevitable that great matters should often be dealt with too briefly, and that small matters should be amplified, in order to meet the exigencies of this mode of publication. The plan is obviously destructive of all sense of literary proportion in the reader's mind, and is calculated seriously to mislead students, especially the young, as to the true rank of the immortals, and the relative merits of the contributions they have made to the world's work. It is to be wished that when Mr. Magnus is fortunate enough to get material for a really great book he will have the courage to publish it; and that when—as must often happen—the subject, though important, is narrow and special, and the thought meagre, he will have the still greater courage to add to his series a little volume whose size shall correspond fairly to its worth.

Having thus relieved myself by a protest against the application to the teacher's library of that Procrustean process of publication which has already wrought such manifest mischief in the departments of literature and art, it is pleasanter to say of Mr. Browning's volume that it forms a fitting introduction to the whole series, and an admirable *carte du pays* for the student of educational methods and theories. In some cases—notably in those of Comenius, Locke, Rousseau, and Pestalozzi—his sketch, while sufficing to give a just general impression, will serve mainly to stimulate the appetite for fuller knowledge and for an acquaintance with the works of the author himself. In others, as in the chapters on Greek and Roman theories of education and on the methods of the Jesuits and the Jansenists, Mr. Browning's full and careful summary includes most of the facts which have any practical value for the uses of the modern teacher. The description in the first chapter of the ideal of early training which prevailed among the Greeks is particularly vigorous; and the account in the second chapter of the opinions of Oato, of Cicero, and especially of Quintilian, is not less distinguished by insight and by fairness. The classification of later writers and thinkers as humanists, realists, and naturalists, though convenient, will appear to many readers to be somewhat arbitrary, and would probably have been disavowed by the writers themselves. There are enough of common elements in the schemes of Comenius and of Montaigne, of Sturm and of Locke, to make it dangerous to separate them, by lines too sharply defined, into distinct classes. What Mr. Browning says of Montaigne is to some extent true of every educational reformer. "He naturally emphasises the side of education which in his own day was much neglected." But this does not at all imply that the special truths which a given writer does not emphasise are therefore by him disregarded. Nevertheless, the broad distinction is sufficiently marked to justify this rough classification for practical purposes. John Sturm, for example, of whom Mr. Browning gives a lucid account, and to whom he ascribes a large share of influence in determining the course so long pursued at Eton and at English grammar schools, fully deserves the title of "humanistic," if by it is meant that his whole scheme was designed to teach the "humanities," and that he

recognised no other form of mental cultivation than language. It is especially interesting to those who desire to recognise the claims of other subjects, and to take a wider view of what is possible and desirable in a school, to read Mr. Browning's estimate of the worth of this traditional discipline. He quotes with approval Locke's warning against the making of Latin themes and declamations, and especially of verses:—

"If anyone will think poetry a desirable quality in his son, and that the study of it would raise his fancy and parts, he must needs yet confess that to that end reading the excellent Greek and Roman poets is of more use than making bad verses of his own in a language that is not his own. And he whose design it is to excel in English poetry would not, I guess, think the way to it would be to make his first essays in Latin verses."

To this Mr. Browning adds the result of his own large and special experience:—

"No seriously beneficial change in our public school education can be looked for, unless the worship of this idol is once for all abolished."

It would be easy to give reasons for differing here and there from Mr. Browning's judgments. Those who value Ascham's *Schoolmaster*, not only for its practical suggestions, but also for the striking picture it gives of the intellectual and scholastic life of the Elizabethan age, may be disappointed to find his work dismissed so summarily; and others might desire a fuller recognition of the work of Fröbel and of Jacotot. But there can be no doubt that, in the main, Mr. Browning has hit the essential meaning and spirit of the work done by each of the great educational reformers, and that he has shown much skill in describing it. He is the master of a very clear, concise style, free from rhetorical ornament, but full of life and interest; and he has the art of conveying, in neat, pregnant aphorisms, the characteristic dogmas of the various writers of whom he gives an account. *E.g.*—

"The child must learn to distinguish knowing from thinking or believing"—*Kant*.

"At home one can learn only what is taught himself, at school even what is taught others"—*Quintilian*.

"Give no rules until you have given the matter, the author, and the language. Rules without matter confuse the understanding"—*Ratich*.

"Ask much, retain what you are told, teach what you have retained. A man who teaches another teaches himself"—*Comenius*.

"'Tis not a soul, 'tis not a body, that we are training up, but a man, and we ought not to divide him"—*Montaigne*.

"The greater part of the errors of mankind arise rather from reasoning on false principles than from reasoning badly on the principles which they adopt"—*Arnauld*.

"There are three forces which educate a man—nature, men, and things; of these, only the second is in our power"—*Rousseau*.

To these extracts, which will serve to indicate the range of suggestion and speculation traversed in the book, I add some shrewd and characteristic sentences in which Mr. Browning appears to me to have estimated very happily the character of Rousseau's influence and the value of his work:—

"The effect of Voltaire and Rousseau upon

the Revolution was very different. Voltaire, by nature a benevolent man, ever ready to sacrifice himself in the defence of innocence or weakness, spent his energies in destructive criticism, and has obtained the reputation of a cold heartlessness which he little deserved. Rousseau, weak, sentimental, and selfish, poured out in his writings that universal philanthropy, that love for the human race, which he never showed in any action of his life. Thus his influence was much deeper and has been more lasting than that of Voltaire. *Emile* is not a constructive book. It is difficult to extract from it a definite theory of education; but its insight into the sorrows of childhood and the shortcomings of the age, the enthusiasm which glows in its pages, the beauty of its flowing style, have been most stimulating to thought on educational subjects."

J. G. FITCH.

#### "ENGLISH MEN OF LETTERS."

*De Quincey.* By David Masson. (Macmillan.)

It is to the honour of the author that this volume fails to give entire satisfaction to the reader. The materials for an impressive biography are not to be found in the life of a man whose early education and after-career were wholly desultory—if, indeed, even the term desultory can properly be applied to a life in which it is seldom possible to trace the signs of any actuating purpose at all. But Prof. Masson had personal relations with De Quincey, and is too true to the old ties to see fully the ruin of his life. However, our author gives us in small compass what is regarded as known of De Quincey, adding something from his personal recollections, but mainly relying on Mr. Page's *Life* and the autobiographical statements of De Quincey himself. To the latter, indeed, Prof. Masson's affectionate loyalty gives more weight than they seem to deserve, though he is himself somewhat perplexed by "the mingling of *Dichtung* with *Wahrheit*." But how can we trust De Quincey's assertions, if otherwise unsupported, when we find him in mature life gravely printing and publishing a statement that, when between thirteen and fourteen years of age, he "speedily acquired a special facility in *speaking* and *writing Greek*"? It is possible, though improbable, that he could write something which he was pleased to suppose was Greek, but it is certain enough that he could not speak even that. Where was he to find interlocutors? Not at the Bath Grammar School; though there, as he tells us, he was not put into the highest class because he was backward in Greek. Again, his statements about his doses of opium require a very robust faith; if, however, they are to be accepted, they explain where his money went, and how it came about that he kept his wife first, and afterwards his young children, living in great penury, though he was the eldest surviving son of a father who left a clear £1,600 a-year. He says of himself that he consumed from 8,000 to 12,000 drops of laudanum per diem—that is, from 16½ to 25 ounces, which, at one shilling per ounce, would cost from rather over £300 to nearly £460 a-year. Further, since laudanum is opium dissolved in proof spirit, he would at

this rate be drinking from two-thirds of a bottle to a whole bottle of proof spirit daily—a monstrous dose in itself, apart from the opium taken with it. Whether we accept or reject De Quincey's story, what becomes of his reputation?

Prof. Masson devotes a third of his book to an estimate of De Quincey's literary merits, giving him the praise which is undeniably his due for the universality of his interest in all things human, resulting in encyclopædic information on most diverse subjects; and also, of course, for his style. Indeed, so unflagging vivacity and lucid directness of meaning, perhaps the last qualities to have been expected under the circumstances, this opium-drunkard is unsurpassed. His "skilful use of Latinisms and other neologisms" is also defended with vigour and success by Prof. Masson. But only warm partisans of De Quincey will tolerate the forced affectation of humour which would "take Josephus by the button and address him as 'Joe' through a whole article." There is no "profanity" in it, but it is painfully suggestive of the least happy style of Dickens.

Passing from the style to the matter and substantial value of De Quincey's work, we find that he left, says Prof. Masson, "about 150 magazine articles." He had dreams of writing a great philosophical work, a *History of England*, and a treatise on political economy; the two latter, at least, he was well qualified to achieve successfully; moreover, he had private means which ought to have secured the necessary leisure, and he lived more than seventy-four years; but the works were never produced, owing to that absence of moral force which Prof. Masson recognises even in what he did write. The Professor contrasts him in this respect with Carlyle, and accepts his own description of himself as "in a special sense a purely intellectual creature." But why is a man besotted with opium to be more highly esteemed than another besotted with alcohol? and can a sot be a purely intellectual creature?

To be compared with Carlyle on the ground of moral force would be hard on men of much more "grit" than De Quincey. But let us compare him with John Stuart Mill, who is also mentioned by Prof. Masson. In Mill we have a man distinctly not of genius, but of great moral vigour, whose life was organised by relation to a definite purpose. In the result his work has made a visible mark; his books are of authority, and form an essential part of the studies of the statesman, the philosophical speculator, and the man of science. De Quincey as certainly had genius of a high order, backed by great knowledge and an unusually good memory, and the happiest power of clothing his thoughts in language at once interesting and intelligible, and in every way charming. Yet Prof. Masson tells us that in Edinburgh probably but one soul in 2,000 knows that he is buried or even that he lived there; while, of the select 100 who are acquainted with the fact, ninety-nine are indifferent to it. In other words, the man of genius is fast being forgotten, and his friend is not only sorry, but surprised.

But the reader will note Prof. Masson's allusion to the "hurry of magazine writing,"

and the remark previously referred to, that "De Quincey may be described in an off-hand manner as the author of 150 magazine articles" "any one of which will 'well repay perusal.'" By help of the light thus gained he will perceive the reason why genius, accompanied by many favourable circumstances, resulted in this case in producing so little work that is likely to survive. Magazine articles afford valuable means of discussing new views of difficult questions; but, where the question is really difficult, it will perhaps always be impossible, under the conditions of magazine writing, to present views of any value in a form that shall not be somewhat unsatisfactory, though it may adequately fulfil the purpose of stimulating discussion. But, when once the interest of newness is gone, an article of this kind must soon be forgotten; for, while the butterfly reader will be deterred by the subject, the student in the next generation will find it superseded by more comprehensive and systematic works. This is the fate that his moral feebleness has brought upon De Quincey. If untimely death or the struggle for a livelihood had rendered his life and genius thus ineffectual, we should have been sorry for him and for ourselves alike; but chagrin and even anger will mingle with sorrow when we find that his splendid powers were thwarted by his shameful servitude to opium.

ROBERT L. LEIGHTON.

*The Poetical Works of Oliver Wendell Holmes.* In 2 vols. (Sampson Low.)

FOSTERED by the fate of Burns, of Byron, of Leopardi, and of many other sweet singers, a theory sprang up that the best bards die young; that forty is a fatal Rubicon they cannot overstep. But this opinion has been thoroughly falsified by the long lives and undiminished powers of the greatest and most truly representative poets of the present era. The threescore years and ten allotted as the limits of human life have already been attained by Victor Hugo, by Mr. Tennyson, and by Mr. Browning; and yet they are still producing work of the highest and most characteristic type, as if they had passed through the Fountain of Jouvence. Oliver Wendell Holmes, one of the most deservedly popular of Transatlantic writers, notwithstanding the fact that he is laden with a similar weight of years, has quite recently presented the public with a volume of verse which in every respect equals, if it do not, indeed, surpass, his former productions. "My Aviary," in this last publication—*The Iron Gate and other Poems*—is not only in its author's most spontaneous vein, but embodies some of his happiest imagery; the stanza telling how the dying gull

"Sees his comrades high above him flying  
To seek their nests among the island reeds,"

while he lonely bleeds to death upon the crimsoning waters, contains thought deep enough for tears. As choice a specimen of the veteran author's more characteristic manner, and less admirable only because it belongs to a lower note in the diapason of song, is the charming "modernised version" of "The Archbishop and Gil Blas"—a poem that in these volumes has, for some reason, been relegated to another section

than that in which it originally appeared. The very cordial reception which *The Iron Gate* met with in Europe has possibly induced Dr. Holmes to issue this present collection of his *Poetical Works* here. Although upwards of half-a-century has elapsed between the dates of the first and last poems in this collection, no reader will be able to detect any sign that the author's is the "worn-out lyre" he bewails, for his latest lyrics are as sharp and clear and as polished as was the first stirring poem of his very first volume—his brilliant and patriotic "Old Ironsides."

To criticise a complete collection of Dr. Holmes's poetry at this late date would be a somewhat invidious duty, for the public has long since passed its own judgment. Many of his pieces, especially his sparkling *vers de société*, are literally "household words" to every reader and reciter of the English language. "The Last Leaf," "My Aunt," "The Comet," "The Treadmill Song," "The Stethoscope Song," "The Mysterious Visitor," and a long list of other pieces are as well known as the best of Hood's humorous verse. Of course these are not Dr. Holmes's best productions, but they are the most popular. Far better, and yet not nearly so widely known, because they only appeal to a more limited class, are those naive and sweet lines entitled "The Last Reader," running thus:

"I sometimes sit beneath a tree,  
And read my own sweet songs,  
Though naught they may to others be  
Each humble line prolongs  
A tone that might have passed away  
But for that scarce remembered lay.

"I keep them like a look or leaf  
That some dear girl has given;  
Faint record of an hour, as brief  
As sunset clouds in heaven,  
But spreading purple twilight still  
High over Memory's shadowed hill.

"They lie upon my pathway bleak,  
Those flowers that once ran wild,  
As on a father's careworn cheek  
The ringlets of his child;  
The golden mingling with the gray,  
And stealing half its snows away.

"What care I though the dust is spread  
Around these yellow leaves,  
Or o'er them his sarcastic thread  
Oblivion's insect weaves?  
Though weeds are tangled on the stream,  
It still reflects my morning's beam.

"It may be that my scanty ore  
Long years have washed away,  
And where were golden sands before  
Is naught but common clay;  
Still something sparkles in the sun  
For memory to look back upon. . . ."

These lines are so simple that they are likely to be overlooked amid the immense quantity of verse their author has poured forth; but for us they have an irresistible charm, and often, after having rioted amid the gorgeous poesy of the present era, we have turned back to this little lyric of Dr. Holmes's youthful days with renewed gratification. The chief drawback to Dr. Holmes's poetry, not to his popularity, is the excessive number of pieces he has thrown off about events of temporary interest, in this respect his many years of labour being against him. The reader can relish one or two brightly worded "occasional" pieces on the anniversary of a national event, but the most

catholic appetite is cloyed by an accumulation of fifty years' industrious manufacture of odes, lyrics, and ballads on the Receptions of Grand Dukes and Banquets to Foreign Ambassadors. Still it must be confessed that all these fugitive pieces are so neatly rhymed, so appropriate to the events they commemorate, and so besprinkled with pretty conceits that, were one called upon to exclude the less worthy, it would be difficult to know where to commence the work of excision. On well-worn themes Dr. Holmes, though saying little, perchance, but has been said a hundred times before, always contrives to fashion the trite into something that looks, even if it be not, new. Here is a threadbare toast, for instance, for the "Meeting of the Burns Club," freshly told:

"Thus while within the banquet glows,  
Without, the wild winds whistle,  
We drink a triple health—the Rose,  
The Shamrock, and the Thistle!  
Their blended hues shall never fade  
Till War has hushed his cannon—  
Close-twined as ocean currents braid  
The Thames, the Clyde, the Shannon!"

And, again, surely the "mute inglorious Miltons," though often told of, lose nothing in Dr. Holmes's retelling of their fate; his

"Alas for those that never sing,  
But die with all their music in them,"

is at least as good as any other lament for the forlorn state of "The Voiceless."

The general reader, of course, admires Dr. Holmes for his humour and satire, and not for his sentiment; and it must be confessed that in these popular forms of verse he is nearly unique. His satire is always tempered with kindness, is never personal nor spiteful, and probably never annoyed a single person—in that respect being almost unparalleled in the history of satiric verse. His muse is somewhat old-fashioned at times, especially in his earlier volumes, not being altogether unconscious of Collins and his followers. Overflowing with a most copious supply of metaphor and simile, Dr. Holmes has no need to reproduce the thoughts of others, nor to dress up the trite tropes of bygone bards in new rhymes. Yet occasionally some of his earlier half-sportive, half-pathetic pieces remind the reader of Præd—his "Grisette," for instance, not being quite unsuggestive of the English poet's "Josephine," while his "Star and the Water Lily" coincides in thought with "The Blind Girl's Song" in Bulwer's *Last Days of Pompeii*. But such resemblances are few—fewer, probably, than could be detected in the works of any poet of the present age who had written so much. If Dr. Holmes copies anyone it is himself, for one who writes so often "to order" cannot always be original. It is not his readers' fault, but his own, that Dr. Holmes is believed to turn out verse whenever required in the way he describes:

"It costs him no trouble,—a pen full of ink or two  
And the poem is done in the time of a wink or two;  
As for the thoughts,—never mind,—take the ones  
that lie uppermost,  
And the rhymes used by Milton and Byron and  
Tupper most;  
The lines come so easy! at one end he jingles 'em,  
At the other with capital letters he shingles 'em,—  
Why, the thing writes itself, and before he's half  
done with it  
He hates to stop writing, he has such good fun  
with it!"



The lines just quoted are not, happily, fair samples of Dr. Holmes's humorous verse; for a good specimen of his work in that way we may safely refer to the already mentioned version of "The Archbishop and Gil Blas." Another recent poem of his calling for especial commendation for its vigorous action and natural pathos is "Grandmother's Story of Bunker Hill Battle:" it is certain to find favour as a recitation.

The publishers may be congratulated upon the production of this very presentable collection; it is certain to render Dr. Holmes's popularity still wider, bringing, as it does, within so portable a form the contents of his various volumes, and placing within reach of his many English admirers the whole of his poetical works.

JOHN H. INGRAM.

#### NEW NOVELS, ETC.

*A Laodicean; or, the Castle of the Stancys.* By Thomas Hardy. In 3 vols. (Sampson Low.)

*Zoe: a Girl of Genius.* By Lady Violet Greville. In 3 vols. (Bentley.)

*Frau Frohmann, and other Stories.* By Anthony Trollope. (Isbister.)

*'Neath Southern Skies.* By W. Graham. (W. Poole.)

*Sketches by a Curate.* By Robert Overton. (Newman.)

*The Shalonski Family.* By Eugène Toor. Translated from the Russian by C. J. Cooke. (Remington.)

MR. HARDY'S new novel is a love-tale of the orthodox type. Paula Power, the heroine, is introduced to us as the only child of a lately deceased railway contractor, who had amassed great wealth and purchased Stancy Castle, a half-ruinous structure that once belonged to a family of great antiquity and former importance in the county. The heiress determines to have her castle restored; and, circumstances having thrown in her path a young architect of universal knowledge in all the different schools, she resolves to entrust to his hands the execution of her designs. It is needless to say that, from the position of professional adviser, George Somerset—such is the name of Mr. Hardy's hero—soon advances to that of lover, and, after pressing his suit with due energy, is accepted on a kind of probation. Paula is gifted with more than a woman's share of the quality of indecision; and although she gives Somerset leave to declare his passion, yet she will not give him any positive assurance that his love is returned, leading the young architect to believe that in a speedy and successful restoration of Stancy Castle lies his best chance of attaining happiness. It is at this point in the story that the course of true love is interrupted by the machinations of the villain of the piece, who appears under the name of Thomas Dare, and who may be described as a Flibbertigibbet of more mature years and endowed with more brains than Sir Walter Scott's creation. It happens that Dare is the bastard son of Captain De Stancy, who, after the death of his father, Sir William De Stancy, will repre-

sent that ancient family, whose place in the county had to a certain extent been usurped by the daughter of the wealthy contractor. The younger De Stancy becomes George Somerset's rival; and in due time, owing partly to the good offices of Abner Power, a long-lost uncle who makes an opportune appearance, partly to Paula's romantic liking for everything that recalls the past, he develops into a most formidable rival. At this crisis Dare forges a telegram in George Somerset's name, addressed to Paula, asking for an advance of one hundred pounds in order to pay some gambling debts. By this manoeuvre Dare succeeds in giving a violent shock to the heroine's affection for the architect, and villainy is for a time successful. But of course only for a time. On the very morning appointed for the celebration of the nuptials the whole truth is brought to light, and Paula, unceremoniously breaking off her contemplated marriage with De Stancy, hastens to make the only reparation to the injured Somerset. In the delineation of his characters Mr. Hardy has not been altogether successful. George Somerset is held up as an Admirable Crichton; and yet we feel constrained to admit that he remains throughout the author's pages a singularly uninteresting character, for whose trials it is difficult to feel any special sympathy. But lay figure as he is, the hero is in better keeping with his part than the heroine. Paula Power is meant to be a paragon of all mental and physical perfection; to our way of thinking she is a commonplace young lady, not untainted with purse pride, and endowed with illimitable capacities for developing into a shrew. Among the minor characters, the old baronet and the Dissenting minister are sketched with vigour and truth. Before taking leave of Mr. Hardy, we must protest against his most realistic presentment of the conversation to be heard at a farmers' ordinary (see vol. iii., pp. 245-48). It is very likely that coarse and vulgar natures would discuss the matrimonial and domestic arrangements of a great heiress in the language reproduced by the author, but it is surely no part of the functions of art to make use of such dialogue. The descriptive portion of *A Laodicean* is not very full, but is, as might have been expected, generally effective.

*Zoe* is the story of an unconventional heroine, who, after being for a long time the sport of fortune, is at length made happy by becoming the wife of an equally unconventional hero. The authoress' drawing is clear and distinct; and, although her canvas is rather crowded with figures, yet these are so disposed as not to mar the general effect. Sir Hugh Warkworth is an excellent Tory country gentleman; Lord Melrose a charming study of a chivalrous young Englishman; and last, but not least, Colonel Elliston is a really natural villain. It would be difficult to conceive more readable sketches of the life led by English county families than are to be found in Lady Violet Greville's pages.

It is impossible for the most ill-natured critic to deny to Mr. Trollope a very large

share of the faculty of making bricks without straw. The five stories comprised in the collection entitled *Frau Frohmann* have obviously made a previous appearance in some serial, and, as might be expected, are woven of but slight material. Not one tale can be fairly said to possess a plot; the characters are, one and all, commonplace, and yet it is undeniable that these 416 pages form very pleasant reading.

The author of *'Neath Southern Skies* formally apologises in a Preface, craving the indulgence of readers, firstly, on the score of having written this tale at the age of two-and-twenty; and, secondly, on that of being what publishers and hack writers term an amateur. The apology was quite gratuitous. Although Mr. Graham's pages exhibit here and there traces of crudity, yet the book is written in an easy, untrammelled style, and may be pronounced on the whole a welcome addition to the literature of fiction.

*Sketches by a Curate* comprises a dozen short stories, dealing for the most part with scenes from low London life, written in a somewhat jerky style. It is not for us to impugn the veracity of the author's description of himself, but we must say that the tone in which this curate treats of things sacred has a strong savour of blasphemy. The book is padded with some passable verses, palpably modelled on the style of Mr. Swinburne.

The translator of *The Shalonski Family* may be congratulated on the manner in which he has acquitted himself of his task. Whether the literary merit of the original is such as to justify the labour which Mr. Cooke must fain have bestowed on his translation is another question. The incidents of Eugène Toor's story are laid during Napoleon's invasion of Russia, and the book is apparently meant for the amusement and instruction of young ladies between fifteen and twenty. As to the general merit of *The Shalonski Family*, we can only say that the drawing of character is bold and generally true to the life, and that the author displays a rare power of analysing the emotions; but we fear the reader who opens these pages in the hope of enlarging his acquaintance with Russian social life will be disappointed. A noteworthy feature of the translation is the Russian names, which Mr. Cooke has written and accented with scrupulous fidelity to the originals.

ARTHUR BARKER.

#### BOOKS OF TRAVEL.

*War, Waves, and Wanderings: a Cruise in the "Lancashire Witch."* By F. Francis. In 2 vols. (Sampson Low.) This book begins suddenly on Helezi Hill, in the midst of the Zulu War, and ends abruptly at San Francisco. Where the author and his party came from to South Africa, or whither they went from the Golden City, is left a mystery. One expects them to go round the world, but they don't. The whole object of the voyage is wrapt up in obscurity. Except the name of the author, which may be a *nom de guerre*, the reader receives no clue as to the party on board. Initials only are given for names. The first chapter starts with the ominous words "The Prince Imperial is dead." We then have an account of the finding of his body; after that, a

sketch of camp life, in which Forbes (of the *Daily News*), Prior (of the *Illustrated London News*), and the Honourable "Algy" Bourke (of the *Daily Telegraph*) are mixed up with the military heroes of the campaign. Then follows the Battle of Ulundi; and the smoke of the fighting has scarcely cleared away when we find ourselves on board a yacht, off Durban, which turns out to be the *Lancashire Witch*. The party on board seem not to have made up their minds about their destination, but they go first to Bembatooka Bay, in Madagascar. They return, via the Island of Johanna, to the mainland of Africa, at Zanzibar. From Africa, they ultimately sail eastward, calling at the Seychelles Islands, and across the Indian Ocean to Singapore, thence to Siam, where they make an expedition up country, or it would be more correct to say "up water," where they wait for tigers that never appear. From Siam they go straight to Japan, this last country occupying a good deal of the book. Crossing the Pacific to San Francisco occupies a chapter, which is wholly filled with a long account of the Battle of Tash-Kessan, in the last Russian War, in which Baker Pasha is highly extolled. From San Francisco the yacht and its party sail north to Alaska, where they visit Cook's Inlet, Chignick Bay, Port Moller, and the Seal Islands, at which places the hopes of sport among bears and reindeer were only partially realised. It is on returning to San Francisco from this region that the yacht disappears again into thin air as suddenly as she rose up at Durban; and the reader is left with a vague idea that it is only a phantom ship he has been following. The two volumes describing these wanderings are very pleasantly written, and show that the *Lancashire Witch* must have had a very happy party on board, the author himself evidently being an acquisition on such a voyage. It might be critically remarked that, considering the extended space gone over, and the interesting places visited, there is but a homoeopathic dose of information infused into the pages of the work. We have yacht life, with accounts of hunting at the various places touched at, and here and there glimpses of the people and of the region. The little that is given of this latter kind is good, and it makes the reader regret that there is not more. The writer, it can be seen, is a man of ability, who can observe and note well what comes before him. Some good extracts might be made if space permitted. The following short and pithy opinion of a man in San Francisco may be worth quoting, as it bears on the question of the Panama Canal. This American said:—"Look here! The world isn't going fooling all around the Horn, when it can cut across the Isthmus for a few hundred million dollars. It stands to reason; look at the map."

*The Two Hemispheres.* By George G. Chisholm. (Blackie and Son.) This is a popular account of the countries and peoples of the world, illustrated with more than 300 woodcuts printed in the text. To compile such a book, to the extent of nearly 1,000 pages, must have required no common measure of industry on the part of its author. So far as we have tested it, he seems to have applied to the best authorities, and to have exercised a wise discretion as to what ought to be left out. Of course there are mistakes, one or two of which it may be as well to notice for the benefit of a new edition. P. 104, the life members of the French Senate are not elected by the Chamber of Deputies. The section on "India" we have read through carefully; and, on the whole, we consider it a distinct advance upon any similar article we have seen. But two popular errors are reproduced—that the mass of the Muhammadan population is of foreign extraction; and that suicides under the car of Jaganath used to be common. It is also an error (though

a pardonable one) to say that the Santhals are of Dravidian origin. This ought to be the neighbouring tribes of Oraons and Paharias, not the Santhals. We should not have drawn attention to these little points if we had not formed a high opinion of the general accuracy of the book. It is handsomely printed and bound, and has an unusually full Index. Altogether, it would form a useful and safe present to any young person who is curious to fill up the outlines of school geography.

*From Sword to Share; or, a Fortune in Five Years at Hawaii.* By Capt. H. Whalley Nicholson. (Allen.) Capt. Nicholson, an ex-army man in search of some employment, was advised by a friend, already embarked in the business, to try sugar-growing in the Sandwich Islands. He went there, and now writes, in a jaunty style, an account of what he saw and heard, for the benefit of those English gentlemen who, in these times of compulsory retirement, are eager to earn their daily bread by labour were it only procurable. The chief exports of the Hawaiian group are sugar, rice, and coffee; but of these the writer recommends sugar, and shows how in five years a capital of £1,500 will produce a net profit of £6,650. Unfortunately, it is too soon to know the result of his own farming, and it does not appear that these tempting figures are founded on the experience of his friend. Whether they can be trusted or not, there are few more attractive countries than the Sandwich Islands, with their lovely scenery, rich vegetation, perfect climate, and amiable and hospitable inhabitants.

*With the Cape Mounted Rifles: Four Years' Service in South Africa.* By an ex-Cape Mounted Rifleman. (Bentley.) We had fondly hoped that we had seen the last of the books on the late South African wars, but we are disappointed. A gentleman who served for four years in the Frontier Armed and Mounted Police, and in the Cape Mounted Rifles—a corps which sprung out of the Mounted Police—now gives us his experiences in the Transkei and Basuto Wars. His single object in venturing into print is to give the friends of the many and gallant men who are serving in the Cape Mounted Rifles a general, plain, and straightforward idea of the life experienced in that popular corps. The public generally are not likely to ask for another book on a subject already exhausted. The book is neither better nor worse than many of its predecessors. Had we no other information on these wars it might be read with interest; but it is not wanted. The writer touches on what will be one of the most difficult problems in the future of government in South Africa—namely, how to deal with and control the swarming native populations when they are prevented from destroying each other, and multiply at a rate out of all proportion to the increase of the Europeans.

*My Old Playground Revisited.* By Benjamin E. Kennedy. (Hurst and Blackett.) It is difficult to find anything to say of such a slight book as this, except that it is very well printed and got up. It is the narrative of a three months' trip through the best-known parts of Italy by an elderly gentleman and his wife, who seem to have known how to enjoy themselves. We have all the little details about hotels, railway trains, carriages, couriers, and luncheon baskets, which really make up three parts of foreign travel, but which most travellers agree to forget. Of novelty there is absolutely nothing, except perhaps the passage of the Spligen in the first week of May. Still, Mr. Kennedy is readable, by virtue partly of his *savoir vivre*. We have not learnt anything from him, but we part with him (if he will allow us to say so) in the same kindly spirit that he himself displays throughout.

*The Land of Dykes and Windmills.* By Frederick Spencer Bird. (Sampson Low.) Mr. Bird has made an amusing book out of odds and ends of information about Holland. Sometimes, as when he tells us that pipe factories flourished most between the years 1720 and 1721, we fancy that either he or the printer must have made a mistake; and often, when we read a sentence like this—"In the various museums of Holland may be found many interesting objects illustrative of bygone times"—we feel that the author's strength does not lie in originality of thought; but pedantic accuracy and philosophical reflection can well be spared in a book which is full of amusing anecdotes and interesting notes. There is also a great deal of information scattered through the book; and, if it is not to be implicitly trusted in detail, few will read it without learning more of Holland and Hollanders (as Mr. Bird calls them) than they knew before.

*The Nightless North: a Walk across Lapland.* By F. L. H. Morrice. (Kent and Co.) A record of personal experiences, eating, drinking, and sleeping, on what must have been a weary walk, from the Arctic Sea to the Gulf of Bothnia, by the river valleys of the Tana and Torneo. The author expressly disclaims all historical and scientific illustrations, useful statistics, and moral reflections; consequently, the reader's impressions, on closing the book, are little more than perpetual daylight, bad fare, and mosquitoes. The author and his friend had determined on the walk at any cost, and, like Englishmen, persevered in spite of want of sleep and starvation. However, they made light of their wretchedness while in Lapland, and perhaps this amusing record of misery may lead others to think twice before attempting a similar trip.

*Alpine Climbing: Narratives of Recent Ascents of Mont Blanc, the Matterhorn, the Jungfrau, &c.* By the Author of "The Mediterranean Illustrated." (Nelson.) This is a slovenly compilation, and answers but imperfectly to its present title. Among "recent ascents," we find Mr. Anderson's ascent of the Lesser Schreckhorn in 1857, and five ascents in or before 1845, including a passage of the Tschingel wisely left anonymous. These are mixed up with accounts of some of the exploits of Mr. Wills, Mr. Whympier, Mr. Leslie Stephen, and Prof. Tyndall—exploits "improved" from the original, according to the taste and judgment of an editor who appears to have no practical knowledge of his subject. The original part of the volume is full of bad geography. A writer with Mr. Ball's account of the Alpine chain in the *Encyclopædia Britannica* at his disposal has no excuse for offering such a sketch as that which opens the volume. We quote one sentence: "The Helvetic Alps send down their roots into the heart of Switzerland, and include the Grabenhorn, 15,440 feet." Many of the heights given throughout the book are inaccurate. Misprints abound. Thus we have Wetterhorn for Matterhorn (p. 87), Graisen, Gerner-grut, Bergliasloch, Bletschhorn, Mittalhorn, Tauggwald, Mr. Hincheliff, Anthonmatten, Alphansalph, Mademoiselle Formaren (Miss Forman), and many more. The compiler thinks "Spitzte" is a German word, for he repeats it five times on one page. He turns Zumstein into "Zurnstein," and "believes the Parrot Spitzte has never been ascended." The ascent of Mont Blanc, he tells us, "usually occupies the best part of three days." He quotes temperatures with no warning to readers accustomed to a different thermometric scale. The illustrations are in themselves of various merit, running from a ludicrous pseudo-scientific cut of "striated rocks and roches moutonnées" to fair rough sketches of the Matterhorn and the Dru. But the same carelessness affects

them. The frontispiece should be "From the Buet," not the Brevent; in the view called "The Matterhorn" (p. 58) no such peak is visible! All these blunders are the worse in that they have been made twice over. The book, though it contains no mention of the fact, is a reprint of one issued in 1878 by the same publishers under the title of *Alpine Adventure: Narratives of Travel and Research in the Alps*. The binding and title-page have alone been changed!

BEFORE railroads existed, English tourists in Italy were forced to spend much of their time in looking at the country. Of late years they have been too much confined to picture galleries; and fashion has forced many, whose tastes lay plainly elsewhere, to an exclusive devotion to the Oldest Masters. A reaction seems now to be setting in. Some of our travellers are returning to nature, and remembering that it is still possible to drive, and even walk, about the most beautiful country in Europe. The Sections of the Italian Alpine Club are coming handsomely and practically to their aid. Principally by means of the exertions of these bodies, the mountains of Pistoja (of which Prof. Colvin gave an eloquent sketch in a recent number of the *Portfolio*) have been thrown open as a summer residence; the mountains of Carrara and the Pania della Croce have been rendered accessible to those who wish to enjoy the views which suggested not a few passages in the *Commedia*; and Vallombrosa and Camaldoli have now more or less comfortable inns. The Italian Club makes a further contribution to the wants of travellers by issuing from time to time, in the shape of local handbooks, useful pocket volumes dealing each with a particular district or valley of the Tuscan Apennine, and throwing together practical hints as to roads, paths, and inns, with historical sketches, references to local customs and the local poetry in which this region is so rich, and chapters on natural history or botanical catalogues which may be useful to the specialist. The two last issued—the *Guida illustrata del Casentino* (Firenze: Nicolai) of Signor C. Beni, and the *Guida della Val di Bisenzio* (Prato: Lici) of Signor Bertini—are both favourable specimens of their class. Each has a map and useful itineraries. It is, perhaps, a pity that these books are not brought more under the eyes of English travellers on the spot by local booksellers. When will the Italian Club bring out an intelligent Guide to walks in the hills near Rome? In no city does the foot-wanderer find a greater choice of country brought within his reach if he knows how to profit by trains or tramways.

#### NOTES AND NEWS.

A NEW poem by Mr. Tennyson, on "The Charge of the Heavy Brigade," will appear in the February number of *Macmillan's Magazine*.

A NOVEL by Mr. William Black will be published in *Harper's Magazine* during 1882. It is entitled "Shandon Bells," and will be illustrated by Mr. William Small.

A NEW novel, in three volumes, by the author of *Lady Audley's Secret* will appear early next month.

MESSRS. MACMILLAN AND CO. will publish about Easter a Life of the late Prof. Clerk Maxwell, by Prof. Lewis Campbell, of St. Andrews, who knew him intimately in early life, with an account of his scientific work by Mr. William Garnett, who was for six years associated with him as demonstrator at Cambridge; and a collection of his poems, many of which will be published for the first time. The volume, which will be illustrated with portraits, dia-

grams, and sketches of scenes in Maxwell's early life, will be likely to interest a considerable circle of readers.

MESSRS. J. AND R. MAXWELL will issue next week Capt. Marryat's novels in penny books, uniform with Miss Braddon's abridgements of the Waverley Novels. They will also publish cheap editions of Miss Mary Cecil Hay's *Brenda Yorke* and Mr. W. S. Hayward's *Diana's Defender*.

*Stories from Browning* is to be the title of a volume, somewhat like Lamb's *Tales from Shakespeare*, which Mr. Frederic May Holland, of the United States, the teller of the story of *Sordello*, has compiled, and which Messrs. George Bell and Sons have, at Mr. Furnivall's instance, agreed to publish in England.

THE Dante Society of Cambridge, Massachusetts, of which Mr. Longfellow is president and Mr. Lowell vice-president, has decided to abandon the proposed publication of the hitherto inedited Commentary by Benvenuto da Imola on the *Divina Commedia*. This resolve is due to the fact that the present Lord Vernon, as announced a little while ago in the ACADEMY, has taken steps to carry out his father's design by placing his own copy of the same Commentary (the Laurentian MS.) in the hands of an editor at Florence for immediate publication. Lord Vernon hopes to be able to issue the work complete in the course of the present year. As the Dante Society adds, "Other tasks remain; and other services may be rendered by the society to students of the supreme poet."

MR. C. K. SALAMAN, the veteran composer, has in the press a book on *Jews as They Are*. It is quite free from controversy, and chiefly deals with the actual condition of Jews in Europe in the present century. Two most interesting chapters discuss the position of Jews in England since 1828, and the history of the Jewish community in Rome, where they were long kept in a state of subservience, which only ended when the Ghetto was abolished in the present century. Mr. Salaman's long and successful musical career brought him into connexion with all the more famous Jews of this century, and he has therefore had special opportunities of describing their life.

MR. J. C. JUTA, the well-known publisher and bookseller of Cape Town, is about to establish an agency in London, which will be carried on by Mr. J. C. Juta, jun., in conjunction with Mr. J. L. Heelis, who has been for more than twenty years head of the foreign department at Messrs. Longmans'. As far as we are aware, this is the first instance of an African publishing firm having a London agency.

ALL historical students will be glad to hear that the Bristol and Gloucestershire Archaeological Society have obtained permission from Lord Fitzhardinge to print the MSS. of John Smyth, the antiquary, and also the MS. register of St. Augustine's Abbey at Bristol, which are preserved in the muniment-room at Berkeley Castle. The MSS. of John Smyth, written in the early part of the seventeenth century, consist of two parts: first, the Lives of the Berkeleys; second, a descriptive account of the Manor of Berkeley, to which is appended a collection of old Gloucestershire proverbs and folk-lore. Concerning the former, we may quote the words of Mr. J. H. Cooke, of Berkeley, who has had the custody of the MSS. for many years:—"In this work he [Smyth] gives a complete biography of every Lord of Berkeley from Robert Fitzhardinge down to his own time, twenty-one in number. The events and transactions of each lord's life are given, with some variations, under the following heads:—(1) His birth and course of youth; (2) his husbandries and hospitalities; (3) his foreign employments; (4) his recreations and

delights; (5) his purchases and sales of land; (6) his law suits; (7) his alms and devotions; (8) his miscellanies; (9) his wife; (10) his issue; (11) his seals of arms; (12) his death and place of burial; (13) the lands of which he died seised. The statements under each of these titles are verified by marginal references to the documents and authorities from which they were taken." The Smith MSS. will make three volumes in all, of about 400 pages each, including a copious Index. It is proposed to issue an edition of only 500 copies, at £1 each volume, the subscriptions being confined to members of the society. Sir John Maclean has undertaken to edit the work, with the assistance of Mr. Cooke. The printing of the register of St. Augustine's will be taken up later.

THE first number of a new religious periodical, entitled *The Christian Leader*, has just appeared at Glasgow. It presents a varied and interesting list of contents, including papers and poems by the Rev. C. M. Birrell, Mr. G. Barnett Smith, the Rev. T. Dunlop, Mr. A. J. Symington, Mr. Matthias Barr, the Rev. D. Macrae, &c. This periodical, which aims at a higher standard than most of our religious publications, will appear weekly, at the price of one penny.

THE Rev. Dr. Whittemore has resigned the editorship of *Golden Hours*, and has been succeeded by the Rev. J. Jackson Wray.

MR. WALTER RYE has, at the request of the Wandsworth Vestry, examined all their old deeds, and has put forth an abstract of them, "Notes on the Deeds relating to the Parish and other Charities of Wandsworth, in the County of Surrey." The most generally interesting document is the first formal constitution of the Wandsworth Vestry in 1627, which contains a provision that Parliament would now find useful—namely, that, if any of their number "shall behave himself unreverently & unfitting the place by unseemly speeches or usage," the majority may, after once or twice warning, "remove the same party soe . . . offending, and . . . chuse another of the better sort of parishioners in his place."

PROF. ARBER asks us to make known his new address, 1 Montague Road, Birmingham, and to say that he will continue there his publications of Early- and Tudor-English poems and treatises as time and opportunity offer. The fourth and fifth volumes of his *English Garner*—which is to stretch to ten volumes—will be ready in a month. The fourth will contain Oocleve's Letter of Cupid, Underhill's "Hot Gospeller," Fox's "Imprisonment of the Princess Elizabeth," "Alcilia," Dowland's "Three Books of Songs or Aires," James I.'s Book of Sports, "The Recovery of the Bristol Ship Exchange from the Pirates of Argier," and many other tempting pieces. The fifth volume will be mainly devoted to Sir John Hawkins's voyages, Bodenham's "Trip to Mexico" (1564-65), Sir John Davies's Poems, Dugdale's interesting "Arrival of King James into England" (1604), from which we last year quoted the paragraph about Shakespeare's company, "the means folk" whom the august monarch had affably condescended to patronise, &c. &c. Prof. Arber also promises three fresh reprints in his "English Scholar's Library": Joy's "Apology to Tyndale"—that is, attack on him—(1534-35); Barnfield's "Affectionate Shepheard" (1595); Cooper's Answer to Martin Marprelate's "slandorous vntuethes" against Bishops; &c. May Mr. Arber long live to combine the two occupations of professor and publisher! He will do good work, we are sure, in both.

THE following is the programme of the Positivist Society, which meets in Newton Hall, Fetter Lane, for the early part of the present year. The Sunday lectures (at 8 p.m.) will be

given by Prof. Beesley during January, and during the four following months by Mr. Frederic Harrison, Mr. Vernon Lushington, and Mr. Cotter Morison. On Wednesdays (also at 8 p.m.) there will be a course of elementary classes on the history and philosophy of science. These will be opened on January 11 by Mr. Percy Harding, on the subject of geometry, who will be followed in April by Dr. A. Senior, on physics and chemistry. The Positivist Society meets for discussion, under the presidency of Prof. Beesley, on the last Friday in each month, at 8 p.m. Admission to all lectures and classes is free.

THE Carlyle Society, "formed for the purpose of affording to disciples and students of Carlyle a means of meeting together, and of investigating and discussing the religious, political, and social problems treated of in his writings," meets upon the first Friday in every month, except August, September, and December, when a paper suggested by Carlyle's teaching is read by a member; a discussion follows, in which visitors of all opinions are invited to take part. Persons desirous of joining the society are invited to apply to Mr. C. O. Gridley, 9 Duke Street, London Bridge, London, S.E.

AN entertaining article might be written upon the Analytical Table of books issued during the past twelve months, which Messrs. Sampson Low have compiled from their fortnightly *Publishers' Circular*. But we must confine ourselves to a few statistical comments. The new books published in 1881 number 4,110, the new editions 1,296; total, 5,406, as compared with 5,708 in 1880. The decrease is considerable, and is more noticeable as following upon a decrease in 1879, when the total was 5,834. On the two years the aggregate decrease amounts to 428, or 7.35 per cent. It is interesting to observe that nearly one-sixth of all the books are published in December; next in order come April, November, October, February; January and September are last. As regards subjects, theology is well at the top with 945; educational and novels are almost exactly equal (682 and 674); then follow juvenile, arts, &c., history with biography, and serials. As compared with the previous year, the decrease is proportionately much larger in new editions than in new books. Juveniles have fallen very heavily; so have miscellaneous, including pamphlets; and political economy to a less extent. The great advance is in novels, in history, and in *belles lettres*. Just one-half of the law books that appear are new editions, and one-third of the medical works. The same proportion of one-third holds good also for novels; while in *belles lettres* the proportion rises to two-fifths. Only 111 volumes of poetry were produced during the year, as against 446 novels. It must be remembered that these classes are somewhat roughly formed.

AMONG the nominations and promotions in the Legion of Honour on the occasion of the new year are the following: Officers—M. Himly, doyen de la Faculté des Lettres de Paris; M. Carriot, inspecteur de l'Académie de Paris; commander—M. Bertrand, professeur au Collège de France, secrétaire perpétuel de l'Académie des Sciences; chevaliers—M. Blavet, ancien professeur de l'Université; M. Landrin, conservateur du Musée d'Ethnographie au palais du Trocadéro. The two last are also connected with the Republican press.

MR. FURNIVALL'S letter, in our number of November 26, on Mr. Radford's identification of the Pitti Andrea del Sarto as the origin of Mr. Browning's pathetic poem of that name has pleased the Italians. The *Fanfulla della Domenica* of December 4 (Rome) gives an account of the letter and other items of our Browning news; and, after noting that the poem was sent to Mr. Kenyon instead of an

unprocureable copy of the picture, adds:—"Così il mondo dell' arte ebbe due fortune; di avere una copia di meno, e un capolavoro di più;" which is, we take it, as neat a putting of the case as can well be imagined.

THE MS. of three tales by the late Alexander Herzen, hitherto unpublished, has lately been discovered at Moscow. One of these, entitled "Legenda o Sv. Fedor" ("A Legend of St. Theodore"), appears in the December number of the *Russkaya Mysl*. The other two, entitled respectively "Pervaya Vstrecha" ("The First Meeting") and "Vtoraya Vstrecha" ("The Second Meeting"), will be published in future numbers of the same magazine. The MS. formed part of memoranda kept by the author during his residence at Viatka.

IN answer to an enquiry from M. Gaidoz in the *Revue critique*—whether the weird sisters of *Macbeth* have any analogy in Teutonic legend—M. E. Beauvois writes, quoting many prophecies of future greatness (and especially of future kingdoms) in Scandinavian mythology. He suggests that the Song of Darrad, in the *Njála*, deserves to be translated into English, as illustrating very closely the mixing of the charm in "Macbeth" (IV. i.).

DR. BULMERINCQ, of Wiesbaden, formerly Professor of Staats- und Völkerrecht at Dorpat, has been called to the Chair at Heidelberg vacated by the death of Bluntschli.

THE complete works of Bernardino Zendrini, whose early death is deplored by all lovers of Italian literature, have been published in seven volumes under the editorship of Tullio Massarani and Giuseppe Pizzo (Milano: Ottino).

PROF. ZUPITZA has just published a second enlarged and improved edition of his *Selections from Anglo-Saxon and Early-English Literature*—"Alt- und Mittelenglisches Übungsbuch" (Wien: Braumüller). His text is 104 pages, and his glossary 87; that is an indication of the careful way in which the whole work is done. He starts with Bede's "Caedmon's Hymn" in the seventh century, and the runes of the Ruthwell Cross, ends with a bit of Lydgate's "Guy of Warwick," about 1420 A.D., and in between has a choice selection of extracts. One seeming inconsistency in the expansion of contractions has caught our eye in turning over the pages: in the pathetic "Moral Ode," pp. 51-62, the regular form "and" occurs six times, the irregular one "end" five times; yet over ten pages scores of expansions of "&" are printed *end*, giving the text a very odd look, while only the last half-page has *and* eight times.

A QUARTERLY Review of Serbian, Croatian, Bulgarian, and Slovenian literature will this year appear at Agram, under the editorship of Dr. Iwan von Bojnitzić.

PROF. ALEXANDER BÜCHNER has published a monograph, under the title of *Hoffmann et le Roi Carotte* (Caen: Le Blanc-Hardel), in which he seeks to prove that M. Sardou borrowed the plot of *Le Roi Carotte* from one of Hoffmann's tales.

#### A CKNOWLEDGMENTS.

WE have the following pamphlets, &c., on our table:—*Caer Pensauelcoit*: a Long-lost Unromanised British Metropolis: a Re-assertion, by the Author of "A Primaevial British Metropolis," with a Sketch Map (Reeves and Turner); *Guide to Selecting Plays*; or, *Managers' Companion*, giving a complete description of 1,500 Pieces (Samuel French); *The Nephew as Uncle*, translated from Schiller by T. C. Wilkinson (Newman); *Ashbury Church, and other Poems*, by the Rev. Joseph Oakden (William Poole); *Our Arms in Zululand*: being the Three Great Battles of the Zulu War

in Verse, together with "The Death of the Prince Imperial," by Bertram Mitford (Griffith and Farran); *Magnetic Disturbance, Aurorae, and Earth Currents*: a Discourse delivered at the Royal Institution by Prof. W. G. Adams; *The Exact Numerical Quadrature of the Circle effected regardless of the Circumference, and the Commensurability of the Diagonal and Side of a Square Demonstrated*, by James Steel (Wyman and Sons); *The Communicability to Man of Diseases from Animals used as Food*, by Dr. Henry Behrend (Office of the "Jewish Chronicle"); *The Public Library and the School Children*: an Appeal to the Parents, Clergymen, and Teachers of Boston, by James M. Hubbard (Boston, U.S.A.: A. Williams); *A Manual of Political Questions of the Day*, with the Arguments on either side, by Sydney C. Buxton (published by the London and Counties Liberal Union); *Our Commercial Policy*, with an Enquiry into the Present State of Trade, showing our Losses in the Past Thirty-five Years, and Decline among Nations, by Mr. Spencer Greatly (Norwich); and *Fair Trade v. Free Trade*; or, which System will best promote the Financial and Commercial Interests of Great Britain, by Peleus (Kerby and Endean); *The Coming Crisis*: a Word of Warning, by S. (Edinburgh: MacLaren); *The Rt. Hon. James Stansfeld, M.P., on the Failure of the Contagious Diseases Acts* (published by the National Association for the Repeal, &c.); *Thoughts on the Source of Life*: also Recent Speculations on Electricity and other Subjects, by an Octogenarian (William Ridgway); *The Problem of Philosophy at the Present Time*: an Introductory Address delivered to the Philosophical Society of the University of Edinburgh, by Prof. Edward Caird (Glasgow: MacLehose); *The Relation between Ethics and Religion*: an Address at the Opening of the Session 1881-82 of the Manchester New College, London, by Dr. James Martineau (Williams and Norgate); *A Reply to Dr. Allon's Critique in his "Church of the Future"*: being an Appendix to "Loss and Gain in Recent Theology," by Dr. James Martineau; *Living Words*: Two Addresses from the Chair of the Congregational Union of Ireland, 1880 and 1881, by the Rev. James Stirling (Belfast: Cleland); *Some New Light from the Scriptures*, by James Johnstone (Edinburgh: Gemmell); *Sunday-School Work*: its Magnitude and Comparative Results (W. B. Whittingham); *Criticisms on Certain Passages in the Anglican Version of the New Testament, as Revised*, by the Hon. Colin Lindsay (Burns and Oates); *The Revised Version—"The Oracles of God"*: a Lecture delivered before the Sunday Lecture Society by George G. Wild (published by the Society); &c., &c.

OF foreign books we have received:—*Zwei Bücher zur Socialen Geschichte Englands* von Adolf Held, aus dem nachlass herausgegeben von Georg Friedrich Knapp, mit dem bildniss Adolf Helds (Leipzig: Duncker und Humblot); London: Williams and Norgate); *Die Geschichte des Montanismus*, von G. Nathanael Bonwetsch (Erlangen: Andreas Deichert); London: David Nutt); *Die Volkswirtschaft in ihren sittlichen Grundlagen*: Ethischnociale Studien über Cultur und Civilisation, von Dr. Georg Raschinger (Freiburg-im-Breisgau: Herder); *Die Christliche Anschauung der Ehe und ihre modernen Gegner*, von Dr. Carl Thönes (Leiden: Brill); *Die Willensfreiheit und ihr Verhältnis zur Göttlichen Präscienz und Providenz bei den Jüdischen Philosophen des Mittelalters*, von Dr. Ludwig Stein (Berlin: Baer); *Die Wirtschaftliche Lage Cuba's* anknüpfend an die Entwicklung der Insel, von Franz G. de Larriaga (Leipzig: Duncker und Humblot); London: Williams and Norgate); *Studien zu Lessings stil in der Hamburgischen Dramaturgie*, von Dr. Max R. von Waldberg (Berlin: Köhl); *Repertorium der Englischen Sprach und Litteratur*



*Geschichte für Candidaten und Studierende der modernen Philologie*, bearbeitet von Dr. John Wilkins (Berlin: Köhl); *Ueber den Unterricht in den neueren Sprachen, spezieller der englischen, an unseren Universitäten u. höheren Schulen*, von Dr. David Asher (Berlin: Langenscheidt); *Séance de Rentrée des Cours de la Faculté de Théologie Protestante de Paris: Allocution de M. le doyen Lichtenberger; Leçon d'Ouverture de Prof. Bonnet-Maury* (Paris: Fischbacher); *Un Autografo di Ugo Foscolo*, pubblicato a cura di Leo Benvenuti (Bologna: Zanichelli); &c., &c.

## OBITUARY.

WILLIAM HARRISON AINSWORTH.

THE death of Mr. William Harrison Ainsworth, which occurred at Reigate, in Surrey, on January 2, breaks another of the links connecting the present generation with the days when Dickens and Thackeray earned their laurels, and were surrounded by a brilliant band, most of whom are now departed, and not a few of whom are forgotten. Mr. Ainsworth's pleasant home at the Kensal Manor House was the scene of many re-unions, which have now historic interest from the name and fame of the friendly artists and men of letters whom he gathered round his hospitable board.

Mr. Ainsworth was born in King Street, Manchester, on February 4, 1805. His father was a successful solicitor, who had both literary culture and public spirit, and gave his son the advantage of a good education. Talent was hereditary both on the father's and the mother's side, though it may be doubted whether the grave lexicographer, Jeremiah Ainsworth, or the reverend divine, Ralph Harrison, would have altogether approved of the direction in which their descendant displayed his abilities. Young Ainsworth was placed at the Grammar School of his native town, where his handsome figure, genial manners, and ready wit made him a favourite. Of his school-days he has left a picture in *Mervyn Clitheroe*—a novel which is to a certain extent autobiographical. Private theatricals, in which he took the part of dramatist, stage manager, and general factotum, were more to his taste than his father's profession, for which he was intended. Some of his early productions were printed in *Artisan's Magazine* and similar miscellanies. When he went to London to complete his legal education, his bent to literature was already very decided. His marriage, in 1826, to a daughter of Mr. John Ebers, the lessee of the Opera House, tended still further to determine him to remain in London and to attempt a literary career. He became a publisher, but the experiment was a very brief one. In his twenty-fifth year he conceived the idea of *Rookwood*, though various causes delayed the writing of it until 1834. Its success was striking, and, though the story is unequal, was deserved. The account of Turpin's ride to York will always hold its place as a masterpiece of descriptive writing. The publication of this story brought Mr. Ainsworth to the front rank of popularity; and, though his subsequent writings have not all enjoyed an equal degree of public favour, he remained to the last one of the most widely read authors of the English-speaking race. To reprint the long list of his published books is unnecessary here.

As to the quality of his work, there will always be difference of opinion. His *Jack Sheppard* was assailed by a storm of invective, and he was accused of glorifying theft and robbery. The higher regions of analysis and description of character he scarcely professed to attain; but his work was eminently readable, and gave with vivid precision a sense of at least the external aspect of the times and places with which he dealt. Perhaps, from an artistic

point of view, his finest work is *Old St. Paul's*, where the picture of a plague-stricken city is given with a lurid power that combines the grotesque and pathetic elements of such a situation. Several of Mr. Ainsworth's novels dealt with the history and traditions of his native country. In *The Lancashire Witches*, he has skilfully used the artistic material afforded by the grim tragedy of the judicial murder of the Pendle witches. In *Guy Fawkes* he has drawn a picture of the English Catholics under Stuart rule; the *Leaguer of Lathom* deals with an episode of the Civil War; *Beatrice Tyldesley*, with the so-called "Lancashire Plot" of 1694; *Preston Fight*, with the rising of 1715; *The Manchester Rebels*, with the story of the fatal Forty-five; and *Mervyn Clitheroe*, with Manchester as it was at the beginning of the present century.

In September 1881, the Mayor of Manchester (Mr. Alderman Baker) gave a banquet in honour of the veteran author. When replying to the toast of his health, Mr. Ainsworth said that nothing had more delighted him than to be styled the "Lancashire Novelist." It is a designation he had well earned, and it is the one by which he is most likely to be remembered. Lancashire has produced some notable writers of fiction; but Mr. Ainsworth was probably the first to recognise the artistic potentiality of the rude life that throbs alike through the traditions of its past and the incidents of its busy modern times.

WILLIAM E. A. AXON.

## MAGAZINES AND REVIEWS.

*Macmillan's Magazine* contains the end of Prof. Masson's admirable biographical sketch of "Carlyle's Edinburgh Life." Mr. Ffoulkes, in an article on "English Church Courts," gives some interesting details of his own ecclesiastical biography, but does not help matters much by suggesting alternative Communion offices in the English Church. Mr. Raven writes "More Diversions of a Pedagogue;" a good collection of school-boys' blunders is always irresistibly funny, and Mr. Raven has an appreciative manner of telling them which adds to the effect.

THE *Antiquary* (Elliot Stock) shows no signs of decay. In truth, the opening number for the new year is a distinct advance on most of its predecessors. Mr. F. C. Penrose's paper on St. Sunnafa—a mythic lady on whom both Ireland and Scandinavia have claims—is most interesting and curious. It would seem not unlikely that the relics believed to be the remains of this holy maiden were, in fact, the bones of some cave dweller—whether human or not, who shall say? Her legend, as Mr. Penrose points out, has several points of contact with that of St. Ursula. It is the opinion of some persons, not ill qualified to judge, that she of the 11,000 virgins is but a modern and pale reflection of the Hertha of pre-Christian days. If this be so, the legend of St. Sunnafa may be no copy of that of St. Ursula, but possibly owes its origin to a remote belief common to the whole Teutonic family. The account of the funeral of James III. (the Old Pretender) will be new to most persons. We do not think that so full a narrative of what took place in his honour, after death, has ever appeared in English before. It is therefore to be regretted that Mr. Theodore Bent has not given precise references to the sources from which his narrative is taken. The sketch of the Low Countries written by an Englishman in the time of James I. will be found very amusing by our Dutch cousins. It is a satire, but by no means a slanderous one. The industry and bravery of the men and the chastity of the women are honestly allowed for. The writer

seems to have been astonished that almost everybody bore coat-armour in the Netherlands. He held the opinion, then universal and now popular, that arms betokened "nobility" in the strict sense. Whenever heraldry shall have become a science, instead of the abject nonsense it now is, for the most part, it will be understood that armorial-bearings were the right of every free man. Ditmarsh, the Netherlands, and Biscay are instances in point. Mr. John Shavin Bayly has sent some additions and corrections to Haines's *Manual of Monumental Brasses*. They are very useful. It is important that this valuable catalogue should be posted up and made as complete as possible.

THE last number of *Le Livre* for 1881 contains an excellent portrait of Voltaire, printed in blue ink, from the original of La Tour, by heliogravure. It is far more characteristic than the more familiar and extremely monkey-fied presentment. The number is worth buying, if only for this portrait. It contains, however, some articles which are quite worth the subscription, independently of the illustration. There are short accounts of two Parisian literary societies—the "Amis des Livres," by an anonymous member of the guild; and the "Spartiates," by M. Arsène Houssaye. The first-named prints; the second "dine en causant et cause en dinant," but has a literary character in virtue of the law which obliges new members to compose either a sonnet or a short prose discourse on their defunct predecessors. The Spartans seem to include but one English member, the present Lord Lytton. Mr. Ashbee contributes a paper on the Tanjore Library, and M. de Montaignon an obituary of Baron James de Rothschild, his colleague in the editing of the well-known *Poésies françaises des XV<sup>e</sup> et XVI<sup>e</sup> Siècles*, whose untimely death is such a loss to French literature.

WE are glad to see that M. Gaston Paris has at last begun, in the *Romania*, his studies on the Romances of the Round Table. His father's theories much needed revision, and the son's long-promised work on the subject has been anxiously expected. But it exists, unhappily, only incomplete in his own head. He proposes to issue a series of tentative independent essays, and then, after these have been discussed, work them into a whole. The first has just appeared, on Lancelot, and will be followed by others on Erec, Iwain, Yder, Gauvain, Percival and the Graal, the history of religion in England, the lays, Nennius and Geoffrey of Monmouth, Merlin, Sir Tristram, &c., and, lastly, the prose Romances. M. Paris draws a sharp line between the earliest cycle of Arthur romances—those of adventure and courtesy, with a slight mixture of love—and those of the later cycle, best known to us, which centre round the guilty love of Lancelot for Guinevere (quite unknown to the first set), and the search for the mystic Graal. He then sketches and discusses the earliest French *Lancelot* preserved only in the German *Lanzelet* of Ulrich de Zatzikhoven, and searches for traces of the early hero elsewhere. The article is a most able one; though we think the suggestion of a set of lost Anglo-Norman romances as a missing link between the Welsh poems and the actual French romances rather risky. In a review in the same *Romania*, pp. 599-601, M. Paris contests M. Weidner's theory of a common original for the verse and prose short *St. Graal*, and upholds the orthodox view that the prose version is taken from the verse one.

# "RARE" IN THE SENSE OF "UNDER-DONE."

OUR request for information as to the use of the word "rare" in the sense of "underdone" has brought us so many letters that we can only acknowledge them *en masse*, and give their general purport. That a so-called "Americanism" should turn out to be genuine English vernacular is no new thing; but we confess to surprise that this particular word should be common almost throughout the length and breadth of the country, and in Ireland as well. From Scotland we have heard nothing.

Mr. Lewis Sergeant has heard the expression "rare done meat" in Yorkshire; Mr. R. Elliott, of Rishworth Grammar School, writes that "rare" in the sense of "underdone" is still used in the dialect of Sheffield, and is there applied to meat; Mr. C. S. Wake, of Hull, writes that the word is not by any means uncommon in the Midlands, and that in Yorkshire it is pronounced *rear* or *rere*; Mr. Robert Blair, of South Shields, writes that "rare," or, as sometimes pronounced, *rere*, is in common use in that town and the neighbouring district; Mr. Robert Brown, Jun., of Barton-on-Humber, writes that "rere" is frequently used in North Lincolnshire, and that he has heard a woman apply the term to the leg of a duck; an anonymous correspondent states that "rear" is still in common use among homely people in Lancashire; Mr. William H. Sewell writes that it is certainly not long since he heard the word (always, however, pronounced *rear*) used in Suffolk as applied to meat, but never to a soft-boiled egg. He adds that Major E. Moor, in his *Suffolk Words* (s.v.) takes the same view. The word is also to be found in Dr. Charnock's Glossary of the Essex dialect. In addition to the above, we have been told that "rare," as applied to meat, would be readily understood in Cheshire, in Surrey, and in Cornwall. Prof. William Wright, and three other correspondents, attest its use in Dublin and throughout Ireland; and Mr. H. Courthope Bowen says that in the West Indies "rare" is almost as common as "raw," adding that "there is no reason whatever to suppose that the word in this sense has been imported thither from the States."

As regards the appearance of the word in dictionaries, we quote the following from various correspondents:—

Nares.—"Rear, a., under-dressed: not yet quite disused as applied to meat.

'There we complaine of one reare-roasted chick,  
Here meat worse cookt nere makes us sick.'  
Har. Epig. iv. 6."

Halliwel.—"RARE, underdone, raw. *Var. Dial.*;" and "RERE, firm, but not too hard, as applied to meat, &c."

Halliwel also gives two quotations (one from Topsell's *Beasts*, 1607, p. 275), in both of which "reere" is used of an egg.

Bailey (1724) gives, as a "country" word, "Rare Boil'd, hat boiled."

As to the derivation of the word, we are indebted to Prof. Skeat for the following letter:—

"2 Salisbury Villas, Cambridge.

"A very little enquiry and consideration will prove at once that this word is certainly not borrowed from Danish. In the first place, the Danish modified *o* would never have become *a* in English. In the second place, it is surprising that anyone should rush to a conclusion without first investigating the history of the word. For that history see *hrer* in Stratmann's *Old English Dictionary*. The word is, of course, not Danish, but English, from the Anglo-Saxon *hrér*. We find *hrér henne ag*—i.e., a rare hen's egg—in Cockayne's Anglo-Saxon Leechdoms, vol. ii., p. 272; where we also find the advice *ne let geyrnan that ag*, do not let the egg coagulate. As

usual, *é* comes from *ó*, and *hrér* is from *hrór*, active; cf. *hréran*, to move. And since the *é* is a modified *ó*, we see that *hréran* is cognate with the Danish *røre*. The explanation, that the word at first meant 'not coagulated,' or 'partially fluid,' is right enough, as the above extract shows. The word also appears as *rear*; and compare *reeremouse*, a bat, named from its quick fluttering. 'Rare' is properly applied to eggs, but also to underdone meat.

"WALTER W. SKEAT."

The following letter is also interesting, though not for its philological importance:—

"Eton College.

"This Americanism is explained by Mr. Lowell in the Introduction to the Second Series of the *Biglow Papers*. He says:—

'I do not believe, with the dictionaries, that it had ever anything to do with the Icelandic *hrar* (raw), as it plainly has not in *rareripe*, which means earlier ripe. And I do not believe it for this reason, that the earlier form of the word with us was, and the commoner now in the inland parts still is, so far as I can discover, *raredone*. Golding has "eggs reere-roasted." I find *rather* as a monosyllable in Donne; and, still better, as giving the sound, rhyming with *fair* in Warner. There is an epigram of Sir Thomas Browne, in which the words *rather* than make a monosyllable:

"What furie is't to take Death's part,  
And rather than by Nature, die by Art!"

"FRANK H. RAWLINS."

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- ALBUM du Musée de la Jeunesse. Paris: Baschet. 7 fr. 50 c.  
ALTON, G. Proverbi, Tradizioni ed Aneddoti delle Valli latine orientali con Versione italiana. Innsbruck: Wagner. 2 M. 60 Pf.  
BLANC, Ch. Grammaire des Arts décoratifs: Décoration intérieure de la Maison. Paris: Leconte. 30 fr.  
GEMELLI, G. Sapientie politicae degl' Italiani antichi. Napoli: Furchheim. 3 M.  
HAYARD, H. Histoire de la Peinture hollandaise. Paris: Quantin. 3 fr. 50 c.  
LEFRANÇOIS, F. A. La Chartreuse de Notre-Dame des Prés à Neuville-sous-Montreuil-sur-Mer. Paris: Bray et Metaux. 6 fr.  
MÜNTE, E. Précurseurs de la Renaissance. Paris: Rouam. 20 fr.

### THEOLOGY.

- HORST, L. Leviticus XVII—XXVI und Hesekiel. Ein Beitrag zur Pentateuchkritik. Göttingen: Bartsch. 3 M.  
MEYER, W. Die Geschichte d. Kreuzholzes vor Christus. München: Franz. 2 M.  
REUS, E. Die Geschichte der heiligen Schriften Alten Testaments. 2. Hälfte. Braunschweig: Schwetschke. 7 M.  
SCHNECK, K. H. E. v. Theologische Symbolik. 3. Thl. Die reformirte Kirche. Leipzig: Lehmann. 3 M.

### HISTORY.

- ANNALEN d. Reichsgerichts. Unter Mitwirk. v. K. Braun hrsg. v. H. Blum. 4. Bd. 6. Hft. Leipzig: Duncker & Humblot. 1 M. 60 Pf.  
CORRESPONDENCE, politische. Friedrich's d. Grossen. 7. Bd. Berlin: Duncker. 10 M.  
GESCHICHTE der europäischen Staaten. 43. Lfg. Neuere Geschichte d. preussischen Staaten v. E. Reimann. 1. Bd. 10 M. Geschichte d. Kirchenstaaten v. M. Brosch. 2. Bd. 8 M. 40 Pf. Gotha: Perthes.  
LEROUX, A. Recherches critiques sur les Relations politiques de la France avec l'Allemagne de 1292 à 1378. Paris: Vieweg.  
MARIANI, C. Le Guerre dell' Indipendenza italiana dal 1843 al 1870. Vol. I. Verona: Münster. 8 fr.  
MARITTE, A. Le Mastaba de l'ancien Empire. P. p. G. Maspero. 1<sup>re</sup> Livr. Paris: Vieweg. 12 fr. 50 c.  
MUTRAU, C. Les Ecoles et Collèges en Province, depuis les temps les plus reculés jusqu'en 1789. Paris: Marecq. 9 fr.  
NISCO, N. Storia d' Italia dal 1814 al 1830. Vol. I. Verona: Münster. 7 fr. 50 c.  
PLANTA, P. O. v. Die curritischen Herrschaften in der Feudalzeit. 3 u. 4. Lfg. Brau: Wyss. 4 M.  
RANKE, L. v. Weltgeschichte. 3. Thl. Die röm. Republik u. ihre Weltherrschaft. Leipzig: Duncker & Humblot. 20 M.  
STEFEN, H. De Spartanorum re militari. Berlin: Mayer & Müller. 1 M.

### PHYSICAL SCIENCE AND PHILOSOPHY.

- BERTHAU, Ph. Bericht üb. die wissenschaftlichen Leistungen im Gebiete d-r Entomologie während d. J. 1880. Berlin: Nicolai. 10 M.  
CAMPOSI, G. Carteggio Galileano inedito. Milano: Hoepli. 30 fr.  
MARTON, H. Leçons de Psychologie appliquée à l'Education. Paris: Colin. 4 fr. 50 c.  
REIBER, F. Etudes Gémbrinales. Histoire et Archéologie de la Bière, et principalement de la Bière de Strasbourg. Paris: Berger-Levrault. 10 fr.

## PHILOLOGY.

- DERENBOURG, J. Deux Versions hébraïques du Livre de Kallish et Dimnah, la première accompagnée d'une Traduction française. Publiée d'après les Manuscrits de Paris et d'Oxford. Paris: Vieweg. 20 fr.  
DOVAL, R. Traité de Grammaire syriaque. Paris: Vieweg. 20 fr.  
FABRICIUS, E. De architectura graeca commentationes epigraphicae. Berlin: Weidmann. 2 M. 40 Pf.  
FISCHER, E. De Vobis Lucilianis selecta Capita. Berlin: Calvary. 2 M.  
HALM, C. et G. MEYER. Catalogus codicum latinorum bibliothecae regiae Monacensis. Tom. 2. Pars 1. München: Palm. 6 M.  
LYCOPHRONIS Alexandra. Rec. E. Scheer. Vol. 1. Berlin: Weidmann. 5 M.  
PHILIPPON, R. De Philotemi libro qui est περὶ σημειῶν καὶ σημειώσεων et Epitomevum doctrinae logicae. Berlin: Mayer & Müller. 1 M. 50 Pf.  
VERHANDLUNGEN d. fünften internationalen Orientalisten-Congresses, geh. zu Berlin im Septbr. 1881. 1 Thl. Bericht üb. die Verhandlgn. Berlin: Asher. 12 M. (complete).  
WERNKROSS, M. De paroemiographis capita duo. Berlin: Mayer & Müller. 1 M. 20 Pf.

## CORRESPONDENCE.

### HOTTENTOT MYTHOLOGY.

London: Jan. 3, 1882.

Mr. Max Müller's article in the January number of the *Nineteenth Century* will draw the attention of all mythologists to Dr. Hahn's most interesting work—*Tsuni Goab, the Supreme Being of the Hottentots*. It is seldom that we find the religion and the myths of a savage, or, at all events, of a very uncultivated, people examined with such minuteness and knowledge. As the book will probably be reviewed in the ACADEMY, I may perhaps be allowed to draw your readers' attention to the point of central interest in the work—the meaning of the name of Tsui Goab, or Goab, and the origin of the myths about him.

For many years all students of the mythology of the lower races have known this being under various names, all of which were translated "Wounded Knee." According to Callaway and Moffat, "Wounded Knee" was said to have been a famous chief or medicine man, or both, whose name was derived from an accidental injury to his knee. His grave, or graves, was adored in the usual fashion, with offerings of honey, or of boughs, or even by the gift of a stone thrown on the cairn. All this certainly looked very like the adoration of a dead man, and was not unwelcome to mythologists who conceive that ancestor-worship is no small element of religion. The researches of Dr. Hahn prove that the Hottentots, or Khoi-Khoi, as they prefer to be called, do hold the opinions about Wounded Knee ascribed to them by Moffat, Appleyard, Callaway, and others. Dr. Hahn also proves, by ocular evidence, that ancestor-worship is part of the actual religion of the Khoi-Khoi (pp. 112, 113). Once more (p. 103), he says that the deeds of the dead men of our own generation are celebrated with hymns and dances, precisely as are the deeds of Tsui goab. In these circumstances it would scarcely have been rash for a mythologist to regard Tsui goab as really a medicine man of some generations back. I will presently give the reasons which have always made me doubt the correctness of this view. Meanwhile, for quite other reasons, Dr. Hahn discards it. He is a philologist, "reared in the school of Pott;" and Wounded Knee, as the name of a god, is puzzling to a philologist. There is nothing about the Dawn or Sun or Thunder in "wounded knee." But Dr. Hahn has discovered (p. 123) that goab means not only "knee," but also "Dawn." He then remarks, "it is now obvious that goab in Tsui goab cannot be translated with 'knee.'" Why is it obvious? It is true that, construing Tsui = wounded, we get little sense out of "wounded-dawn;" but that only makes knee seem the better rendering. But Dr. Hahn prefers to find a

meaning for Tsui that will go with "Dawn." "Tsui" means what is sore, a wound is "sore"—and "the colour of a wound is red, and thus *tsu* can signify red. . . Tsu-goab, therefore, verbally translated, is the *red-morning*." Can this mode of proving that Tsu means red—a proof absolutely destitute of evidence—satisfy anyone? The syllogism is: Tsu means what is sore; some sore things are red; therefore, Tsu means red. The same sort of reasoning demonstrates that Tsui goab's adversary, Gaunab, being derived from a root meaning to destroy, can be "nobody else but the Night" (p. 125). In contrast with this, take Dr. Hahn's other statement (p. 85): "Here we have the key to the original meaning of the word Gaunab. He was at first a ghost . . . whose greatest aim was to harm people and (gau) destroy them. Some people are said to die from the influence of this evil spirit." That is a belief universal among the lower races, but seems to have no necessary connexion with night. Nor is it logical to say Gaunab means a destroyer, Night destroys, therefore Gaunab can be nobody but the Night.

Mr. Müller, in his interesting essay in the *Nineteenth Century*, rather rejoices over Mr. Spencer, because the ancestral ghost of Wounded Knee has turned out to be no ghost, but the Red Dawn in disguise. The contention may be left to Mr. Spencer; but, in the meantime, may a humble "anthropologist" (a class opposed by Mr. Müller to "scholars") observe that all anthropological mythologists are not disciples of Mr. Spencer, nor of the Abbé "Bernier," as Mr. Müller calls the writer known as Banier to anthropologists. Mr. Müller says that there "are only two systems possible in which the irrational element in mythology can be accounted for." One, he says, is the theory of Euhemerism (and of Mr. Spencer); the other ascribes the irrational element in mythology to "the influence of language on thought." But this is a hasty dichotomy. If a man may speak for himself, I attribute most of the "irrational element in mythology" to the survival of savage ideas and practices, of which ancestor-worship is only one. Is it not obvious that, even if Tsui goab was originally the Dawn, all the stories of his having been a medicine man and an ancestor could only have arisen among a race which was familiar with ancestor-worship and with medicine men? Mr. Müller himself makes this very remark. And no more is asked for by anthropologists who find that most of the irrational things in Greek mythology are rational and probable according to the standard of belief among savages.

I must say, in one word, why I did not believe much in a real ancestral Tsui goab. First, he has too many graves for one man, however much buried; second, lame gods are common to the Brazilians, Australians, and Greeks, with their Hephaestus and Pan *κακόκρημος*, if a poor devil of an anthropologist may quote an author familiar to scholars. All these lame gods cannot have been "weak-kneed quacks."

A. LANG.

## PALMAM QUI MERUIT FERAT.

Westbury-on-Trym: Jan. 2, 1882.

A writer in the last *Saturday Review* (December 30, 1881) takes occasion, in the course of an able critical paper, to speak of "Herr Brugsch's now famous find at Thebes." I believed that I had long since made it clear that the honour of this discovery is solely due to Prof. Maspero. Permit me briefly to recapitulate the facts. An English traveller presented Prof. Maspero with photographs from the first pages of the funereal papyrus of Pinotem II., and stated that he had purchased the original document through a Theban Arab,

named Abd-er-rasoul. Hereupon, Prof. Maspero, in the month of March 1881, went to Thebes, his principal object being to discover the tomb from which that papyrus had been taken. He arrested Abd-er-rasoul; tried persuasion, threats, rewards, imprisonment, and all in vain. Finally, being called to Europe, he released the man; offered a reward of £500 for the discovery of the secret; and left Herr Emil Brugsch full authority to act for him in the event of any information being received. Scarcely had he embarked before a brother of Abd-er-rasoul went to the Governor of Kenh (the chief town of the province), claimed the reward, and gave up the facts. The Governor telegraphed to Cairo, and the Khedive at once despatched Herr Emil Brugsch to Thebes to bring away the treasure. The energy and skill with which this difficult task was accomplished by Herr E. Brugsch, assisted by Ahmed Effendi Kemal, have been publicly acknowledged in the warmest manner by Prof. Maspero.

It may perhaps be said that a secret betrayed is not a secret discovered; but, on the other hand, this particular secret would never have been betrayed at all but for the penetration and good generalship of the man who instituted the enquiry and offered the reward.

No one, I am assured, will be better pleased to have this matter placed before the public in its true light than Herr Emil Brugsch himself.

AMELIA B. EDWARDS.

## THE BIRTHPLACE OF WORDSWORTH.

London: Jan. 2, 1882.

I have seen Mr. William Wordsworth's letter (reprinted from the *Carlisle Patriot* in the *ACADEMY* of December 10, 1881) referring to my statement regarding his father's birthplace, and it does not, most certainly, "ease my mind" as to where the poet was born. Although Mr. Wordsworth's illustrious father showed him the room in which he supposed himself to have been born, there is no conclusive proof that he did first really see the light in "Wordsworth House." It is pretty nearly certain that Mr. Justice Lucock was living in that house in 1771, and I, therefore, still think that there is as much evidence in support of my theory that the poet was not born in "Wordsworth House" as in the supposition that he was.

Since my last letter I have acquired more particulars respecting Wordsworth's birth and early years, and these will be embodied in a series of illustrated articles which I have in preparation. Many people may think it scarcely worth while making such minute enquiries in what is comparatively so unimportant a subject, but small details go a long way towards forming an accurate biography. If any readers of the *ACADEMY* possess information, however small and fragmentary, respecting Wordsworth's early life, and will send me particulars, I shall be greatly obliged. I am specially anxious to learn anything relating to his attendance at the Cockermouth Grammar School.

JOSEPH S. FLETCHER.

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 9, 5 p.m. London Institution: "Commerce and Trade Routes of Prehistoric Europe," by Prof. W. Boyd Dawkins.

7.30 p.m. Aristotelian: Discussion, "Necessity."  
8 p.m. Royal Academy: "The Flemish Masters of the Sixteenth and Seventeenth Centuries," II., by Mr. E. Armitage.

TUESDAY, Jan. 10, 8 p.m. Biblical Archaeology: Anniversary Meeting.

8 p.m. Anthropological Institute: "The Entrenchments of the Yorkshire Wolds and Excavations in the Earthwork called 'Dane's Dyke' at Flamborough," by Gen. Pitt-Rivers; "The Discovery of Ancient Dwellings on the Yorkshire Wolds," by Mr. J. K. Mortimer.

8 p.m. Institution of Civil Engineers: Inaugural Address by Sir W. Armstrong, "National Defences."  
8 p.m. Photographic.

WEDNESDAY, Jan. 11, 8 p.m. Society of Arts: "The Industrial Resources of Ireland," by Mr. G. Phillips Bevan.  
8 p.m. Geological: "The Two British Types of the Cambrian Beds, and the Conditions under which they

were respectively deposited," by Prof. E. Hull; "The Devon-Silurian Formation," by Prof. E. Hull; "The Chalk Masses or Boulders included in the Contorted Drift of Cromer, their Origin and Mode of Transport," by Mr. T. Millard Reade.

8 p.m. Microscopical.  
8 p.m. Zetetical: "Vivisection," by Mrs. Anna Kingsford.

THURSDAY, Jan. 12, 7 p.m. London Institution: "Familiar Arts," by Mr. Hubert Herkomer.

8 p.m. Royal Academy: "The Flemish Masters of the Sixteenth and Seventeenth Centuries," II., by Mr. E. Armitage.

8 p.m. Mathematical: "The Invariants of a Certain Orthogonal Transformation, with Special Reference to their Use in the Theory of the Strains and Stresses of an Elastic Solid," by Mr. W. J. C. Sharp; "Complete Determination of the Real Foci and of the Vector Equation of a Given Ellipse with Respect to any Proposed Point," by Prof. Wolstenholme; "Some Formulas in Elliptic Functions," by the Rev. M. M. N. Wilkinson; "The Calculation of Symmetric Functions," by Mr. J. Hammond.

8.30 p.m. Antiquaries.

FRIDAY, Jan. 13, 8 p.m. New Shakespeare: "Constance," by Mrs. J. H. Tucker; a Paper by a Member of the Monday Shakespeare Club, Glasgow.

## SCIENCE.

*The Sikandar Nāma, e Bara*, or Book of Alexander the Great. Written A.D. 1200 by Abū Muhammad bin Yūsuf bin Mu'ayyid-i-nizāmu'd-dīn. Translated for the first time out of the Persian into prose, with critical and explanatory remarks, with an introductory Preface, and with a Life of the author collected from various Persian sources, by Capt. H. Wilberforce Clarke. (W. H. Allen.)

CAPT. CLARKE lays special emphasis on the following features in his translation of Nizāmi's *Sikandar Nāma*:—The cantos and couplets are numbered, rendering reference easy; each line of the translation agrees with the corresponding line of the Persian; a complete table of contents is given; while alternative renderings of passages, and copious notes elucidating difficult and obscure points, make the student's path as smooth and as easy as it is possible to make it by means of a translation. He adds that the poem is "required for the first examination in arts at the University of Calcutta, and the examination for the degree of honour." It is clear, therefore, that Capt. Clarke's principal aim in preparing this translation was a scholastic one, and from this point of view he deserves unqualified praise. His notes and various readings occupy half the page in the earlier portions of this portly volume, and no pains have been spared to supply the student with every possible explanation and illustration that could be obtained. As an educational work this version of the *Sikandar Nāma e Bara* will prove very serviceable. A few errors of the press may be detected; but, as a whole, the task has been executed with infinite care and laborious attention to details. It is no inconsiderable feat to translate an epic of 6,886 couplets. We are not disposed here to challenge the Persian predilection for length in poetry, except so far as it taxes the perseverance of the translator and the reader. It must be admitted that it needs a great poet to sustain the interest through 13,000 lines—and those only half the epic after all, for there is a Sea-Alexander book, or *Sikandar Nāma i Bahri*, as well, forming the counterpart of the portion which Capt. Clarke has compressed into 830 large octavo pages, giving a weight, including the cloth boards, of 3 lb. 6 oz. avoirdupois. The marvellous grace and flow of the Persian goes a long way towards rendering these prodigious epics endurable and even enjoyable, at least in

parts; but in English the charm is apt to disappear, and the length to evince properties of self-elongation.

We lately expressed a wish that Mr. Redhouse had translated the *Meznevi* into prose instead of verse; now we wish that Capt. Clarke had made use of verse, merely in the hope that the result might be more satisfactory and less satisfying than the prose in which he has cast his rendering. As an aid to the learner the book is valuable; but as an endeavour to bring Nizāmi to the appreciative attention of English readers, it is not calculated for success. Capt. Clarke quotes many wise sayings in favour of prose translations, and he is undoubtedly right in thinking that it needs a poet to translate a poet, in verse. But in prose versions some attention to style is necessary as well as to literal accuracy; and it is an injury rather than a service to a poet to introduce him to a new circle of readers in so very rude a dress as that in which Capt. Clarke attires Nizāmi for the first time. Every translation needs something of what Mr. Stopford Brooke calls "curious care" if it is to fill a place in English literature at all worthy of the reputation of the original in its own literature. There is plenty of care in Capt. Clarke's translation, but scarcely of the kind we mean. The following is a fair specimen of the style of this version of the *Sikandar Nāma, e Bara* :—

"When the men of Zang obtained intelligence that the army (of Sikandar) had come,  
The world became black to the eye of the men of Zang.

The two armies became arranged opposite (to each other);  
All compassionate feelings, risen to go, departed.

From the steel-nail hoof of the war steeds;  
From the agitation,—earth's foundations fell.

From much shouting, which came forth from the ambush,  
The (glass of the) sky (cracked and) fell upon the earth.

From the mace, heavy of weight, of the warriors,—  
The head of the fish and of the ox became heavy.

From the clamouring of noise, like the Resurrection Day,  
Flight came upon the beasts of the desert.

When their weapons were prepared for battle,  
The demon, on account of their uproar, became a flee-er.

They accepted the battle-place in such a place  
That the heat brought forth dust from (distressed) the men.

A land,—more waterless than red sulphur;  
An atmosphere,—more liver-scorching than hell.  
Neither in it cold water,—save pure poison (hot water, bitter and deadly);  
Nor in it warm affection,—save the sun.

By reason of large serpents (swords) the caves (wounds) came into commotion;  
In them (the caves) the day (of splendour) of markets as regards tumult (of bloodshed)

In that place of ghūls (the battlefield, void of water) they (the men of Rūm) made their abode (for embassy-sending);  
They (the champions on both sides) galloped like ghūls in every direction (for man-slaying, camp-guarding, and supply-bringing).

When the ox of the earth swallowed his own hump (half of the sun),  
The black lion (night) leaped forth from ambush (appeared).

The Bull of the celestial sphere (Taurus) went boldly to (appeared on) the horizon,  
And stars, like lions' teeth, came forth (fearful).

Night displayed from its own navel something like musk (darkness);  
The world laid aside the jewel of light.

The officer of the advanced guard (of the army), enemy-recognising, went forth;  
The watchman bound his loins on the guard-place (about Sikandar's tent)."

(Pp. 166-68.)

Whatever beauty there is in the metaphors of Nizāmi is destroyed by the explanations in parentheses, especially when the explanations are adorned with compound words formed after the German fashion expressly for this work. It is evident that a poem of which the half extends to 13,000 lines requires more skill in translation to commend it to the majority of readers than has been bestowed on the *Sikandar Nāma*. It is something to have translated a famous Persian epic poem for the first time; though it was not necessary to depreciate Mr. Robinson's little sketch, which has hitherto, in conjunction with its original by Dr. Bacher, been the chief source of popular knowledge about Nizāmi, and which is still likely to be of more general service, from a literary point of view, than Capt. Clarke's massive volume. The latter will not favourably impress those who are trying to form a just appreciation of Persian poetry at second hand; but it will help those who wish to learn the language and study its poetry for themselves.

STANLEY LANE-POOLE.

#### SOME BOOKS ON CHEMISTRY.

*A Treatise on Chemistry.* By H. E. Roscoe and C. Schorlemmer. Vol. III.—The Chemistry of the Hydrocarbons, or Organic Chemistry. Part I. (Macmillan.) Of the 695 pages constituting this first moiety of the third and last volume of Roscoe and Schorlemmer's new chemical text-book no less than 190 are occupied with the discussion of the methods and the philosophy of the subject. The systematic description of individual organic compounds—their occurrence, their production, their properties, and their reactions—begins with the methyl group, and then proceeds through nineteen sections, or 270 numbered paragraphs. In these we are presented with well-digested accounts of bodies containing from one to twenty-four atoms of carbon; the aromatic series, and those compounds which have, up to the present time, eluded classification, partially or wholly, being reserved, we presume, for the second and concluding portion of the final instalment of the work before us. It is difficult to praise too highly the selection of materials and their arrangement, or the wealth of illustrations which explain and adorn the text. In its wood-cuts, in its technological details, in its historical notices, in its references to original memoirs, and, it may be added, in its clear type, smooth paper, and ample margins, the volume under review presents most commendable features. Whatever tests of accuracy as to figures and facts we have been able to apply have been satisfactorily met, while in clearness of statement this volume leaves nothing to be desired. Moreover, it is most satisfactory to find that the progress of this valuable work towards completion is so rapid that its beginning will not have become antiquated before its end has been reached—no uncommon occurrence with elaborate treatises on natural science subjects.

*Inorganic Chemistry.* By W. Jago. (Longmans.) The number of elementary text-books of chemistry is the source of much perplexity to teachers and students alike. We are often

tempted to ask why the best characteristics of all such small manuals could not be gathered together in a single volume which should meet with general acceptance. Of course, four out of five of the booklets produced to meet the wants of science classes need not be consulted; their mode of manufacture is not such as to allow us to assign any value to their contents. But there are, on the other hand, a considerable number of small works on theoretical, and also on practical, chemistry which are distinguished by sound knowledge of the science, thorough grasp of the means and end of teaching, and judicious selection, and even invention, of telling experimental illustrations. Generally, these better books have, however, some defects. Those that deal with laboratory practice, for example, do not commend themselves in all their sections equally to experienced teachers. Possibly the authors' directions cannot be carried out by large classes of beginners demanding, it may be, the placing in unaccustomed hands of many pieces of fragile and costly apparatus. Again, sometimes quantitative work is insisted upon at the very beginning of the course, although the accuracy and exactness so essential to chemical manipulation must be reached by graduated lessons. The little manual before us belongs to the higher class of elementary text-books. It combines theoretical and practical chemistry, and treats these subjects from the double standpoint of sound science and the examination-room. The elements discussed are oxygen, hydrogen, nitrogen, chlorine, carbon, and sulphur. It is written with knowledge and commendable clearness.

*Strecker's Organic Chemistry.* By Dr. J. Wislicenus. Translated by W. B. Hodgkinson and A. J. Greenaway. (Kegan Paul, Trench and Co.) This "short text-book" of organic chemistry contains 769 large pages of closely printed text and twenty pages of Index. The author, Adolph Strecker, was about to begin the preparation of the sixth edition of the work when, on his sudden death in 1871, the task of revision was taken up by Prof. Wislicenus, of Würzburg. His revision was issued in 1875, and now the work has been reproduced in English, with alterations and additions by Messrs. Hodgkinson and Greenaway. It is difficult to judge fairly of such a book. The method of arrangement and the selection of materials are, in most particulars, satisfactory, but we do not find in the volume any striking marks of superiority over English manuals of similar scope. Here are the usual introductory observations on the elements of organic bodies; on organic analysis; on formulae and radicals and chemical structure; on the physical properties of organic bodies; and on the changes of organic bodies. Then we are led on to consider cyanogen and carbon dioxide and their derivatives. Next we are introduced to the methanes or paraffins and their derivatives. Afterwards, the aromatic series is described and discussed. Lastly, we have brief and, for the most part, imperfect notices of a crowd of important compounds, arranged (shall we say?) under the heading "Organic Compounds of Unknown Constitution." The fifty pages allotted to these bodies cannot be considered satisfactory, as the following examples will suffice to show. On pp. 731-32 there are seven lines given to chlorophyll; but they are so far from representing the present condition of our knowledge of leaf-green that they omit all reference to the results of Gautier, Hoppe-Seyler, Rogalski, and Pringsheim. On p. 734 we are told that the resin of *xanthorrhoea hastilis* is called "acaroid," and that amber is "formed in many peat-bogs, and consists chiefly of an amorphous substance, insoluble in alcohol, oils, and alkalis." This information, if so it can be called, is in the last degree



unsatisfactory. Better omit all reference to resins than notice them in this feeble way. On p. 742, the chinoline series of bases from cinchonine is pronounced identical with the isomeric series from coal. The use of the term "proteids" for the groups of substances to which mucin, elastin, &c., belong, and the separation of proteids from true albuminoids cannot be commended. And if we accept "gelatinous tissues" as a generic term, what shall be said of glutine being used (p. 753) for the main constituent of glue and gelatine? The notion (p. 512) that no substance having the properties usually assigned to lignin or lignose is associated with cellulose in hard woody tissues is too ludicrous to be entertained for a moment, particularly in the face of the researches of Hugo Müller and Cress. The volume before us is, we are bound to confess, printed with care; and we have not met with any of those errors in figures and formulæ which are so difficult to avoid in chemical text-books. Such mistakes as "hilum" for "hilum" (twice on p. 514) and "traganth" for "tragacanth" (p. 517) are of no consequence. A word of praise for the very full Index should not be withheld.

A. H. CHURCH.

## OBITUARY.

LEWIS H. MORGAN.

WE regret to announce the death of Mr. Lewis H. Morgan, the chief of American anthropologists, which took place at Rochester, in the state of New York, on December 17, after a brief illness following a long period of delicate health. For the following particulars of his life and works we are indebted to an appreciative notice in the *Nation*. A native of Western New York, at an early age he became interested in the remnant that still survives in that neighbourhood of the once mighty "Six Nations;" and he gained by intercourse with the Indians a thorough insight into the constitution of their confederacy, into their manners and customs, and, above all, into their curious system of tribal intermarriage. Together with some kindred spirits, he founded a "New Confederacy of the Iroquois"—a sort of antiquarian society, having as a subsidiary aim the promotion of a kindlier feeling towards the red man. The papers which he read before this society in 1844-46 have been since republished more than once, under the title of *The League of the Iroquois*. A visit that he paid to Lake Superior led to two results—one was his exhaustive and highly readable monograph on *The American Beaver and his Works* (1867); the other was his discovery that the system of tribal intermarriage in the "Six Nations" prevailed also among the American Indians generally. Subsequent investigations, conducted partly by means of schedules of questions sent out to missionaries and scholars in all parts of the world, induced Mr. Morgan to regard this system as a fundamental fact in the development of the human race. His theory, which first appeared in the "Contributions to Science" of the Smithsonian Institution for 1873, was published in 1877 in book form, under the title of *Ancient Society*; or, *Researches in the Line of Human Progress from Savagery, through Barbarism, into Civilization* (see *ACADEMY*, July 20, 1878). Mr. Morgan's last investigation was into the pueblos of New Mexico, from the study of which he concluded that the mound-builders were village Indians of New Mexican origin, and that the mounds were platforms for their long wooden communal houses. It was only on his death-bed that he received his very latest printed work, *Houses and House-life of the American Aborigines*, published by the Bureau of Ethnology of the Smithsonian Institution. The

writer in the *Nation* bears witness to the charm of Mr. Morgan's personal character and manners, and adds:—

"He was one of a group of learned and gifted men whom the University of Rochester naturally drew about it, and whose periodical meetings and constant co-operation maintained in that city an uncommon intellectual atmosphere."

THE death is also announced, by telegram, of another eminent figure among American men of science—Prof. John William Draper, perhaps best known in this country for his *History of the Conflict between Religion and Science* (1874).

## NOTES OF TRAVEL.

IF a Government vessel be sent out by the Admiralty this season for the relief of Mr. Leigh Smith's expedition, it is not improbable that Capt. A. H. Markham may have the command.

THE first part, containing seven sheets, is now ready of the large-scale map of Eastern Equatorial Africa, on which Mr. E. G. Ravenstein has been engaged for some three years and a-half for the Council of the Royal Geographical Society. When complete, the map will consist of twenty-five sheets.

THE French surveying expedition which was recently sent out to continue the operations of last season between the Upper Senegal and the Niger was wisely not allowed to land at the coast, owing to the epidemic of yellow fever which had so long prevailed there. They were transferred to a small steamer; and, as the river chanced to be high, they arrived at their destination, Khay, some seven or eight miles below Medina, on November 6. They thus accomplished in six days the journey of 500 miles, which, on a former occasion, had occupied six weeks. For some time Col. Desbordes' head-quarters will be at Khay, as that is to be the starting-point of the railway.

By a telegram from Brisbane we learn that Major-Gen. Feilding's transcontinental survey expedition reached Point Parker, on the Gulf of Carpentaria, on November 15, and was at Kimberley on November 24. They were expected at Brisbane on December 20. The reports still continue favourable in regard to the nature of the country traversed by the party, and it is thought that the Colonial Government will accept the route chosen.

THE January number of the *Monthly Record of Geography* gives us Mr. E. C. Hore's comprehensive memoir on Lake Tanganyika, which is a most useful contribution to the geography of East Central Africa, especially as it is accompanied by the author's own maps of the Lake. The remainder of the number is essentially Arctic in its character; in it we find Mr. Markham's paper on the *Jeannette* expedition, and Commodore Jansen's on the four voyages of the *Willem Barents* and the probable position of Mr. Leigh Smith. Among the geographical notes are some interesting particulars respecting the ice movements in the Barents and Kara Seas during last season, preceded by some observations as to the supposed position of the *Eira* and the movement for the succour of Mr. Leigh Smith. We are afterwards told that Mr. Schuer has visited the country of the Légha Gallas, and has been the first to see the great lake and river Baro. He was to start on his southward journey in December. Lieut. Hovgaard's letter, explaining his proposed plan for finding the *Jeannette*, shows that the writer had a more correct view of the situation than Sir E. Collinson, and, though, of course, now out of date, it is very interesting reading. In con-

clusion, we must not omit to mention that with this number is issued a preliminary map of Wrangel Island from the survey lately made by Lieut. Berry, U.S.N., on the occasion of the memorable visit of the steamer *Rodgers* last September.

MR. DALL's elaborate paper on the hydrology of the Behring Sea is concluded in the last number of Petermann's *Mittheilungen*. A careful consideration of the observation made by himself as well as by his predecessors leads the author to the conclusion that the warm surface water which enters the Polar Sea through Behring Strait is, at most, capable of melting 5,100 square inches of ice, and that its influence is consequently insignificant. No branch of the Kuro Siwo enters the Behring Sea, and the currents in the Polar basin to the north of it are mainly dependent upon the winds. There is no reason to suppose that these drift currents are capable of opening passages through the pack-ice which would enable exploring vessels to reach the Pole, or even a very high latitude.

## SCIENCE NOTES.

*The British Museum Meteorites*.—The magnificent collection of meteorites belonging to the British Museum has been lately re-arranged in the mineralogical gallery of the new Natural History Museum in the Cromwell Road. Mr. L. Fletcher, the Keeper of Minerals, has lost no time in issuing a Guide to the collection. This contains not only a catalogue of the entire collection of meteorites—classified as aërosiderites, aërosiderolites, and aërolites—but also a valuable introductory essay, which gives a concise, yet singularly lucid, account of our knowledge of these bodies. The Guide forms a pamphlet of thirty-nine pages, and we are pleased to see that the Trustees have issued it at the price of one penny.

AMONG the candidates for the Chair of Natural History in the University of Edinburgh, vacant by the resignation of Sir C. Wyville Thomson, are Prof. E. Kay Lankester, of University College, London; Prof. John Young, of Glasgow; and Mr. Patrick Geddes, now lecturer in zoology and demonstrator of botany at Edinburgh. The appointment, which will probably be made very soon, rests with the Home Secretary. The endowment (from a parliamentary grant) is only £160 a-year; but the income from fees is very large.

THE Association for the Improvement of Geometrical Teaching will hold its annual meeting at University College, Gower Street, on Wednesday, January 11, at 11 a.m., when, with other business, the code of rules drawn up in April last will be submitted for confirmation. The following resolution will be proposed:—"That the proofs of the propositions contained in book i. of the Syllabus be received by the association, and that the committee for elementary plane geometry be instructed to add a collection of exercises to the proofs of the propositions of the Syllabus." All persons interested in the objects of the association are invited to be present.

THE French Société nationale d'Agriculture has elected as president for 1882 the eminent chemist, M. Chevreul, who has reached his ninety-sixth year, and the fiftieth anniversary of whose connexion with the society it is proposed to commemorate. A scheme is also under consideration to present a gold medal to M. Pasteur for his services to agriculture.

It is announced that Herr Enke, of Stuttgart, is about to publish a monthly magazine devoted to science, under the title of *Humboldt*. The periodical will be edited by Dr. Georg Krebs.

## PHILOLOGY NOTES.

MR. HENRY SWEET's collection of Anglo-Saxon Charters, in his "Oldest English Texts" for the Early-English Text Society this year, will contain the only fifty-seven that he admits as genuine in the fore-Alfred time, and will begin with one in uncials of the seventh century, 692 or 693 A.D. Mr. Sweet classifies the Charters, first by age and then by dialect, and for the first time edits them critically. He rejects all documents preserved only in the monastic registers or *Chartularies*. As these cannot be relied on as genuine contemporary instruments, they must at least be second-hand, if not dozenthand; and so Mr. Sweet confines himself to the Charters on separate sheets. The Saxon ones are printed at full length; the Latin ones are abridged, their Saxon words only being all preserved, with enough Latin to make the Saxon clear. Mr. Sweet's Introduction to this book will contain a complete grammar of fore-Alfred English—a subject which has never before been treated.

M. DE LONGPÉRIER, of the Académie des Inscriptions, has sought to connect the discoveries of M. de Sarzec with the kingdom of Mesopotamia, ruled over by Chushanrishaithaim (Judges ii. 8, 10). The Hebrew word there translated "Mesopotamia" is *Aram-Naharaim* = lit. the Syria of the Two Rivers (more properly the Highland of the Two Rivers). The site of M. de Sarzec's discoveries is washed by both the Tigris and the Euphrates; and sculptures in bas-relief show that the national deities, to which the kings served as high-priests, were these two rivers.

At a recent meeting of the Académie des Inscriptions, M. Aymonier read a paper upon an inscription in the Ciam or Cham language, from Dambang-Dék, in Cambodia. The people known as Ciam were the dominant race throughout the peninsula of Further India before the invasion of the Khmers of Cambodia, and of the present inhabitants of Annam. They are still to be found everywhere in scattered communities. Their power and civilisation in the thirteenth century are attested by Marco Polo, who visited their central home, Ciampa. According to their own traditions, they received their culture from India in the first century A.D. M. Aymonier states that they have three dialects or languages—(1) the *datil*, or sacred language; (2) the *ciam*, or the vernacular proper; (3) the *bani*, a Muhammadan dialect, which has now superseded the other two. The inscription referred to is written in the second of these three. It contains the lament of a mother, whose daughter (a princess) has fled, abandoning her husband and children. M. Aymonier has also discovered in Cambodia several Sanskrit inscriptions, which may prove to be of extreme interest. One of these, copied in facsimile, is reported by M. Adolphe Regnier to be in classical Sanskrit of unusual correctness. As we have before stated, the Académie have presented a memorial to the Government praying that M. Aymonier should receive official support for continuing his investigations.

## MEETINGS OF SOCIETIES.

SHORTHAND SOCIETY.—(Tuesday, Jan. 3.)

CORNELIUS WALFORD, Esq., in the Chair.—A paper was read from M. Guénin, foreign associate and revising stenographer in the French Senate, on "The Origin of German Systems of Shorthand." M. Guénin attributed the origin of the system of Gabelsberger (1831-34) to those published in England by Roe (1802) and by Oxley (1821), and expressed an opinion that, to some extent, the system of Oxley could be traced in the popular German system.—An animated discussion followed the paper. The German members admitted that, in the sloping, or "script," system, Gabelsberger had

been anticipated in England. On the point whether there was evidence of plagiarism from the English systems, opinions were divided.

## FINE ART.

THE MEDALS IN THE BRITISH MUSEUM.

*Guide to the Italian Medals in the King's Library, British Museum.* By C. F. Keary, M.A., F.S.A.

*Guide to the English Medals.* By Herbert A. Grueber. (Printed by Order of the Trustees.)

MR. KEARY's *Guide* is not only of great value and interest to one who is studying the specimens of medals of which electrotype copies are now exhibited in the King's Library, but also contains an excellent introductory monograph on the subject.

This preliminary part treats of the various schools of medallists, and traces the change of style from the broad sculptural manner of the end of the fourteenth century to the more gem-like and less massive treatment of the sixteenth- and seventeenth-century artists. In the short period of little more than a hundred years, from about A.D. 1390 to the early years of the sixteenth century, the medallic art in Italy passed through the same changes of style which in the case of the larger and more important plastic works were spread over some three centuries. Mr. Keary shows that, apart from the general influences which gradually affected sculpture in Italy—the increasing desire, that is, for strong dramatic expression—the medallic art received a complete modification by the change which was introduced in the manner of producing the medals.

"The art of making dies, in the degree in which it was understood in the fifteenth century, would not permit the striking of coins otherwise than in very low relief; it was altogether unsuited to the production of medals, so that these were, in early times, always cast. A model was made in wax, and was first embedded in fine moulding earth or charcoal. This material must be so fine as to be almost palpable. When it had fitted itself into every crevice of the wax model, it was stiffened with some kind of lye, the wax was melted out, and into the mould thus left the metal was poured."

It is to this process that the earlier medals owe their special charm of vigour and largeness of effect. The easily moulded wax caught the first freshness and *verve* of the artist's conception in a way that the slow and laboured process of cutting a metal die could never do.

"The process of casting above described would leave the surface of the medal, and more so its edge, somewhat rough. To correct this, the whole piece was worked over with sand-paper or some fine instrument, and the edge was filed smooth."

No doubt the graving tool was used, but I doubt very much that the whole surface of the medal was worked over, as this would have very much injured the delicacy of the modelling. It is certain that the Italian fifteenth-century artists possessed the secret of getting sharp castings in bronze in a way that is now quite lost.

Mr. Keary points out that the practice of striking medals took the art out of the hands

of the sculptor, and made it a branch of the coin and gem-engraver's art.

"The sculptor in bronze modelled in clay and the medallist in wax; that was all the essential difference between them. The die-engraver's art demanded quite another kind of skill, and was more akin to that of the engraver of gems and crystals, or his who practised the finer kinds of goldsmith's work."

There was not even the unimportant difference which Mr. Keary supposes between the process of the early medallist and that of the sculptor in bronze; since even the largest pieces of bronze sculpture were executed by the *cire perdue* method in the same way as the smallest cast medal; the only difference being that, in order to save valuable metal, all models for bronze works of any size were made with a rough core, over which a skin of modelling wax was spread. Without this the casting would have been solid all through. That this process was used in England as early as the thirteenth century, we know from the record of the many hundreds of pounds of wax which were used by William Torel in the making of his three effigies of Queen Eleanor of Castile. An interesting description of this *cire perdue* method is given in Vasari's treatise, *Della Scultura*, cap. xi. The taste for engraved gems, both ancient and modern, which came in towards the end of the fifteenth century had a strong influence on the style of medals, and helped to make them, as Mr. Keary says, less sculptural and more pictorial in character; the reverses are often over-crowded with figures, and have subjects treated with necessarily unsuccessful attempts at perspective effects, and over-minute elaboration of detail.

The catalogue part of this book has the great merit of an excellent system of arrangement and Indices. The medals are grouped into three main divisions—first, those of the fifteenth century, a class which, roughly speaking, chiefly includes the cast medals; secondly, those of the sixteenth century, when metal dies were chiefly used. The third division is devoted to Papal medals of the fifteenth to the seventeenth centuries. A separate Index for artists' names, for persons represented, and for events commemorated makes it easy for the student to find any particular medal. The illustrations are well selected, and, like those of former British Museum handbooks, are done by a photographic process which ensures faithfulness in a way no drawing could possibly do.

The first medallist on the list is Vittore Pisano, who lived between A.D. 1380 and A.D. 1456. Nothing can surpass the grandeur of some of Pisano's portrait heads—that, for instance, of Pandolfo di Malatesta, Lord of Rimini—the reverse of which, by-the-way, a knight in armour with heraldic devices, strongly suggests some German influence. The half-length of Leonello d'Este is a marvel of life-like representation, and makes it easy to believe the unspeakably horrible stories told of Leonello's cruelty. Pisano's portrait of himself, which is rendered in a very simple and unidealised way, bears strong marks of truthfulness. Like Francia and Pollajuolo, who often signed their pictures *aurifex*, Pisano was not unwilling to let the world know of his many-sidedness, and so on

this medal, and on most of his others, he calls himself *PISANUS PICTOR*. Passing on to the works of later medallists, some are specially noteworthy for their portraits of illustrious men. Among the finest are that of Lorenzo de' Medici (No. 32), by Nicolo Fiorentino; Savonarola (No. 61), by an unknown hand; and a most stately half-figure of Michelangelo, at the age of eighty-eight, by his friend Lione Lioni (No. 98). For delicacy and refinement of execution, none perhaps surpass the head of Card. Bembo, by Pastorino of Siena (No. 147). Others are remarkable for their portraits of women, though, unfortunately, most of these immortalised beauties are otherwise quite unknown to fame. Nothing could be more gracefully simple than (No. 70) the half-figure of a lady called Giulia Astasia. A fine medal of Pope Julius II. (No. 78), by Caradosso of Milan, commemorates the laying the foundation-stone of the new Basilica of St. Peter in A.D. 1506. The reverse is interesting, as it gives Bramante's original design, with its short nave, in two orders, and two western campanili. None of the later Papal medals are finer than that struck by Gregory XIII., in A.D. 1579, to celebrate the triumph of the Church as manifested in the massacre of the Huguenots some years before. It is by Federigo Bonzagna. The half-length portrait of the Pope is extremely beautiful; there is much vigour and grace in the treatment of the reverse—a destroying angel, who, with cross in one hand and sword in the other, is slaying a crowd of flying men and women. It is finished with gem-like minuteness, and, in spite of its real artistic value, shows the greatest amount of deviation from the manner of the early sculptor-medallists.

Mr. Grueber, in his *Guide to the English Medals*, has wisely adopted a different system of classification to that used for the Italian series. They are arranged in simple chronological order, and not under artists' names; the fact being that the earlier "English" medals are either the work of foreigners or by unknown hands, while the later ones are of value rather as historical records than as works of art.

Mr. Grueber's Introduction contains an interesting description of the various processes by which medals in England were produced. In addition to medals cast or struck like the Italian ones, some few were cut out of a solid sheet of metal, and others *repoussé* from thin plates. Neither of these methods was, of course, adapted for medals of which a large number were required. In his account of the early Italian process, I doubt whether Mr. Grueber is right in stating that the moulds made of what Vasari calls "*terra sottile con cimatura*" could only be used once; it would also, I think, be more correct to give *ashes* as one ingredient in the mixture, instead of *charcoal*, which could hardly stand the heat of molten metal. Mediaeval Italian writers often use the word *carbone* as being the same as *ceneri*.

The English series, even admitting medals by foreign artists, does not begin till after the best period for them in Italy was almost past. A few exist as early as Henry VIII., rather hard and dry in style,

and probably of German workmanship. There are cast medals of Philip and Mary, with very fine half-figures on the obverse, but these Mr. Grueber attributes to Giacomo da Trezzo, a Milanese, who went to Madrid to work for Philip II. In his medal of Queen Mary he has evidently made use of the fine portrait of her painted by Antonio Moro now in the Madrid Gallery. Perhaps the most beautiful of those which are classed with the English series is the portrait medal of Mary Stuart—a work of the highest beauty and refinement. This, again, is by a Milanese artist, Primazza by name. Stephen of Holland, Nicolas Briot, and the Roettiers—all foreigners—produced most of the fine medals that were executed in England during the sixteenth and seventeenth centuries. Thomas Rawlins and Thomas Simon appear to have been the first natives of this country who reached any real excellence in the art. T. Simon's portrait of Charles II. is a very noble work; and the way in which this artist's application for employment in the Mint was made and rejected is a very pathetic story. The fact of his having worked for Oliver Cromwell was allowed to outweigh his artistic superiority, and his Dutch rivals—the Roettiers—were appointed in his place. The eighteenth-century medals are, with few exceptions, of little value as works of art. Croker's portrait of Queen Anne is certainly a fine head.

Towards the beginning of the present century a Roman gem-engraver called Benvenuto Pistrucci did good work at the English Mint; his work is exquisitely finished, but makes no attempt at that sculptural breadth of treatment for which the early medals of Italy are so remarkable. Since Pistrucci's time the numerous English medals that have been struck are a melancholy example of the degradation into which this art has fallen. Perhaps the lowest depth of absurdity was reached by the Ashantee War medal (1873-74). This exhibits, in the space of about an inch, a battle-scene in a tropical forest, between British troops and Ashantee natives. It is none the less a striking instance of what a medal ought *not* to be because the composition is vigorous and the figures carefully modelled—a fine work of art if the thing were a large cartoon, instead of being a microscopic bas-relief.

J. HENRY MIDDLETON.

#### THE OPENING OF THE PYRAMID OF MEYDOOM.

To open the Pyramid of Meydoom was one of the unfulfilled projects of the late Mariette-Pasha. Prof. Maspero takes Egyptologists by surprise in achieving this great work during the first weeks of his second year's campaign. For more than a month it has been known to a few of his private friends that he had a gang of fellaheen at work upon this pyramid; but the secret has been faithfully kept; and not till success was actually achieved was it even suspected in the public offices and hotels of Cairo.

The Pyramid of Meydoom, situate about a mile and a-half to the north-west of the village of Meydoom, is built in three stages, each inclined at an angle of 74° 10'. It rises to a height of 122 feet from the midst of a high hill of fallen masonry and rubble. The first stage shows a height of 69 feet; the second measures

20½ feet; the third, which is much ruined, measures 32 feet in height. The outer masonry is of admirable workmanship, and consists of polished blocks of Mokattam limestone. The general effect of the structure is very imposing. It has been aptly compared to the keep of a Norman castle, if we can imagine a keep built in three superimposed stages. Archaeologists have till now believed that this pyramid was inviolate. Dominating a vast burial-field containing the *mastabas*, or built sepulchres, of many nobles and "royal relatives" of Seneferoo, the last king of the Third Dynasty, it is supposed to be the pyramid of that monarch. It would in such case be of earlier date than the pyramids of Gheezeh.

Prof. Maspero began his work by opening a vertical trench down the northern face of the mound out of which the pyramid rises; the first result being to show that the masonry goes down to the level of the desert, and that the mound is entirely formed of accumulated sand and debris. Prof. Maspero believes this debris to be very ancient, and thinks it may even date as far back as the end of the New Empire. The entrance was found precisely in the centre of the north face of the first stage, about 20 metres above the level of the plain; which would give about 134 feet for the actual height of the first stage as now laid bare. This entrance was opened on the 13th of last month. It gave access to a descending passage about 1 metre 60 centimetres square. The incline of this passage is very steep, and for the first 10 metres it is lined with masonry finer, if possible, than that of the external facing. At a depth of 10 metres the passage strikes the living rock, and becomes in its continuation an excavated sloping shaft of the same dimensions as before. The pyramid, for at least half its height, is therefore formed upon a core of rock, around which the pyramidal structure is elevated. About 5 metres from the entrance there was once a "stopper" stone, which closed the mouth of the passage. This "stopper" has disappeared; but the construction of the passage shows that it was contrived quite differently from the portcullis-stones of the Gheezeh pyramids. There is no void in the roofing above where it was placed. It must, therefore, have been inserted after the mummy was laid in the sepulchre; then filled up to the level of the outer wall and covered with the same *revêtement*, so leaving no external trace. The removal of this stone must have been effected at a very distant time, there being three hieratic inscriptions of the period of the XXth Dynasty scrawled upon the ceiling at the very point which the stone formerly occupied. These inscriptions, written in accordance with a brief formula common to the epoch, merely record the visit of two Egyptian tourists—the scribe Sokari and the scribe Amenmes. Hence it would seem that the pyramid of Meydoom was open, and visited by the curious, as early as the XXth Dynasty. The descending passage has been cleared to the depth of 40 metres, without any landing, branch-passage, or chamber having yet been reached. Thus far, the structural arrangement seems to reproduce the internal plan of the Great Pyramid. The work is of extreme difficulty, owing to the want of air and light, and the overwhelming heat. The workmen faint from time to time, and have to be carried out. Prof. Maspero finds it impossible to stay inside for more than half-an-hour together.

AMELIA B. EDWARDS.

[This communication unfortunately reached us too late for insertion last week.]

# THE OLD MASTERS AT BURLINGTON HOUSE.

(First Notice.)

THE present collection, though it cannot compare in the number or beauty of first-class pictures with that of last year, is very varied, and contains many works of unusual curiosity and interest. So rare are the oil pictures of Alonzo Cano that the opportunity of seeing two fine works by this Spanish master is one which should not be neglected by any student of art. Of the sacred picture (219) belonging to Mr. Chapman Walker, there is not much to say, except that it is a characteristic example of the Spanish school; but Lord Penrhyn's "Portrait of a Man" (161) would be remarkable in any collection as an unusually fine portrait, full of grave and dignified character from head to foot, a striking and speaking likeness of a most "potent, grave, and reverend senior." Near it is an evidently genuine portrait by Sebastian del Piombo (156), much damaged, but fine and characteristic, of the face generally attributed to "La Fornarina;" and not far from it is a very beautiful picture of a lady playing on a guitar (153), assigned by Mr. T. Woolner, B.A., its present owner, to Paolo Veronese. Though it has much of the silveriness of that master, we see no indication of his peculiar touch; some of the passages of colour seem to show another hand; and, in the carefully studied action of the hands and the turn of the wrist, and in the refined drawing of the fingers, there is evidence of a desire to attain a different kind of perfection to that usually aimed at and reached by the great Venetian. In Mr. Boughton Knight's "Adoration of the Shepherds" (186) we find an unusually perfect example of the earlier manner of Mantegna; and in Mr. Leyland's "Virgin and Child" (188) an equally untouched specimen of the tenderly beautiful art of Lorenzo Costa. Col. Legh sends a striking unfinished picture of the "Sacrifice of Isaac" (206), which may be by Andrea del Sarto. There can be no doubt that the design is his, as it is identical with that of a picture by Andrea at Dresden, of which Col. Legh's is evidently a copy or replica. In "An Old Lady," assigned to Lucas Cranach (212), and belonging to Mr. Lewis Fry, we have a true curiosity. The old lady, whose brown dress and conical cap trimmed with gold lace are marvellous in themselves and marvellously painted, must have been a character in her day. She seems to have had a passion for a very peculiar kind of ring, set with a single stone curiously cut. These not only adorn her fingers, but her throat. On her face is an expression at once humorous and good-natured. The perfect preservation and freshness of colour of Mr. Young's "round" by Botticelli (196) should ensure it a place among the most interesting pictures in this exhibition; and the long and pretty picture, belonging to Mr. Budgett, of "Atalanta's Race" (195) should not be passed without notice. It is also ascribed, with, as it appears to us, very little reason, to the same master. Both by its naïveté and the type of the female faces, it is much more like Piero della Francesca.

In the English school, also, there are several curiosities, including some fine and comparatively unknown works by Hogarth. Among them is a small landscape (259), belonging to the Rev. F. K. Harford, which has an endorsement to the effect that it was bought of Mrs. Hogarth, January 4, 1781, and avowed by her to be the only landscape her husband ever painted. If the endorsement be genuine, the old lady (she was then about seventy-two) must either have forgotten his views in the parks or not have ranked them as pure landscapes. This is, however, possibly the only landscape he ever

painted with the mere intention of representing the beauties of nature. It is small, pretty and clear, but has no special merit. In Sir Henry Vane's "Portrait Group of Walter Vane, Esq., his Second Wife and Daughter, and his Eldest Son" (27) we have one of those early "conversation pieces" by which Hogarth earned his bread before he made his reputation as a satirist. Though it shows some skill in colour and execution, it is stiff and poor in drawing. In "The Graham Family" (275), lent by the Earl of Normanton, we have a mature and singularly fine example of a portrait composition of children. One little girl, in a beautiful brocaded dress, which she is holding out in the old dancing fashion, is doing her steps to a tune played by her brother on a small hand-organ. Her slightly elder sister holds the baby by the arm as if they were both pretending to join in the dance. All the faces are full of childish mirth, and the figure of the first-mentioned girl is particularly alive and sprightly. On the back of a chair a cat has jumped after the goldfinch in a cage, which is fluttering with fear. The cat, however, seems to have her cruel eyes fixed on the dancers rather than on the bird. This is one of the finest pictures of the kind that we know, admirable alike in colour, drawing, and expression, while it is brimming over with the spirits of the young people. As an example of straightforward portraiture and of Hogarth's wonderful certainty of touch, his likeness of "George Second Earl of Maccolesfield" (244), lent by the present Earl, is excellent. The completeness with which the effect of the richly figured waistcoat is got by a few deft touches reminds us of the pregnant sketching of Jan Steen, or even Franz Hals. The Earl of Maccolesfield also sends a good portrait, by Hogarth (248), of "William Jones, Esq.," father of Sir William, the Orientalist. Richard Wilson—the fine feeling, noble composition, and beautiful colour of whose work are apt to be lost sight of in impatience at its conventionality—is also unusually well represented. Though he may have had a formula for trees, and drawn a ruined castle from a Stilton cheese, there are few who give so perfectly the sense of Nature's peace, the glow of the evening sun, or the golden clearness of the evening air. Few have known how to arrange their masses of light and shade with more effect, to relieve tender foliage with rugged rock more deftly, and to throw more charm into a simple scene. He did not peer deeply into the secrets of Nature, or examine her works with minuteness; but he felt her music, and could paint it. Mr. James Price's "Landscape" (249) is, we think, the finest here, admirably composed, rich in light, and full of poetical rest. Particularly beautiful in colour and romantic in composition is Mr. T. Clare Ford's "Val d'Arria, near Rome" (39). That Turner not only admired Wilson, but thought him, even after his death, a serious rival in the public estimation, was shown in connexion with a work by the great man which is now hanging on the walls of Burlington House. Though within his range he could not have been easily beaten by Turner, this range did not include the possibility of such a work as this view of the Thames at Twickenham (175). Turner had, as Shakespeare had, and Wilson had not, a many-sided mind. It is not, for all that, a very characteristic picture, belonging to that early group of his work in which fidelity to the facts of the scene was the ruling motive. It has been poorly engraved by John Pye, and is interesting as a tribute to the genius of Pope, which Turner so greatly admired, and attempted so bravely, but feebly, to imitate with his clumsy pen. A somewhat similar tribute to another of his favourite poets (Thomson) is found in the altar engraved with that name in the large composition called "An Autumnal Morning" (41), belonging, like the other, to Mrs. Morrison.

This picture belongs to the order of "The Temple of Jupiter Hellenius" and the "View from Richmond Hill," and cannot be classed among his most successful efforts. "Pope's Villa" (175) is, however, perfect in its way, and so is another picture in a much finer and more characteristic way, which belongs to Sir Alexander Acland Hood, and is called "Sea Coast, Hastings" (179). The way of this is the way of the famous "Sun Rising through Vapour" of the National Gallery, to which it is scarcely inferior. Painted when the artist was thirty-five (1810), it does not attempt any gorgeousness of colour, but it shows a very effective use of a limited scale. In atmospheric effect, in transparency and pearliness, in truthful rendering of cloud and mist, of the very feel of the air, the wetness of the sands, and the freshness of the fish, it is alike wonderful. This is the only work of Turner's here which no other artist could have approached. One of his curiosities—the "Unpaid Bill, or the Dentist [not Doctor] reproving his Son's Prodigality"—exhibited at the Royal Academy in 1808, is one of those few, certainly clever, but out-of-element *genre* pictures which he painted at this time, if not in rivalry, at least in imitation, of Wilkie. It is not so good a picture as the well-known "Country Blacksmith" in the National Gallery; but it shows great patience and skill, especially in the representation of the rows of white glass bottles on the shelves, with the light not only reflected from their surfaces, but passing straight through them, and in the management of the light altogether. Very like a Vanderveelde in its sea, and an early Turner in its large sail full of amber light, is the bold, simple sea-piece of John Sell Cotman (14) belonging to Mr. James Price; and very like Louthembourg in its theatrical billows and rocks is Morland's "Wreckers" (270), owned by Mr. Walter Gilbey. There are, however, better and more characteristic Morlands here than this, the best of which is the same gentleman's "Gipsies" (26). Several fine landscapes by Gainsborough; Constable's noble "Lock" (181), belonging to Mrs. Morrison; some very fresh studies of Gillingham Mill, delightfully suggestive of "the country;" a charming early work of Callcott (3), belonging to Mr. Boughton Knight; and a good little specimen of George Vincent combine to make the present collection valuable for the study of the rise of landscape art in England.

In sentiment, there were last year finer works by Sir Joshua Reynolds than "Lady Smyth and her Children" (176), belonging to Mr. Stirling Crawford, but it is very rare to see so large a work from this master's hand in such a perfect state of preservation. We learn from Mr. Graves, of Pall Mall, through whose hands it recently passed, that, on being cleaned a short while since, it was found to have been covered with a coat of white of egg before varnishing, so that the varnish never touched the colours themselves. To this process is probably due the salvation of the picture, which is as though it has just left the painter's hands. The group of children is very original in composition, and the expression pretty; while the tenderness of the colour, especially, we think, in the figure of Lady Smyth, is remarkable. It may be observed that the pose of the head and arm, and the arrangement of the body of the dress, are very similar to those in the famous portrait of "Mrs. Braddyl." Of his more golden glory, a glory unfortunately nearly always accompanied by decay, the Earl of Normanton sends a beautiful example in the portrait of the "Hon. Mrs. Stanhope" (15). That the picture is now far richer in colour than was intended by the artist is suggested by the moonlight landscape behind, which could never have lit up the beautiful face with so warm a glow.



The collection, besides some other fine works to which we cannot draw attention now, contains Sir Joshua's large "Death of Dido" (131), lent by the Queen, and the designs for the window of New College Chapel, Oxford (129 and 132). The numerous fine works by Gainsborough and Romney we must also leave unnoticed for the present, stating only that the latter artist is seen to great advantage not only in design and sentiment, but in colour also; while by the former, the portrait of "Lady Mendip" (19) introduces us to an unusually "dear old lady," who carries not only beauty but distinction in her kind, well-bred face. The English school of animal painting is represented by three small works only, but they are choice. Two of these are by James Ward, silvery in tint and perfect in drawing. Of the two, we prefer Mrs. Morrison's "Woman Milking" (11), which is very sweet and delicate in colour, reminding us of Morland at his best; but Mr. Phipps Jackson may be congratulated in the possession of such a gem as his white horse in a gale of "Wind" (1). The third is an early work of Landseer, very strong in drawing and perception of bull-character. It belongs to the Rev. John Daubuz (20).

The early sketches of lions by Landseer can, as a rule, compare very favourably in drawing, if not in vigour, with those of Rubens, who probably had not the same opportunities of studying them alive; but Rubens' study of a young lion here (77) is probably not only the most vigorous, but also one of the most accurate, representations of this fine beast ever painted. It must have been painted direct from nature, and represents the suppleness of the body and kittenish spirit of the creature with singular force.

COSMO MONKHOUSE.

#### NOTES ON ART AND ARCHAEOLOGY.

MESSRS. CHAPMAN AND HALL are, we understand, about to publish an important and costly work on certain living English artists. It will contain portraits of them, and etchings—in some cases, we believe, by themselves; in others, etchings of their works; and the letterpress dealing with their lives and pictures will be written with their special authority, if not with their own hands. Mr. Herkomer will contribute an original engraving—partly etched, partly mezzotint—a proof of which was exhibited in the collection of his works at Messrs. Goupil's in the spring of last year.

According to a marvellous rumour which was floating about Berlin a few days ago, Prof. Maspero had lighted upon what is called "a Menes-Pyramid." Does this mean the pyramid of Menes himself, the traditional founder of the First Monarchy? or a pyramid of his Dynasty only? The rumour at present wants confirmation.

As considerable anxiety has been felt by those who are interested in the preservation of ancient buildings about the proposed "complete restoration" of the Dome of the Rock at Jerusalem by the Turkish authorities, it will be satisfactory to learn that Lieut. Conder writes to the Palestine Exploration Fund that there is no intention to do more to that structure than has been already done. The other repairs within the Haram are of such a character that they need occasion no anxiety to those who dread so-called restorations. Lieut. Conder also reports regarding a remarkable building he has come upon in his survey at Amman, the ancient Ammon, in which he has found round arches; but some of them show a slight inclination to be pointed, while others have the first tendencies of an approach to the horse-shoe form. The importance of this will be understood by those who are familiar with the controversy about the Dome of the Rock, the date of its construction being one of the points which has been fought over on data derived from its architecture, the slightly pointed form of some of its arches being one of the subjects of debate.

MR. RUSKIN'S Turner draughtsman, Mr. Wm. Ward, of 2 Church Terrace, Richmond, S.W., has lately produced twenty-five photographs to illustrate Mr. Ruskin's *Mornings in Florence*, part vi.; twenty-five for the Bible of Amiens; six sheets of photographs of snakes for *Deucalion*, part vii.; and photorettos of twenty-three receipts given by Pintoretto between 1559 and 1594 for money received by him from the Confraternity of S. Rocco for paintings.

We are glad to hear that the exploration of Buddhist ruins in the Peshawar valley, commenced in 1873 and 1874, is shortly to be again taken up. The Government of India have placed the services of a company of Bengal sappers and miners, under the command of a Royal Engineer officer, at the disposal of the Lieutenant-Governor of the Punjab for this purpose.

Two fine etchings after Mr. Alma-Tadema's pictures of "The Dinner" and "The Siesta" have recently been finished by Mr. Loevenstam.

MANY of our readers will be interested to hear that M. Clément Massier, the well-known *faiencier* at the Artistic Potteries of Villauria, has just received the distinction of chevalier in the order of the Crown of Italy. Besides M. Massier's personal merits as an artist, he has, perhaps, done more than any other living representative of the ceramic arts to revive and popularise the classic forms of Greek and Roman pottery.

THE following artists were appointed chevaliers in the Legion of Honour on the occasion of the new year:—MM. Braqueuon, engraver; Manet, painter; Lefevre, sculptor; Boulanger, the designer of the iron gates in the hall of Charles IX. in the Louvre; and Soty, architect. At the same time M. Emile Augier, of the Académie française, was appointed to the rank of grand officer.

THE subscribers of the *Gazette des Beaux-Arts* for this year are promised two bonuses. One is a collection of twenty etchings of the late Jules Jacquemart for 15 frs. instead of 40 frs., and the other the new album of the *Gazette* for 60 frs. instead of 100 frs.

MR. HODDER M. WESTROPP, author of *The Handbook of Archaeology*, has arranged to give a course of lectures on the archaeology of Rome in the rooms of the British and American Archaeological Society, 17 Via Prefetti, Rome.

MR. JAMES ANDREWS has written a letter to the *Avenir de Menton* of December 29, calling attention to certain remains of prehistoric antiquity near Mentone. These are circular fortresses on the summits of hills, with a diameter varying from 12 to 100 metres, built of large blocks of unhewn stone, the walls being from 2 to 4 metres in thickness, and from 2 to 5 metres high. Some half-dozen of them may be seen in the immediate neighbourhood of Mentone. They appear to have been the citadels of refuge for a people that preceded the Roman conquest; and, from the stone implements and fragments of rude pottery that have been found in some of them, they have been assigned to the Neolithic age.

THE antique torso which Frank Buchser discovered in Rome about a year ago, and which has been exhibited ever since in the Kunstmuseum at Bern, has been sold by its owner to the French Government, and has been sent to the Musée du Louvre. The Swiss artists grieve that this fine specimen of Greek art was not retained for Switzerland, but we hear that Herr Buchser obtained a cast from it for presentation to the Bern Museum.

M. VERESCHAGIN, whose works formed the subject of a paper in the *Gazette des Beaux-Arts* for February last, has an exhibition of his works now open at Paris. Its special attraction consists in pictures of the horrors of the Russo-Turkish War.

It has been determined to close the Government studios of the Ecole des Beaux-Arts. M. Antonin Proust has given the professors time to find new quarters, and announced that the *ateliers libres* will receive an allowance to enable them to have the students for whom the Government is pledged for the present year.

THE French Government has granted 50,000 frs. to the town of Orleans towards the cost of purchasing and restoring the house of Agnes Sorrel.

THE Municipal Council of Besançon has voted 3,000 frs. for a statue to P. J. Proudhon.

M. MEISSONIER has announced his intention to leave to the Louvre his two famous pictures of the "Graveur à l'Eau forte" and the "Cavalier à sa Fenêtre."

#### MUSIC.

"The Great Musicians." Purcell. By W. H. Cummings. (Sampson Low.)

DR. F. HUEFFER can scarcely have had any hesitation in choosing, as the biographer of Henry Purcell, Mr. W. H. Cummings, who has always shown the greatest interest and industry in all matters relating to the life of this illustrious English musician. In a short, but interesting preface, the writer shows clearly how both Sir John Hawkins and Dr. Burney not only neglected to gather stores of Purcellian lore easily accessible to them, but also made erroneous statements which have been the cause of no little trouble and confusion. After a brief account of the state of music during the Commonwealth, Mr. Cummings proceeds to tell us what little is known about Purcell's father, who died when the young Henry was just six years old. His uncle, Thomas Purcell, an able and industrious musician, adopted the orphan as his own son, and watched over him with the care and affection of a parent. He lived long enough to see the genius of his nephew fully acknowledged by the Court and by the great musicians of the day. Purcell's instructors were Capt. Cooke—"Master of the Children of the Chapel," so often mentioned by Pepys—Pelham Humphreys, and the illustrious Dr. Blow. "That Purcell studied under Blow is certain," says Mr. Cummings, "from the inscription on Blow's monument in Westminster Abbey, where it is stated that he was master to the famous Henry Purcell." The inscriptions on the monuments in the Abbey are not infallible; but there are other reasons, besides the one given, for believing that Purcell was a pupil of Dr. Blow. With regard to Purcell's appointment as organist of Westminster Abbey in 1680, in Mr. George Grove's *Dictionary of Music* we are informed that "Dr. Blow was displaced to make room for H. Purcell;" but Mr. Cummings states that "Dr. Blow magnanimously resigned the appointment of organist in favour of Purcell." There is another point, with respect to the composition of the opera "Dido and Aeneas," about which these two authorities differ. "It was written in 1680," says Mr. Cummings, "and to ascribe it to the year 1675 is a complete mistake." In the *Dictionary* we are told that it was written in 1675, and performed in that year at Leicester Fields, and again in 1680 at Chelsea. Mr. Cummings only proves by an advertisement in the *London Gazette* for 1680, and a statement in a poem published in 1690, that the opera was performed in 1680; but to make good his

assertion he must also show that it was not written and performed in 1675. This question of date is very probably one of the "many difficulties" alluded to by our author in his Preface.

Little is known of Purcell's life; but Mr. Cummings makes the most of his theme, and his descriptions of the published and unpublished treasures bequeathed to posterity are extremely interesting. The Preface to the "Sonata's of III. Parts," published in 1683, affords a striking proof of the composer's modest and retiring disposition. He adopted the plan followed at first by all true geniuses—i.e., "he faithfully endeavoured a just imitation of the most fam'd Masters." For the benefit of the English practitioner, he explains a few terms of art "perhaps unusual to him." The sentence explaining these terms is given thus in Mr. Cummings' book:—

"*Adagio* and *Grave* which imports nothing but a very slow movement: *Presto*, *Largo*, and *Vivace*, a very brisk, swift, or fast movement: *Piano* soft."

In the original edition it stands as follows:—

"*Adagio* and *Grave* which import nothing but a very slow movement: *Presto* *largo*, *Poco* *largo*, or *Largo* by itself, a middle movement: *Allegro*, and *Vivace*, a very brisk, swift, or fast movement: *Piano* soft."

In the latter form the order of words is better, and the sense certainly clearer. We cannot refrain from quoting two remarkable sentences from the Preface to the score of "The Prophetess," published in 1690. Of music and poetry Purcell says: "Both of them may excel apart, but sure they are most excellent when they are joyn'd because nothing is then wanting to either of their Perfections." Again, speaking of music in England, he says: "We are of later Growth than our Neighbour Countries, and must be content to shake off our Barbarity by degrees."

Mr. Cummings states that the music of "King Arthur" remained unpublished until 1843, but a score of the work was printed in 1773, with Dr. Arne's additional songs. This copy contains all the vocal music to be found in the edition of the Musical Antiquarian Society, published in 1843, with the exception of the duet at the end of the third act, "Sound a Parley," and several numbers of the fifth act. If the two editions be compared, many interesting differences of figured bass, notes, bars and orchestration, &c., will be discovered. Among the "Arne" additions (p. 34 of the score) is a song composed on the subject of Purcell's chorus in the second act, "Come, follow me."

Mr. Cummings notices a "great blunder" made by Hawkins, who says, in his *History of Music*, that Dryden wrote his "Alexander's Feast" for Purcell to set to music, but that the latter declined the task. It is quite true, as stated by Mr. Cummings, that this "St. Cecilia's Ode" was written two years after Purcell's death; but Dryden wrote a first ode to St. Cecilia in 1687, which was set to music by Draghi (Purcell's friend). This confusion of odes in the mind of Sir J. Hawkins may have led him to predicate of the second what was true of the first. It seems not at all unlikely that the first ode may have been offered to Purcell, who had already, in the previous year, composed the music for Dryden's "Tyrannic Love."

The sad and solemn scene of Purcell's death on November 21, 1695, at the early age of thirty-seven, is described by our author with much pathos. A chapter is devoted to Purcell's family, telling us what little is known about his two brothers, Edward and Daniel, and his six children, three of whom died in infancy. This interesting volume concludes with lists of the organists, the masters of the chorister boys, and the music copyists of Westminster Abbey, and with serviceable chronological memoranda.

J. S. SHEDLOCK.

## THE CAMBRIDGE EXAMINER.—Pub-

lished 15th of every month (except July and August).  
Papers for the use of Students preparing for the Junior, Senior, Higher Local, and Teachers' Cambridge Examinations.

Correspondence Class by highly Certificated Teachers in connexion with the Paper.

Post-free, 5s. 6d. per annum; Specimen Copy, 7d.

London: EDWARD STANFORD, 55, Charing-cross, S.W.

Cambridge: MACMILLAN & BOWES.

Quarterly, price 2s. 6d.

## THE MODERN REVIEW.

CONTENTS FOR JANUARY.

THE CHURCHES, ESTABLISHED AND NON-ESTABLISHED. By G. VANCE SMITH, D.D.

WESTCOTT and HORT'S NEW TESTAMENT. By J. E. OGDERS, M.A.

HERBERT SPENCER'S DATA OF ETHICS. By JAMES T. BERRY.

RELIGIOUS INSTRUCTION IN SCHOOLS. By J. HUNTER SMITH, M.A.

THE LEADING IDEA OF THE DIVINE COMEDY. By C. TOMLINSON, F.R.S.

RICHARD CORDEN. By S. ALFRED STRINHAL.

ARCHITECTURAL RESTORATION. By C. GRINDROD, L.R.C.P. Edin.

NOTES AND DISCUSSIONS. By JAMES DRUMMOND, B.A.; ANDREW MILLER; P. H. WICKSTEAD, M.A.; and C. B. LPTON, B.A., D.Sc.

NOTICES OF BOOKS. By J. HUNT, D.D.; H. LANE POOLE; &c.

Published for the Proprietors by

JAMES CLARKE & CO., London.

Just published, price 1s., post-free.

## REVISED TEXTS and MARGINS of the

NEW TESTAMENT affecting THEOLOGICAL DOCTRINES. By Dr. G. VANCE SMITH (one of the Revisers).

## POSITIVE ASPECTS of UNITARIAN

THOUGHT and DOCTRINE: Ten Lectures by Various Ministers. With Preface by Dr. JAMES MARTINEAU. 3s. 6d., post-free.

A CHEAP EDITION, in limp cloth, 1s., also post-free.

"An able and popular exposition of the bases of religion from the point of view of the free liberal churches."—*Modern Review*.

London: BRITISH AND FOREIGN UNITARIAN ASSOCIATION, 37, Norfolk-street, Strand.

Ready, Vol. I., 400 pp., small 4to.

## HISTORY of the IRISH CONFEDERATION

and the WAR in IRELAND, 1641–43. Now for the first time published. In 2 vols. With Portraits, &c. Edited by JOHN T. GILBERT, F.S.A., M.R.I.A. A very small number has been printed. Subscription, £1 5s. per vol.; large paper, £1 2s. per vol. Vol. II. will be issued in March, 1882. Subscribers' names received in London by B. QUARITCH, 15, Piccadilly; and in Dublin by the principal Booksellers.

Now ready, Vol. XII.—EGYPTIAN TEXTS.

## RECORDS of the PAST:

Being English Translations of the Assyrian and Egyptian Monuments. Published under the sanction of the Society of Biblical Archaeology.

Edited by S. BINDER, LL.D.

With an Index to the Contents of the Series. Cloth, 3s. 6d.

London: S. BAOSTER & SONS, 15 Paternoster-row.

## SKIRVING PORTRAIT of BURNS.

Just published, a New and Brilliant ETCHING by CHARLES LAWRIE—from the Original Crayon Drawing by ARCHIBALD SKIRVING—considered the most Characteristic Likeness of the Poet in existence.

Two sizes. No. 1, 8 by 11, proofs, 15s.; prints, 10s. 6d. No. 2, 10 by 13, proofs, 31s. 6d.; prints, 21s.—W. G. LATTERS, 34, Frederick-street, Edinburgh.

## RARE ETCHINGS, ENGRAVINGS, and

DRAWINGS by the most esteemed OLD MASTERS may be obtained at GEORGE LOVE'S OLD PRINT SHOP, 81, BUNHILL ROW, LONDON. The Engravings, &c., are in fine condition, and have formed portions of the most celebrated collections. A Catalogue of a small portion of the Stock will be sent on receipt of two penny postage stamps.

Established above 60 years.

## TO PROPRIETORS of NEWSPAPERS

and PERIODICALS.—WYMAN & SONS, Printers of the *Builder*, the *Printing Times*, *Knowledge*, *Truth*, *Capital* & *Labour*, the *Furniture Gazette*, the *Review*, and other high-class Publications, call attention to the facilities they possess for the COMPLETE, ECONOMIC, and PUNCTUAL PRODUCTION of PERIODICAL LITERATURE, whether illustrated or not.

Estimates furnished to Proprietors of New Periodicals, for either Printing or Printing and Publishing.—74 and 76, Great Queen-street, London, W.C.

## THE AUTOTYPE COMPANY,

74, NEW OXFORD STREET, LONDON, W.C.

(Twenty doors west of Mad's Library.)

NOTICE: The address changed as above in the re-numbering of Oxford-street.

The AUTOTYPE COMPANY are producers of Book Illustrations by the Autotype and Sawyer's Collotype Processes. Employed by the Trustees of the British Museum, Palaeographical, Numismatical, Royal Geographical, and other learned Societies.

Facsimiles of Medals and Coins, Ancient MSS., Paintings, Drawings, Sketches, Views and Portraits from Nature, &c.

AUTOTYPE represents permanent photography, with unique powers of artistic expression.

AUTOTYPE is celebrated for its noble collection of Copies of the OLD MASTERS, and for numerous fine examples of MODERN ART selected from the works of Reynolds, Turner, Poynter, Meissonier, Corot, De Neuville, Burne-Jones, Rossetti, Cave Thomas, &c., &c., &c.

MUSEO DEL PRADO, MADRID.

Subscription Issue of 397 Autotype reproductions of Paintings in this Celebrated Gallery, comprising 34 examples of Murillo, 48 Velasquez, 11 Raphael, 25 Titian, 16 Van Dyck, 22 Rubens, &c. For particulars and terms, apply to the MANAGERS.

"AUTOTYPE in RELATION to HOUSEHOLD ART." With Three Illustrations, 31 pp., free to any address.

PICTURES CLEANED, RESTORED, FRAMED.

To adorn the walls of Home with Artistic Masterpieces at little cost visit the AUTOTYPE FINE ART GALLERY, 74, New Oxford-street, W.C.

The Works, Ealing Dene, Middlesex.

General Manager, W. S. BIRD. Director of the Works, J. R. SAWYER.

## TRÜBNER & CO.'S LIST.

### TSUNI—IGOAM:

The Supreme Being of the Khoi-Khoi.

By THEOPHILUS HAHN, Ph.D., Custodian of the Grey Collection, Cape Town. Post 8vo, cloth, 7s. 6d. [Now ready.]

### YUSUF and ZULAIKHA:

A Poem by Jāmi.

Translated from the Persian into English Verse. By RALPH T. H. GRIFFITH. Post 8vo, pp. xiv+304, cloth, 8s. 6d.

### AN ESSAY on the PHILOSOPHY of SELF-CONSCIOUSNESS.

Comprising an Analysis of Reason and the Rationale of Love. By P. F. FITZGERALD. Demy 8vo, pp. xvi+196, cloth, 6s.

### A TIBETAN-ENGLISH DICTIONARY.

With special Reference to the Prevailing Dialects. To which is added an ENGLISH-TIBETAN VOCABULARY. By H. A. JÄSCHKE, late Moravian Missionary at Kyalang, British Lahoul. Royal 8vo, pp. xxii+672, cloth, 30s. [Just published.]

Now ready (Mr. GREG's last Work).

### MISCELLANEOUS ESSAYS.

By W. B. GREG.

Crown 8vo, pp. 260, cloth, 7s. 6d.

CONTENTS.

Rocks Ahead and Harbours of Refuge. Is the Popular Judgment in Politics more Just than that of the Higher Orders?

Foreign Policy of Great Britain. The Echo of the Antipodes. Verify your Compass.

A Grave Perplexity before Us. The Prophetic Element in the Gospels.

Obligations of the Soil. Mr. Frederic Harrison on the Future Life.

The Right Use of a Surplus. Can Truths be Apprehended which could not have been Discovered?

The Great Twin Brothers: Louis Napoleon and Benjamin Disraeli. Harriet Martineau.

### THE MIND of MENCIOUS; or, Political

Economy founded upon Moral Philosophy.

A Digest of the Doctrines of the Chinese Philosopher Mencius. The Text Translated, with Explanations. By the Rev. E. FABER.

Translated from the German, with Notes, by the Rev. A. R. HUTCHINSON, C.M.S. Hong Kong. Post 8vo, pp. xvi+294, cloth, 10s. 6d.

### THE BIOGRAPHY and TYPOGRAPHY of WILLIAM CAXTON,

ENGLAND'S FIRST PRINTER. By W. BLADES. Founded upon the Author's "Life and Typography of William Caxton." Brought up to the Present Date. Cheap Edition, crown 8vo, in appropriate binding, 5s.

### THE SOCIAL HISTORY of the RACES of MANKIND.

To be Completed in about Ten Volumes, 8vo.

Vol. V. The ARAMAEANS. By A. FEATHERMAN. Demy 8vo, pp. xvii+664, cloth, 21s.

### A HISTORY of MATERIALISM.

By Professor F. A. Lange.

Authorised Translation from the German by E. C. THOMAS. In 3 vols. post 8vo, pp. 350, 404, 384 and Index, cloth, 31s. 6d.

"Although it is only a few years since Lange's book was originally published, it already ranks as a classic in the philosophical literature of Germany."—*Pall Mall Gazette*.

### THE RELIGIONS of INDIA.

By A. Barth.

Authorised Translation by Rev. J. WOOD. Post 8vo, pp. 336, cloth, 16s.

### MANUAL of HINDU PANTHEISM, THE VEDANTASARA.

Translated, with Annotations, by Major G. A. JACOB, B.S.C., Inspector of Army Schools. With a Preface by E. B. COWALL, M.A., Professor of Sanskrit, Cambridge. Post 8vo, pp. x+130, cloth, 6s.

### A CRITICAL REVIEW of AMERICAN POLITICS.

By C. Reemelin,

of Cincinnati, Ohio. Demy 8vo, pp. xxiv+630, cloth, 14s.

### FRANCE and the FRENCH, in the SECOND HALF of the NINETEENTH CENTURY.

By Karl Hillebrand.

Translated from the German. Post 8vo, pp. 228, cloth, 10s. 6d.

### BRITISH ANIMALS which have become EXTINCT within HISTORIC TIMES,

with some Account of British Wild White Cattle. By J. E. HARTING, F.Z.S. 8vo, with Illustrations by Joseph Wolff and others, pp. x+258, cloth, 14s.; Large Paper, 31s. 6d.

### THE LIGHT of ASIA; or, the GREAT RENUNCIATION.

Being the Life and Teaching of Gautama, Prince of India and Founder of Buddhism. Told in Verse by an Indian Buddhist. By EDWIN ARNOLD, C.S.I., &c. Eighth Edition. Crown 8vo, pp. xvi+238, limp parchment wrapper, 2s. 6d. [Now ready.]

"The most sympathetic account ever published in Europe of the life and teaching of the Sakya Saint."—*Times*.

LONDON: TRÜBNER & CO., LUDGATE HILL

SATURDAY, JANUARY 14, 1882.

No. 506, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

## BISHOP THIRLWALL'S LETTERS.

*Letters to a Friend by Connop Thirlwall, late Lord Bishop of St. Davids.* Edited by Dean Stanley.

*Letters Literary and Theological of Connop Thirlwall.* Edited by Dean Perowne and the Rev. Louis Stokes. (Bentley.)

THESE two volumes, although twins in appearance, and ushered into the world by the same publisher at the same time, possess a very different interest for the reader. The former of them consists exclusively of letters written during the last ten years of Bishop Thirlwall's life to a young Welsh lady obviously of a highly cultivated mind, and with almost as great an appetite for study as the prelate himself. The series is fairly continuous; and if the letters of the Bishop's correspondent, or at any rate a selection from them, had been included in the book, the whole would have presented a charming picture of a quasi-paternal relation between two accomplished persons of different ages and sexes, united by the bond of an enthusiastic love of knowledge and a sincere mutual respect.

The other volume is of an extremely fragmentary character, and its contents of very various worth. The Bishop never liked letter-writing, and, except for some special purpose, rarely practised it. The best portions of this collection might perhaps more advantageously have been included in the *Remains*, already edited by Dr. Perowne. They are both too deep and too technical for a publication in which a reader looks more for the man than for the divine and the scholar. But as the collection extends over the whole period of the Bishop's life, from the time when he was a school-boy at the Charterhouse, even the least interesting portion of it becomes useful as the means of interpreting the character of the writer in the course of its development. With this view, and this only, we give two or three extracts selected from the correspondence with a Mr. John Chandler, who was apparently a family friend, interested in the precocious boy, who, "at a very early period, read English so well that he was taught Latin at three years of age, and at four read Greek with an ease and fluency which astonished all who heard him."

At the time of the riots and the arrest of Sir Francis Burdett in 1810, Mr. Chandler had probably hazarded some opinion on the events of the day. He was rewarded by a homily which must have nearly taken away his

breath; the lecturer had just completed his thirteenth year!

"I said, I think, in my last, that the region of politics is a baneful one, but I did not see the necessity of entering it. Permit me to explain myself more at large upon this subject. . . . For my own part, I am at present neither capable nor desirous of gaining sufficient information to form a decisive opinion. I am at present, therefore, neutralist. The representations of either party I am always inclined to believe in some degree exaggerated; and therefore abstain from, or rather take alternately both sides of, the question. I shall never be a bigot in politics."

In another letter written in the same year the child tells the same correspondent:—

"I read lately in the preface to a book containing the meditations of Mr. Pascal, a truly pious, learned, and ingenious character, that, after having made a great progress in the sciences, he at the age of thirty laid aside every pursuit in which he before excelled, and devoted the remainder of his life to the study and elucidation of the Holy Scriptures. How greatly would the imitation of so excellent an example redound to the honour and advantage of every scholar. For my own part, I intend, if I should live long enough to carry my designs into execution, to follow the example of the great man I have mentioned, and at an early period to abandon every literary and scientific pursuit for more noble and profitable studies."

But young Connop was not the detestable little prig the reader might infer from these early effusions. Ten years afterwards, the extract which we have just given was sent to him by the same correspondent, he having recently left Rome, where he had made that acquaintance with Bunsen which ripened into a lifelong friendship. In his reply, dated from Florence, he says:—

"I read with a smile the extract you give me from one of my early letters. I recalled with pleasure the ardour of resolution, the sensibility of the great and beautiful in morality which was one of the best features of my boyhood, and which, I hope, in spite of my more extensive intercourse with the world, I have not wholly lost. I was at the same time much amused by the sort of vow of which you remind me, and which, as I well remember, I made after reading, not the works of Pascal, but only a notice of his life, prefixed to an English translation of, I believe, his *Thoughts*. I was the more amused, as it happened that a short time before, during my stay in Rome, I had read the entire works of Pascal, and not only with deep attention, but when I was in a frame of mind perfectly fitted to receive the same impression which his *Memoirs* made upon me before his religious opinions, or, in fact, religion in general, had ever been presented to me as a subject for examination. . . . In the meanwhile, I think I may say that I have already begun to fulfil my boyish vow, not in the letter, but in spirit; not by devoting my time and attention to one particular book or class of books, the sure way to cramp the intellect and prevent the attainment of truth, but by fixing my thoughts frequently and earnestly on the great principles of religion and morality, and referring to them in ways more or less direct everything I read and observe."

The simple fact (which is even more evident from the *Primitiae*, of which we shall presently say a word) is that the child was animated by an intense love of truth—the germ of the impartiality which was so distinguishing a feature in his after-life—and

endowed by Nature with a singular aptitude for the acquisition of language and an acute perception of its various forms. His father was a respectable London clergyman in the days when Blair, Beattie, and Johnson were regarded as models of English composition, and when the production of English "themes" formed the staple of the early stages of a classical education. The elder Thirlwall was, like many other fathers, proud of the extraordinary talents of his son, and unwise enough to print and publish, under the name of *Primitiae*, a little volume containing the compositions of the latter, both in prose and verse, all produced between the ages of seven and eleven. The book, as a psychological curiosity, is a most remarkable one. The correctness of the diction and the platitudinous character of the sentiments would induce a reader, ignorant of the circumstances, to set it down, not as the work of an extremely clever child, but of a dull though well-meaning man. Its existence was a sore thorn in the flesh to its author throughout life. "I am sure," he says, when a septuagenarian, to his Welsh correspondent,

"that, if you had been aware of the intense loathing with which I think of the subject of your note, you would not have recalled it to my mind. . . . Let me entreat you never again to remind me of its existence."

In the year 1823, Thirlwall, having returned to England after visiting Italy, Portugal, and Spain, entered upon the study of the law in the chambers of Mr. Basevi, the conveyancer. This was done with a heavy heart. Some kind of employment at the university would, he says, have been much more to his taste. "There are but two worlds which have any interest for me—the world of nature and the world of books." His friend Dr. Peacock had sent him word of the impending vacancy of the Greek Professorship at Cambridge, caused by the promotion of Monk to a deanery. It is not clear whether he ever took any active step in consequence; but, at any rate, the position was filled, and, in the opinion of Thirlwall, well filled, by Dobree. There is a letter to Bunsen written at this time, much too long for us to insert here, which gives a complete idea of the sentiments which animated the future bishop on the subject of the profession which he proposed to follow. It was not the study of the law to which he felt any repugnance. Long afterwards he speaks of "the three years which he had devoted to the three branches of the law" as time "which he did not at all regret" (*Letters to a Friend*, p. 165). And from personal knowledge we must slightly correct the spirit of an anecdote given by the two editors. It was at a symposium in the rooms of a junior Fellow of Trinity (who himself was then doubting whether to go to the bar or remain in college) that Thirlwall said, "Nothing can be more agreeable than the pursuit of the law, so long as you have no practice." He then went on to describe, in his humorous manner, the life, not of a rising, but of a successful, lawyer; and wound up, *tout en badinant*, with the quotation from Sir Matthew Hale and the comment upon it which the editors have given (p. 58). When, just after being called to the bar, an opportunity offered of returning

to college as an assistant-tutor, he says, in a letter to his uncle, who apparently regretted the change of profession, or, at any rate, that it had not been earlier resolved on:—

"I see no reason for wishing that the change had taken place sooner. I am not sure that I could have employed my past time more profitably (by which I do not mean either more pleasantly or more lucratively) than I have done; and I am very sure that there is much less harm and danger in deferring than in precipitating all irrevocable steps."

And, in the same letter,—

"Society possesses two or three strong, stiff frames, in which all persons of liberal education who need or desire a fixed place and specific designation must consent to be set. Which of these frames is the best adapted to the nature of the individual, and allows him the largest and most commodious room for exerting his powers for his own and the public good is a question not in every instance very easy to determine. Fortunate, indeed, are they to whom it presents no difficulty, when the promptitude of decision arises from clearness of conviction and not from the absence of thought. But, on the other hand, it is not always just to attribute even a long fluctuation to levity or caprice."

His position at Trinity College, however, was not long retained. He complied, though under protest, with the requisition of the Master of the college to resign it, on the occasion of publishing a pamphlet in which he advocated the admission of Dissenters to the university, and incidentally reflected upon the then prevailing system of compulsory attendance at the chapel services. The present practice of the college, and the present state of public opinion on the subject, fully bear out the justice of the views then put forward by Thirlwall. The right of the Master to dismiss as well as appoint assistant-tutors was one by no means conceded by the Seniority; and, but for the magnanimity of Thirlwall, who personally exerted himself to prevent any proceeding detrimental to the interests of the college, there would perhaps have resulted a contest between the authorities as bitter as that which arose in the case of Bentley. As it was, when a very short time afterwards Thirlwall left college to take possession of the benefice of Kirby Underdale, to which he was presented by the Lord Chancellor, his departure was lamented by those who differed from him, as much as by those who concurred with him, on the main point of the controversy. His chief opponent, Whewell, who had vainly endeavoured to heal the breach before it was too late between the Master and his assistant, did not fail to express his "strong admiration and esteem for Thirlwall's great endowments and elevated character;" and the other speaks of Whewell's part in the matter as "having rather heightened than diminished the regard which he had long entertained for him." Their friendship continued through life.

During his residence at Cambridge he had, in conjunction with his friend Julius Hare, set on foot the *Philological Museum*, and translated two volumes of Niebuhr's *History of Rome*, which was almost a new revelation to English scholars. While studying law in London he had translated Schleiermacher's *Essay on Luke* and written the elaborate Preface

to it—a work which an able scholar and prelate pronounced to be of higher value than that to which it formed an introduction. He had also during the same period translated two of Tieck's *Novellen*. These performances, and the non-legal studies of which they were the outcome, he regarded merely as relaxation from the professional work in which he was engaged. But, in the seclusion of his country parish, which contained a population of only 300, he was enabled to devote his time to the production of his historical work. To leave the

"history of Greece in some respects in better condition than I found it is, I think, a sufficiently rational object of ambition to justify me in dedicating to it every moment I can spare from the duties of my parish, which, though in point of obligation they will always take the precedence, from the portion of time which they occupy may be considered as the chief occupation of my leisure. With respect to every other kind of recreation I am obliged to observe a strict economy."

In the fifth year of his parochial seclusion he was appointed by Lord Melbourne to the bishopric of St. Davids; and at once entered heart and soul upon the duties involved in that high office. The first thing that he did was to master the Welsh language, and this with such effect that within six months he

"read the Morning Service, including the Thanksgiving for the Queen, in Welsh, and administered the Sacrament in the same tongue to above a hundred communicants."

The London Cymrygddion Society, hearing of his progress in Welsh, elected him one of their honorary members. On the following Christmas Day he preached to a crowded choir. The Sunday after, one of the Welsh prebendaries being absent, he undertook the Welsh service in the nave, and was told the next day that the people insisted that he must be a Welshman by birth, "for he read better than the clergy." "I believe it possible," he says, "that my pronunciation may be more correct than that of many who officiate here."

We shall not attempt to trace the history of the Bishop through the thirty-four years of his episcopal life. The real record of that life consists in his charges, which, for the lucidity and completeness with which they handle every question that has come to the surface in the Church of England during the period over which they extend, and for the vast store of learning compressed into the positions which they establish, defy all comparison with anything which has been produced by any prelate of the present century. No monument which the admiration of his contemporaries has raised to the Bishop's memory is other than superfluous for the possessor of these, which have been reprinted in the three volumes of his *Remains* edited by the Dean of Peterborough. In Convocation, too, the Bishop was never wanting to maintain the principles of the Reformed Church of England against the Romanising tendencies which during the present generation have so widely infected all ranks of the clergy. On one occasion, indeed, he has been thought by some to have failed in vindicating the freedom of critical enquiry as unreservedly as might have

been expected of him. But it must be confessed that *Essays and Reviews*, the book which called forth the "Encyclical Letter" of 1861, was almost perversely contrived to cause irritation and evoke hostility on the part of the prevailing school of orthodoxy, and that some notice or other of it on the part of the bench of bishops was very generally expected by the clergy. The vague censure which was at last embodied in the "Encyclical" seems to have been the result of much private discussion among the episcopal signatories. Nine years afterwards the Bishop says:

"I cannot help lamenting that the secret history of the Episcopal Letter will never be known beyond a very small circle of persons, among whom I know only of one who would wish it to have been divulged."

There can be little doubt that its phrases were very variously interpreted at the time, according to the feeling which actuated its readers. The mature opinion of the Bishop on all the points which had given offence in the volume against which it was directed is formally expounded in his charge delivered in the year 1863, on which it is certain he bestowed much time and thought, and which leaves little more to be said.

But on another occasion, certainly of no less importance, his courage and energy exhibited themselves in a remarkable manner, and bore down all opposition before them. This was in the February session of Convocation in the year 1871. Among the fundamental rules laid down for the guidance of the company of scholars who were just then beginning the revision of the English Version of the Bible, one (the fifth) directed them to call in the aid of anyone whose reputation for learning warranted it, irrespectively of his nation or religious profession. Under this resolution a Unitarian gentleman was requested to join the Company of the Revisers of the New Testament. Before their first meeting, it occurred to one member, no less respected for his personal piety than his learning, that it would be generally gratifying if the whole Company of Revisers were to meet at the Holy Communion in Westminster Abbey before beginning their labours. The idea once broached found very general, although not universal, favour; and the late Dean of Westminster, always anxious to further any step which promised the promotion of mutual good-will, sent notice, without exception, to every member that the Holy Communion would be administered as suggested. When the day came, the Unitarian gentleman presented himself among the rest, and communicated. Instantly an outburst of fanaticism took place among the clergy. The proceeding was represented, not as an evidence of Christian charity, but as a profane insult to our blessed Lord requiring to be openly resented; and actually the Upper House of Convocation, who had framed the rule under which the gentleman in question had been invited to lend his services to the work of revision, had the rashness, under the leading of Bishop Wilberforce, to pass the following resolution:—

"That it is the judgment of this House that it is not expedient that any person who denies the Godhead of our Lord Jesus Christ should be in-



vited to join either company to which is committed the revision of the Authorized Version of Holy Scripture; and that it is further the judgment of this House that any such person now in either company shall cease to act therewith."

Bishop Thirlwall, immediately on learning this step, determined to quit his position as one of the Revisers, and his example would undoubtedly have been at once followed by the most distinguished scholars of both companies, but for the marvellous *volte-face* which out of mere shame the Upper House executed two days afterwards. Thirlwall gave notice at once that he would move a resolution which, in the speech by which he supported it, he informed his hearers was intended by him directly to contradict the one they had adopted. It was—

"That, notwithstanding the restriction introduced into the fifth resolution [the one guiding the procedure of the Revising Companies], this House does not intend to give the slightest sanction or countenance to the opinion that the members of the Revision Companies ought to be guided by any other principle than the desire to bring the translation as near as they can to the sense of the original texts; but, on the contrary, regards it as their duty to keep themselves as much as possible on their guard against any bias of preconceived opinions or theological tenets in the work of revision."

No more painful display has ever been made of feeble bigotry ashamed of its own act, and convulsively striving by any means to escape exposure, than is furnished by some of the speeches which followed this bold challenge. The Upper House *acceded unanimously* to the proposal of their intrepid censor, and sent it down to the Lower House, who in their turn made a proposal the effect of which was virtually and practically to rescind and annul the obnoxious resolution of two days before. Bishop Thirlwall thereupon, at the earnest request of the vanquished, resumed his place as a Reviser. To have stood out after such a victory would, as he says,

"have been mere obstinacy and peevishness, for which I had no motive, but, on the contrary, every reason to rejoice in a success which I should have previously thought impossible. . . . The only unfortunate part of the result is that the Upper House has certainly lowered itself in public estimation. All that can be said—and I really think that so much can be truly said—in its favour is that, having been betrayed by a mistaken zeal and confusion of ideas into an unwise step, they nevertheless had sufficient candour and honesty to accept truth and common-sense when it was presented to them, even at a great sacrifice of consistency" (*Letters to a Friend*, p. 242).

The limits of this article will not allow us to enter upon another topic—the opinions expressed by the Bishop to his correspondents upon the public men and the political events of the last ten years of his life which are scattered through the two volumes, and which the reader will find most interesting. The infirmities of age came thick upon him at last, partial blindness among the rest, not long after the resignation of his bishopric, which took place in May 1874, when he left Abergwili never to return to it, and settled in Bath. His love of reading remained as

strong as ever. In November 1874 he writes:—

"My only very serious concern is the steadily progressing failure of my eyesight. Already the dreadfully short mornings, which seem to pass like flashes of lightning, have become practically my whole day; for in the evening I can only read not the book I want, but one in large print. . . . I learn to appreciate the good-will of St. Paul's Galatians, though suspecting that they were not sorry to be unable to make the sacrifice."

In April 1875 he became almost totally blind, and also lost the use of his right hand. The mental powers, however, continued undiminished, and to the very last he was kept acquainted by his nephew and the family of the latter with everything that happened, and showed his interest in all religious and political matters by the letters he dictated. His death, which was sudden and peaceful, took place on July 27, in the seventy-ninth year of his age. The question whether his body should repose in Westminster Abbey or in his own cathedral was, we think, undoubtedly decided rightly in favour of the former; although, when it is remembered that the principal part in the restoration of the latter was owing to his efforts, and that in the course of his episcopate he had contributed between twenty and thirty thousand pounds to the Incumbents' Sustentation Fund, the anxiety of Welshmen to be the guardians of their benefactor's remains is not to be wondered at. In the Abbey he shares the grave of his illustrious school-fellow, friend, and brother-historian, George Grote.

J. W. BLAKESLEY.

*The Works of John Day.* Now first Collected, with an Introduction and Notes, by A. H. Bullen. (Privately Printed at the Chiswick Press.)

MR. BULLEN'S edition of the *Works* of John Day is in many respects a model of what the reprint of a minor English classic should be. It is absolutely complete, as far as can be discovered; it reproduces in facsimile the peculiarities of each first edition; and it is illustrated by learned notes, which are not too copious, and by a pleasant Introduction, which is not too enthusiastic. Not a few able editors in the present day exhaust the capabilities of the language in eulogistic adjectives before they allow us to be presented to the subject of their praise, and then are surprised at our bewildered look while we seek in vain to find the exquisite loveliness they spoke of on a set of very homely features. Mr. Bullen commits no such error. He admits with extreme frankness that Day attempted every species of dramatic writing, but failed in almost all; that his tragedy is not tragic, and his broad comedy broad without being comic; and that if we want fire and spirit we must go elsewhere. It is refreshing to meet with a pioneer who perceives that his whole run is not auriferous; he can detect the pyrites in his mass of quartz, and this gives us confidence that he knows gold when he sees it. The genuine metal of genius in the plays of Day consists of a certain

gracious and witty vein of rhymed pastoral poetry, in which he is almost unique among the Jacobean playwrights. Lyly, in the preceding generation, had enjoyed something like it; the Euphuist romancers, particularly Greene and Lodge, had led the way for it in prose; and Nabbes imitated it with some success a few years later. But Day remains the type and expositor of this playful and delicate side of Elizabethan drama, of the school of floral conceit and affected pastoral wit, Arcadian and, at the same time, mundane. We have lost most of his plays, and we might be content to lose more, so that the fates left us his three best and, indeed, inimitable pieces, "The Parliament of Bees," "Humour out of Breath," and the "Isle of Gulls."

Scarcely anything is known of Day's life, but Mr. Bullen's investigations show that as early as 1599 he was a professional playwright in full practice. Hitherto, we have not known him until 1606, and this relegates him to a time more strictly Shaksperian than had previously been supposed. Marlowe had been dead six years in 1599, and the circle of his immediate friends was broken up. Shakspeare was copiously at work; and Day seems to have made his *début* with Ben Jonson, Dekker, Chapman, and others belonging to the second wave of dramatic production. Day was, therefore, probably born about the same time as Jonson—not earlier, certainly, one is inclined to consider, than 1570. The sole fact known about his youth is that he was a student of Gonville and Caius College, Cambridge. In January 1599 he was accepting the paltry sum of five shillings from Henslowe, and was certainly hard at work play-writing. According to the *Diary*, he wrote, or was engaged in, no less than seven plays during that one year, being associated in most of these with William Haughton, a comic writer whose pieces have all disappeared with the exception of his "Englishman for my Money." Day's seven plays have had the same fate. Two of them were domestic tragedies of the newspaper style then so very much in vogue—vulgar plays of which "Faure Em" is not a bad example. The rest were tragedies; and Chettle, who was a very poor hand at tragedy, assisted Day and Haughton in their composition. "Cupid and Psyche" however, a play produced by Dekker, Day, and Chettle in 1600, promises more, and may have resembled Heywood's later efforts in classical pastoral. The same year saw the production of the earliest play of Day's which we possess, "The Blind Beggar of Bednal Green," a very unpleasant comedy, in which he was assisted by Chettle. It would seem that this play attracted the groundlings, for its authors were encouraged to put forth a second and even a third part, of which we need not lament the disappearance. It is needless to go through the lost plays whose names alone have been preserved. Of Day's first twenty-one dramas, "The Blind Beggar" seems to be the only one which saw its way into print, and that, when the author must have been long dead, in 1659. Some of these titles suggest the genius of Dekker rather than of Day; from the former dramatist, with his realistic touch and his sympathy for the poor and outcast, we might expect some stirring scenes in "The



Boast of Billingsgate" and "The Black Dog of Newgate," but these themes do not suggest themselves as giving any scope for Day's vein of courtly poetry. "Merry as May Be," a play in which he was assisted by Hathway and Wentworth Smith in 1602, may have been a poem more characteristic of its main author.

Mr. Bullen has discovered mention made of no less than thirty plays in which John Day was concerned, and he believes that this represents only a small fraction of his labours. He was, therefore, a professional poet in the most exact sense of the word. Besides the comedy mentioned above, five of his dramas have been preserved, and of these the earliest is the "Isle of Gulls," printed 1606. In 1607 were published "The Travels of the Three English Brethren" and "The Parliament of Bees," although the original edition of this latter seems to have disappeared. "Humour out of Breath" and "Law Tricks" were printed in 1608, and close the list of Day's existing works. In 1619, however, he was still alive, for Ben Jonson talked about him to Drummond of Hawthornden, and said that he was "a rogue" and "a base fellow." Tatham, a poetaster who lived on into the Restoration, wrote a punning epitaph on Day, which was printed in 1640. It is probable that his death occurred not long before this date; and we are left to speculate in vain about the incidents of a life of perhaps seventy years, with its one decade of feverish professional activity. Unlike most of his more distinguished contemporaries, Day seems to have printed no pamphlets, or romances, or miscellaneous poems, and to have been content to be known by a few dramatic waifs and strays from his enormous theatrical repertory.

Of entirely new matter, Mr. Bullen is able to supply us something. He has found among the Lansdowne MSS. "an olde Manuscript conteynynge the Parliament of Bees, found In a Hollow Tree In a garden at Hibla, in a strandge Languadge, and now faithfully Translated into Easie English Verse by John Daye, Cantabrig." This is a very valuable addition to our knowledge of the text of Day's most famous poem, which has been reprinted, in the unavoidable absence of the edition of 1607, from the quarto of 1641. The MS. seems to be an early and uncorrected draft of "The Parliament of Bees." In many respects it throws light on the development of that play, although we agree with Mr. Bullen that, in the main, the later version is the best. The same gentleman gives good reasons for believing that the credit of certain passages in this play belongs to Dekker, but we are happy to add that among these is not found any one of those exquisite rhapsodies in octosyllabic rhymed verse which have charmed every critic from Charles Lamb to our own day. Another very important discovery is the existence of a prose tract in MS. in the British Museum, a small quarto of thirty-two leaves, entitled "Peregrinatio Scholastica." This Mr. Bullen has printed for the first time. He has hazarded no conjecture regarding the date of this production; but, from the style and the peculiar choice of epithets and illustrations, I should be inclined to consider it the

earliest of Day's existing works, and not later in date of composition than 1595. In this richly coloured and picturesque piece of writing he shows himself one of the latest of the Euphuists and a very careful imitator of Lodge. The style suffers from the confusion and tedious complexity characteristic of the school, but it has occasionally eminent graces and rich turns of expression. The description of Dipsa, dressed as Diana in a loose robe of green velvet, with the story of Actaeon embroidered round the hem, and with a garland of red carnations in her curly golden hair, is as exquisite as an Italian painting of a century earlier; while the elaborate imagery under which the virtues and the emotions are depicted reminds us not a little of De Quincey's manner of presentment.

It is gratifying to me to observe that Mr. Bullen is inclined to subscribe to a suggestion which I advanced about three years ago—namely, that "The Maid's Metamorphosis," an anonymous play attributed without a shadow of evidence to Lyly, was probably written by Day. He promises to examine this beautiful and little-known drama more narrowly. When he does so, I feel certain that he will find himself struck by the analogy its versification bears to that of the "Isle of Gulls."

EDMUND W. GOSSE.

*Stories from the State Papers.* By Alexander Charles Ewald. In 2 vols. (Chatto & Windus.)

WE have been in some degree misled by the title of this book. It conveyed to us the idea that we were about to have presented to us a series of new facts from the stores of unprinted documents in the Record Office. In this we have been mistaken. Almost all that we have here was to be found before either in the popular Histories of England or in the Calendars published by her Majesty's Government. Mr. Ewald's book has little claim to be a vehicle of new knowledge, but it is amusing reading nevertheless, as it furnishes, in a popular form, details which the class of readers for which it seems to be intended would never dream of looking up in what they would consider the dry pages of a Calendar.

By far the best paper in the collection is the third, entitled "The Captive of Castile." Whatever may have been the exact truth about Juana, her life is one of the saddest things in history—

"a queen who had never known sovereignty, a daughter who had never known a father's care or a mother's love, a wife who had never known domestic happiness, a mother who had found in her first-born her bitterest foe."

All this and much more is true. Her sad life is not painted in too dark colours by Mr. Ewald, who has the deepest sympathy with her. We cannot, however, help believing that from the first she was suffering from disease of the brain. It is admitted on all hands that in her latter years she was without doubt mad. It may be—and for the credit of human nature we trust that it was so—that those who knew her best were really certain of this from the first. Her strange hatred of the worship of the Catholic Church really seems to go some

length towards proving this, for there is, we apprehend, no ground for supposing that she was intellectually at war with the theology of her time and country. For the horrible treatment the unhappy captive received no excuse whatever can be made, except the very poor one that it is a fact that until recently, in those countries where insanity has not been regarded as a mark of divine favour, it has commonly been treated with revolting severity. Of this we have, unfortunately, instances in every class of life from an early period down almost to our own days.

"The Gathering of the Storm," which treats of the disturbed relations between Charles I. and his people before the war broke out, contains many facts worth remembering. Mr. Ewald does not, however, show much power for appreciating the strong and many-sided character of Strafford. We wish also that he had spoken more kindly of Laud. The Archbishop was narrow-minded and absolutely unfit for the heavy burden laid upon him. It may have been morally right in a time of revolution to sweep away a person so highly dangerous. We will not now call in question the "justice" of his death; but it is not just to refrain from presenting the view of the situation which was in all good conscience held by himself, as it has been by many like-minded persons in days more recent. Whatever else the Archbishop was, he endeavoured with all his might to be a social reformer; and we have the most positive evidence that he did his best to induce his clergy to attend to their duties, and that he rightly enforced the laws against those of them who openly led ungodly lives. No one, we suppose, will censure him for being severe upon parsons who built themselves houses within the precincts of graveyards, or who turned the churches into cock-pits, and were accustomed to fight mains of cocks in front of the altar "before an admiring audience of villagers."

The story of the Lancashire witches has been told many times before; but it is one of those horrible tales that require to be repeated from time to time lest men should forget how terrible the delusion once was, and how frightful it might again become if circumstances were to change but a very little. Though the witchcraft laws have long been blotted from the statute-book, the belief remains in full force among a large proportion of our labouring poor.

We have detected very few errors, and those of a trivial nature. Among them is the mistake of speaking of Hull as a city; in official language it is always the town and county of Kingston-upon-Hull.

EDWARD PEACOCK.

*Life of Garibaldi.* By J. Theodore Bent. (Longmans.)

MR. BENT is a good chronicler of the small details which vitalise a memoir; but to write the history of a nation's idol in the lifetime of that idol, and to keep within the bounds of good taste, is a harder task than he has been able to accomplish.

He boldly commences his work by saying that nothing ever annoyed Garibaldi more than the fact that Alexandre Dumas wrote a

memoir of him when he was in the prime of life; and it is hard to believe that a memoir in which the characters and actions of Garibaldi's nearest relations are freely canvassed and animadverted upon could be more pleasing to him now. But, even if this were not the case, such a memoir must necessarily be a failure. It is impossible to grasp as a whole events which are in a sequence not yet complete; and the patronising way in which Mr. Bent recognises the past work of Garibaldi, and consigns him to inaction, does not lessen the difficulty.

To tell the story of such a life at all adequately, a man must be something of a poet and an artist; none other could show to the world the great results which have arisen from the conduct of a character swayed by one or two uncomplicated qualities. The simplicity of Garibaldi, and his freedom from counter-attractions in pursuing the objects he set before him, have concentrated in him powers of bravery, endurance, and patriotism in themselves remarkable, and have lifted him as on a resistless wave of success. Definiteness and hope have been two of the main sources of that success. Garibaldi has known from the first in a general way what he wanted to do, and he has done it. Cavour saw, too, what he wanted to do, but when he could not do that he did something else. Mazzini saw what needed doing with larger eyes than either of them, and is still, and will for long be, doing it.

Mr. Bent in his sprightly way has told the story of Garibaldi's early life clearly enough: the dreamy youth of the fisher-boy at Nice, the adventures with pirates at sea when he reached early manhood, the first acquaintance with Mazzini in 1834 and the exile involved by it, the privateering in Brazil, the practice in guerilla warfare (turned to such good account afterwards), the cattle-driving between Rio and Montevideo, the friendship with Anzani and marriage with Anita, are written about more pleasantly than subsequent events. The siege of Rome, the Sicilian campaign, the stories of Aspromonte, of the English visit, of Mentana, and of the Vosges are better known, and have been handled by more sympathetic writers than Mr. Bent. He maintains that "Garibaldi, from first to last, has been influenced by those around him;" but then he does not show how Garibaldi has chosen his surroundings and, consequently, his influences. He acknowledges that he is a masterful man in fighting and a hero of self-denial and purity; and, "when influenced for good, no character," he says, "was more glorious than Garibaldi's." But then people may differ as to the influence for good. Mr. Bent places it in Cavour and the Constitution; others might believe it to be in "the Mazzinian idea" which Cavour was combating, although to it the success in Sicily was due. But Mr. Bent is mistaken if he thinks that to depreciate Mazzini exalts Garibaldi. It is uncalled for, as well as absurd, to say that Mazzini was "too pusillanimous for a *coup de main* in Sicily." Garibaldi would be the first to justify the originator of the Sicilian project from such a charge, and to acknowledge the courage of the man who urged the scheme upon him, asking for none of the glory. F. M. OWEN.

## NEW NOVELS.

*The Lieutenant: a Story of the Tower.* By the Author of "Estelle." (George Bell & Sons.)

*Aurelia; or, the Close at Mixeter.* By Greville J. Chester. (Marcus Ward.)

*Married and Single.* By Emily C. Orr. (Walter Smith.)

*Dr. Breen's Practice.* By William D. Howells. (Triibner.)

*A Gentleman of Leisure.* By Edgar Fawcett. (Sampson Low.)

*If Either, Which?* By T. P. W. In 2 vols. (Satchell.)

*Strange Chapman: a North of England Story.* By W. Marshall. In 3 vols. (Hurst & Blackett.)

MISS HARRIS seems to promise by her title an historical novel; but, save for a reference or two in the body of her story to our Indian wars, there is nothing of the kind in the book, which is devoted to the history of the friendship between a young lieutenant-colonel in command at the Tower and a quaint little girl, one of a neighbouring household, whom he meets as she wanders about the old fortress in charge of her nurse. There is much delicacy and skill in all the earlier part of the story, where the characters of the two children, Monica and Louisa Carr, reared in a frugal, old-world, and somewhat Spartan family, are sketched and unfolded; but the interest flags in the later portion, save that there is some beauty in the description of the manner in which Louisa Carr's ascetic and self-denying temper, noticeable even in childhood, develops itself in adult life. The chronology of the narrative is rather mixed, for we have constantly pressed on us the fact that the time written of lies so far back as to belong to quite another era of social habits and training; but we get one date as that when *Bleak House* was publishing (1852-53—surely not very distant), while two or three years later on we find the Sikh War of 1846-49 raging; and some years later again the Laureate's "Lady Clara Vere de Vere," published in 1830, is but just out and fire-new. There are defects in construction, chiefly in that, whereas we are introduced to four sisters in the Carr family, two are merely named once or twice, play no part whatever in the story, and do not even serve to provide materials for bringing out traits in the other two. And yet in real life the sisters of two such originals could not have been mere dummies. Nor is it made clear how a very poor family, after the death of the principal bread-winner, can afford to move as sole tenants into a house lying in a more expensive quarter of London, where rents, even now, past though its day be, are very high.

Mr. Chester gives "Sketches in a Cathedral City" as a secondary title to his novelette, and thereby at once forces on the reader's notice his boldness in entering a field where one champion remains invincible, and in seeming to challenge comparison with *Barchester Towers*. A brief examination, however, shows that it is not Mr. Anthony Trollope with whom he enters into competition, but

the more ecclesiastical authors of a past variety of Anglican tales, in which all the good people are High Church, and all the bad or stupid ones either Low Church or Dissenters. The model on which Mr. Chester has endeavoured to form himself is Mr. F. E. Paget; but he has not the same lightness of touch and sense of the humorous, so that his polemic fails a little in good-natured railery, and is somewhat of an anachronism besides.

*Married and Single* is a very slight story, but not without merit and promise. It is quietly told in language which exhibits culture; and, though there is little plot and no special effort at character-drawing, there is enough in the book to give temperate pleasure to readers whose palate has not been spoiled by coarsely over-flavoured novels.

Mr. Howells divides with Mr. Henry James the suffrages of the American public as their representative novelist, and in his newest book he treats a question which has become very prominent of late. For his Dr. Breen is a young lady physician, and her practice consists of one troublesome and capricious school-friend. The chief interest of the story for English readers is that it shows that the debate on lady doctors is scarcely nearer to a close in the United States than even among ourselves. So far from its being an accepted fact there that the sexes are on an equality in the practice of medicine, we are given to understand not only that the male practitioners look on their lady rivals with good-humoured, yet quite unconcealed, contempt, but that the chief difficulty in the way of these latter is the conservative instinct of their own sex, which objects to the social eccentricity of the movement, and obstinately prefers male advice for its own benefit. And Mr. Howells, by drawing his heroine as a victim to febrile excitability and indecision—perhaps the worst of all constitutional defects in a physician—clearly throws his vote into the adverse scale.

As we reviewed *A Gentleman of Leisure*, a sketch of the Anglicised section of New York society, on its original issue by an American publishing firm (ACADEMY, September 17, 1881), we need here merely record its appearance in an English edition.

*If Either, Which?* appears to be a first attempt. It is crude, and very imperfect in literary style, showing much need of careful study and revision. But there is some capacity for better things exhibited in it. The story takes the somewhat unusual form of the original hero and heroine, after falling in love, falling out again under stress of adverse circumstances, and each taking up with a fresh attachment, which ends in matrimony, and with a strong friendship between the two brides, one of whom has supplanted the other. The chief pains have been spent on a very familiar type indeed—that of the evil-tongued and domineering gossip of the pariah, in this case the wife of the meek curate. But, trite as the subject is, it has been treated with some ability; and the letters the lady writes to persons whom she wishes to annoy have a fine spiteful flavour about them, which makes

them read as if they had been studied from originals.

*Strange Chapman* does not mean an eccentric peddler, as might be hastily supposed, but is the name of the hero of the story, one in which the well-worn properties of a fraudulent trustee, kidnapped children, secreted deeds, and final poetical justice are all employed. The book is a very readable one; and, if the author, by making Sheffield the principal scene, and working in a good deal about rattening and the bursting of the Bradfield reservoir, has matched himself against Mr. Charles Reade in *Put Yourself in his Place*, and is not of the same literary size and weight, he has come out of the contest with credit, though not with victory. One very curious error occurs for one who writes himself as a graduate, and gives a good deal of the story to narrating clerical humours and intrigues, in that he makes his hero, L'Estrange Chapman, who is a curate in Whittlemore or Sheffield, ignorant of his own parentage, and knowing nothing whatever of the record of his baptism till it turns up in the middle of the third volume, whereas he could not possibly have been ordained without previously sending in to the Bishop a certified copy of his baptismal register as one of the papers required by law. The book, however, has a certain swing, which makes it readable, and induces pardon of this and other defects. And there is a particularly good touch in the vengeance which is made to fall on the trustee who has plundered the orphans of his old school-friend, in that, although very rich, even independently of his unrighteous spoils, he suffers from partial mania, believing himself a totally ruined man, kept from starvation only by outdoor parochial relief, so that his wealth is mere Dead Sea fruit in his mouth.

RICHARD F. LITTLEDALE.

#### CURRENT LITERATURE.

*Extracts from the Writings of W. M. Thackeray.* Chiefly Philosophical and Reflective. (Smith, Elder and Co.) To the professional man of letters no name has a more welcome sound than that of Thackeray. He was alike novelist, essay writer, pressman, editor, draughtsman, poet, and even historian, combining in his single person the pursuits of all his fellows. Before his death he had attained the position of a classic, and the social enjoyments which he relished as keenly as he depicted. To enter Parliament was the one thing forbidden to his ambition. He did not live to read *Endymion*. How his reputation stands now it is difficult to decide. Never so widely popular as his great compeer Dickens, he has probably enshrined himself deeper in a more select circle of admirers. He is emphatically the author for the educated world, as Addison and Johnson each were before him. For such this volume of "Extracts" is hardly intended. Men who read much and read quickly will ever feel a distaste for disconnected passages and half-thoughts. It is as if they were set back again at their Delectus. But to a larger class, and to a younger generation, for whom literature must be made easy by being administered in measured doses, this book has a distinct value. It may lead them on to the *opera omnia*. Macaulay, we hope, is still read; nor have we yet heard of Selections from his Essays. Sidney Smith, we are sure, survives only in

his "Wit and Wisdom." No writer can be at the same time a classic and the subject of *Elegant Extracts*. If this book is to be a schoolmaster, to draw readers to Thackeray, we hail it with cordiality; if otherwise, it had better never have been compiled, well as the compiler has performed his (or her) duty.

*Free Trade and Protection.* By the Right Hon. Henry Fawcett, M.P. Fourth Edition. (Macmillan.) Mr. Fawcett has done well in issuing a new edition of this solid and useful work. It is the best manual of the best arguments in support of the policy of free trade. In this edition there is no chapter into which Mr. Fawcett has not introduced some new matter. In regard to the "fair trade" cry, Mr. Fawcett shows how indefinitely more serious would have been the depression which has affected English industry if the difficulties which had to be encountered had tempted us to make the smallest departure from the principles of free trade. This depression has been felt with greater severity in many protectionist countries. And, although it is due to many causes, some of which free trade is powerless to counteract, yet Mr. Fawcett establishes that, when a period of industrial depression occurs, its most serious consequences are not more surely mitigated by free trade than they are aggravated by protection. The chapter on Commercial Treaties probably contains the largest amount of new matter. With regard to any scheme of retaliation, Mr. Fawcett argues that, if the principle is once sanctioned of giving one special industry protection against foreign competition, it would be impossible to withstand the claim which would be urged by other industries to similar protection whenever they also suffered from foreign competition. Although we should certainly derive great advantage if the American, the French, and other markets were freely open to us, yet it cannot be doubted that, if these countries released their trade from its present protective fetters, they would become much more formidable competitors in those neutral markets—such as the markets of India and China—which are now so largely, almost exclusively, supplied with English goods. Most of the statistics in this valuable work are taken from the *Statesman's Year Book* and from the *Statistical Abstracts* of the Board of Trade. We are disposed to regret that in publishing a new edition Mr. Fawcett has not changed the figures, which are generally those of 1877, into those of the last recorded year.

*The Level of Hatfield Chase, and Parts Adjacent.* By John Tomlinson. (Doncaster: John Tomlinson.) The conditions under which this elegant volume has been issued are curious and remarkable. The author, who is also the publisher, has printed only 200 copies in royal quarto, and fifty in crown folio, and does not seek remuneration either for his personal labour or the expense of publication, but proclaims his intention to "give, not the profits, but the entire proceeds of sale, to the Doncaster Infirmary," provided only that the entire edition is disposed of before January 1, 1883. Allowing for the copies reserved for presentation to public libraries, the press, &c., and assuming that all the others are sold, of which there can be little doubt, the charitable institution above named will find itself in the receipt of upwards of £400, the clear produce of this literary venture. It is to be feared that few authors could afford, and fewer publishers would be disposed, to be so generous; and the very novelty of the proposition, if there were no more substantial reason, ought to ensure the immediate sale of every copy in the market. But the volume itself is intrinsically valuable, and its production reflects great credit upon the enthusiastic author-publisher. This is the

first complete history of the Manor and Chase of Hatfield that has been printed, though the unfinished account by Abraham de la Pryme (Lansdowne MS. 897) has long been familiar to students. Of this MS. Mr. Tomlinson has made ample use, as also of the subsequent labours of Stovin, Peck, Wainwright, Stonehouse, Hunter, and others; but he has reduced the details furnished by his predecessors to a system, and supplemented them by others involving a vast amount of original research. The result of his labours is a full, clear, and connected history of the drainage of the great level of Hatfield Chase, of the Manor of Hatfield, and of other parishes in the immediate neighbourhood. Incidentally, many interesting personal particulars are given relating to the chief persons engaged in the drainage, notably Sir Cornelius Vermuyden, the Van Valkenburghs, Vernattis, and others. The illustrations, twelve in number, include exterior and interior views of the churches of Hatfield, Thorne, Fishlake, and Barnby Dun, Hatfield Manor House, Thorne Old Hall, &c.; and two most interesting and important old maps of the district have been carefully reproduced. Add to all this the fact that the monumental inscriptions in the various churches, lists of incumbents, &c., are given, and it will be seen that Mr. Tomlinson has produced a volume which appeals to almost every class of antiquarian students, and possesses a value which cannot fail to be permanent.

*Orations and Essays; with Selected Parish Sermons.* By Rev. J. Lewis Diman, D.D., late Professor of History and Political Economy in Brown University. (Trübner.) This is a volume designed to perpetuate the memory of one who appears to have been dearly loved by his immediate friends, and who gave abundant promise of attaining eminence in the particular career to which he devoted himself, but who was unhappily cut off in the very prime of his life, leaving no great work behind him by which his abilities could be tested. To the English public the name of Prof. Diman will be comparatively unknown; while in his own circle, and among cultivated Americans generally, he was regarded as one of the foremost men of his generation. The contents of this memorial volume are necessarily of a varied character, and of no great permanent interest beyond the American horizon. The article which will be most likely to engage the attention of English readers is the well-conceived and admirably written address on the life and character of the ill-fated Sir Henry Vane, which may well take the highest rank among monographs of this sort. A commemorative discourse by the Rev. Dr. Murray affords interesting details of the personal history of the author; while a charmingly etched and evidently characteristic portrait presents the man as he must have appeared to those who knew him, and confirms physiognomically the popular estimate of his character.

*Tracts Relating to Northamptonshire.* Second Series. (Elliot Stock.) Mr. John Taylor's enthusiasm in regard to everything relating to the county of Northampton is well known, and he has done much admirable work in bringing to light and placing upon permanent record rare, and sometimes unique, documents and ephemeral tracts. We cannot feel, however, that his second series is equal to his first. It contains several valuable reprints which will be cordially welcomed; but surely it was unnecessary to reproduce an ordinary reporter's account of a recent Northamptonshire meeting of the Royal Archaeological Institute, or papers read at the same meeting which are abundantly accessible in the printed *Transactions* of that society, or a newspaper account of a visit to Lord Spencer's library at Althorp. Between

these and the really valuable sixteenth- and seventeenth-century tracts reprinted in this volume there is a wide gulf—so wide, indeed, that we are surprised that Mr. Taylor should have seen fit to make his way over it. We may also add that in an advertisement sheet at the end we see several tracts mentioned as belonging to this series which do not appear in the volume at all.

*Ludgate Hill, Past and Present.* (Griffith and Farran.) Mr. Treloar's modesty is touching. He shrinks back from the full blaze of the title-page, but blushing reveals himself in the Preface. Even there he does not proclaim himself an author in so many words. Yet we think that we may take it for granted that he has at least been concerned in the composition of this book, which may be described in his own language as a "brief, but inclusive retrospect of the history of one street or neighbourhood." It is "inclusive" we suppose because it includes some famous buildings like Baynard's Castle, which were not upon the Hill; but, however that may be, it is a pleasant, gossip book, somewhat in the manner of the late Mr. Timbs, about one of the most interesting localities in the City of London. As a guide-book, it is scarcely full or learned enough for the serious student; but for the country visitor it will serve as a very amusing companion, giving him an intelligent interest in all he sees, and enabling him to form many agreeable pictures of bygone times.

*Rambles and Studies in Old South Wales.* By Wirt Sikes. With numerous illustrations. (Jampson Low.) Mr. Sikes is consul for the United States at Cardiff, and these chatty pages were originally intended to introduce the Southern corner of Wales to his fellow-citizens. We beg leave to think that this region is not so entirely unknown to Englishmen as he seems to imagine; and it would be flattery to compare Mr. Sikes to either of his illustrious predecessors, Washington Irving or Nathaniel Hawthorne. Yet he has put together a volume of slight sketches which is eminently readable, and excellently got up by the publishers. His eyes were open to see what English travellers might not notice; and, though his historical comments are not always either new or true, the tone of his criticism upon persons is ever genial. The present book is not so valuable as the previous work by the same author upon Welsh folklore, but it gives us a very agreeable picture of Mr. Sikes himself as a man and a tourist.

*A Christian Woman.* By M<sup>me</sup>. de Witt. With Preface by the Author of "John Halifax." (Hurst and Blackett.) The story of M<sup>me</sup>. Jules Mallet (*née* Oberkamp), with the title "Une Belle Vie," has been written by M<sup>me</sup>. de Witt, and now appears in English as *A Christian Woman*. Both names apply equally well to the story of this life, and the words "Be such that you can do whatever ought to be done" might have been its motto. In thoughtful care for the working-classes, following the example of her father (who was a calico-printer and employer of labour on a large scale), M<sup>me</sup>. Mallet early began to plan and organise on their behalf. The elaborate scheme for infant schools in France was arranged and carried out by her; and to the end of her life this system was her supreme interest. But she had one of the most valuable qualities of a good organiser, that of being able to set others to work. She knew how to start a scheme better than any of her friends; she knew how far it needed her support; and she knew when to leave it to be carried on by others while she gave herself to that which needed her more. Born in 1794, and dying in 1856, her lifetime comprised some of the most eventful years in the history of France. In 1832 she devoted herself to nursing cholera cases, and

undertook the organisation and personal superintendence of a cholera hospital, in which 235 patients succeeded each other and received her most unwearied attention. When this work was ended, she found fresh occupation from an outbreak of cholera in her native place, where the village was left to the stricken ones and their two nurses (young soldiers in uniform). M<sup>me</sup>. Mallet went about from house to house tending the sick and dying, and then broke down from the strain, and was ill for many months. When Mrs. Fry visited France, M<sup>me</sup>. Mallet threw herself with enthusiasm into her schemes for the relief of female prisoners, and was one of the founders of a society for giving refuge to them when discharged. We find her next engaged in charity organisation and the distribution of relief in the great distress of 1848; and again, in 1849, nursing cholera patients, and especially the children of the schools which were her constant charge, and with reference to the formation of which the French Government endowed her with ample powers. Bright and energetic, with a self-reliance and intense fervour that carried her over all obstacles, she lived a life of usefulness which many might have envied; and her personal charm increased instead of diminishing with her varied interests. M<sup>me</sup>. de Staël wrote of her a few days after her death:—

"She took life easily. Strong natures move softly, because they are not obliged to exert themselves in order to remove heavy obstacles. She did everything readily and well. She took all in good part, and knew how to spare time even to the little joys of childhood in which she had so large a share. She breathed upon the dark clouds—which I too often have allowed to envelop my life—and they disappeared. She lived wholly in the presence of God. This accounts for all."

*Count Campello: An Autobiography.* With Introduction by Rev. William Arthur. (Hodder and Stoughton.) Mr. Arthur would have done better to leave this book in its original form. It must have lost greatly in translation, and the change from autobiography has made it stilted and confused. The most interesting feature in the life is that Count Campello can resign his canonry and leave the Papal Church without apparently exciting resentment or intolerance. He appears, from his own account, to have been made an ecclesiastic against his will, and never to have been satisfied with his clerical profession. His fervour found vent in schools for the artisans, which were summarily put an end to by the authorities. He afterwards tried to incite rebellion in a class of priests (whom he designates "the Hermits," but who were apparently malcontents), and failed to do so; and he then publicly gave up the Church of Rome. The book is disappointing. Count Campello seems to have changed one set of dogmas for another; but we miss entirely the spirit which makes such a change an advance, as in the case of Lammenais.

*Dogs of Other Days.* By Eve Blantyre Simpson. (Blackwood.) The young lady (for she lets us know that she was born after 1855, and we are not sure that her exact age might not be proved by a careful collation of different passages in the book) is evidently such a sincere lover of dogs, is so ready to make allowances for their little failings, such as cat-hunting and heel-nipping, so fertile in imaginative suggestion as to their motives and feelings, that we doubt whether any of the dogs about which she has written this affectionate and charitable account was ever quite worthy of their mistress. Ned was evidently a worthy old fellow, and Puck was no doubt a dog of character and sentiment, who sighed like a human being, and had many delightful traits, but he must have been a nuisance when he grew old, even according to this loving account of him. Though he had many adventures and narrow escapes, was once inoculated with the scarlet fever in the cause of science, and

was "the best dog we ever had," his biography fails to establish his claim to immortality. It is of a living dog, Betty by name, who has passed a volatile and selfish youth, but has now become a "wiser and a sadder" pug, that the only story is told which may be an important contribution to canine psychology. This dog was young when Puck was old, and, taking advantage of Puck's good nature and feebleness, stole his food and turned him out of his favourite beds. When Puck died, something like remorse appears to have seized Betty. She would not curl herself in the old cosy corners, though they were empty; but we will tell the rest of the story in the authoress's own words:

"After his [Puck's] decease she used to rise slowly, with a horrified expression on her blunt face, from the chair which had been his death-bed. It seemed as if the wrath of her pinched-featured friend suddenly inserted itself, as she had had a habit of doing, between her weighty body and the chair-back. As time went on, her old confidence reasserted itself, but she began to do a penance instead. There is a paper-knife, the handle of which is Puck's veritable old fore-paw and clean grizzled leg. Betty knows it. After she has stuffed down her share of sugar and toast, she goes, with a gentle light in her brown eyes, her face even more wrinkled than ordinarily, and her tail out of curl, to lick the reverend paw. If anyone touches the knife, she uncoils her corpulent, comfortable self, and arises from snug chairs to 'do penance.' . . . Whenever her attention is directed to it, she must get up and pay homage. As a rule, she is a dog utterly devoid of veneration—a mass of impetuous, insolent self-assertion; but her conscience somehow reproaches her for the rough usage she gave to the decrepit Puck, and she hopes, before she joins him in the happy hunting-grounds, to have wiped out that heavy score against her by constant, humbling 'penance.'"

This last imaginative touch is one of many which, if they destroy Miss Simpson's claim to be regarded as a scientific observer of dog-nature, greatly enhance the charm of her book.

*Mammy Tittleback and her Family: a True Story of Seventeen Cats.* By the Author of "Letters from a Cat." (David Bogue.) Though this "gift-book" has been late in reaching us, we cannot forbear to give it the welcome it deserves. The subject is attractive, for there is nothing children take a more real interest in than cats; and the writer has had the good sense to write neither above nor below his subject. The type is large, so that those for whom the book is intended may read it themselves. It may be as well to say that "Mammy Tittleback" is a tortoiseshell who is blessed with a progeny of twelve in various ages and generations, while the odd four cats are only "supers." For details we must refer all interested to the story itself, which seems to us written with admirable verisimilitude.

#### NOTES AND NEWS.

THE Rev. Dr. Moore, Principal of St. Edmund Hall, Oxford, has in preparation a work on Dante, which will shortly be published by the syndics of the University Press at Cambridge. It will consist of (1) a complete collation of the "Inferno" in all the MSS. preserved at the two universities, and also in a MS. (date about 1400) in the possession of Dr. Moore himself, all the variants being registered from Dr. Witte's Berlin text taken as a standard; and (2) a Dissertation on the condition of the text, with a collection of from 100 to 150 passages taken from the "Commedia" generally, selected mostly as supplying examples of readings primary and secondary in character, and so affording tests of the comparative purity of the text of MSS. generally. The collation of these passages will extend over a much larger range of MSS. and will be as far as possible complete for all the MSS. known to exist in England, and will also include some



of the best-known MSS. in foreign libraries. Dr. Moore has received advice and help from time to time from Dr. Witte, to whom the work will be by permission dedicated.

THE movement which was begun in Edinburgh last summer for the formation of a Scottish Text Society has been well supported, over a third of the requisite number of members having already put down their names. The promoters of the society are about to issue their prospectus and to complete the list of membership.

AMONG the books sold at the dispersion of the first part of the Sunderland Library was a MS. described as "Le Roman du Roi Arthus . . . bound in 2 vols. . . . circa cent. XIV." It was bought by Mr. Quaritch at a high price, but not so high as to compensate for such a loss to a noble English family. There are few books which deserve more to be prized among the treasures of a house like Blenheim than a MS. of Lancelot du Lac, containing a thirteenth-century text of that famous work, the first and finest flower of the literature of romances of chivalry. Transcribed probably about the year 1300, but representing, both in text and miniatures, a valuable codex of some fifty years earlier, the Sunderland MS. carries us back to a period of only fifty years after Walter Map's death, and is thus much earlier than the *ri facimenti* from which the English work of Sir Thomas Mallory was derived. It is imperfect, and was bound in the early part of the last century, without any order whatever, so that Mr. Quaritch has found it necessary to undo the binder's work, in order to put the sheets in proper sequence. But, such as it is, the work is one of singular interest and value; and we should be glad to learn that the Marquis of Blandford, whose appreciation of such fine old volumes is very different from that of many other bearers of noble titles, had exerted himself to restore this noble MS. to its fitting place on the shelves of the Blenheim Library.

THE Browning Society is making arrangements, through its member Mr. J. Dykes Campbell, now in Florence, to get photographs of the Pitti picture of Andrea del Sarto and his wife which suggested Mr. Browning's poem of "The Faultless Painter;" and of the picture by Fra Lippo Lippi in the *Belle Arti*, to which Mr. Browning alludes in his humorous and pathetic poem of "Fra Lippo":—

"God in the midst, Madonna and her babe,  
Ring'd by a bowery, flowery angel-brood,  
Lilies and vestments and white faces, sweet  
As puff on puff of grated orris-root  
When ladies crowd to church at midsummer;"

and in which, poor flesh-loving Fra Lippo shrinking back from

"this pure company,  
Then steps a sweet angelic slip of a thing  
Forward, puts out a soft palm,"

and draws the old sinner shuffling into heaven. The society also hopes to send a photographer or artist to out-of-the-way Fano, and secure a good copy of Guercino's

"Dear and great Angel . . .  
With those wings, white above the child who prays  
Now on that tomb,"

which the poet saw—his angel with him too—and "drank its beauty to his soul's content," and enshrined in his poem "The Guardian Angel"—a poem that his Italian reviewer in the *Nuova Antologia* picked out as the choicest of all Mr. Browning's Art-descriptions:

"Guercino drew I saw teach  
 . . . that little child to pray,  
Holding the little hands up, each to each  
Pressed gently,—with his own head turned away  
Over the earth where so much lay before him  
Of work to do, tho' Heaven was opening o'er him,  
And he was left at Fano by the beach."

MR. LANSDELL'S *Through Siberia*, just published by Messrs. Sampson Low, promises to be a success. Nearly three-fourths of the edition were disposed of before the book was ready for delivery, 500 copies being ordered by three firms.

MESSRS. CASSELL, PETTER, GALPIN AND CO. will shortly publish for the Cobden Club a new volume on "Local Government and Taxation in the United Kingdom," edited by Mr. J. W. Probyn. The contributors to the volume will include the Hon. G. C. Brodrick, Mr. C. T. D. Acland, Lord Edmond Fitzmaurice, Messrs. J. F. B. Firth, M.P., R. O'Shaughnessy, M.P., J. Thackray Bunce, W. Macdonald, and J. Roland Phillips.

MESSRS. W. AND R. CHAMBERS, of Edinburgh, will shortly issue a small work on the Canadian North-west, entitled *A Year in Manitoba: being the Experiences of a Retired Officer in settling his Sons*. A section at the end of the book will be devoted to hints to the intending emigrant.

MESSRS. HURST AND BLACKETT will publish during the present month a new novel, in three volumes, by Mr. M. A. Paull, entitled *Thistledown Lodge*; and, during February, *Gehenna*, by the Hon. Lewis Wingfield, and *It is no Wonder: a Story of Bohemian Life*, by Mr. J. Fitzgerald Molloy.

MESSRS. KERBY AND ENDEAN have in the press a novel entitled *Annunziata Grimani*, which is founded mainly on Milkowski's historical romance, *Les Uscoques*. The events described occurred during the reigns of Pope Clement VIII., the Emperor Rudolph II., and in the Republic of Venice during the middle and end of the sixteenth century, when the struggle for Bosnian independence was at its crisis.

MR. T. H. FARRER, Permanent Secretary of the Board of Trade, has written a work to illustrate established truths and to expose exploded, though not obsolete, fallacies, which will be shortly published for the Cobden Club by Messrs. Cassell, Petter, Galpin and Co., under the title of *Free Trade versus Fair Trade*.

WE learn from the *Manchester Guardian* that Mr. Charles Hardwick has in preparation a work entitled *Ancient Battlefields of Lancashire: their Historical and Legendary Associations*, upon which subject he has already contributed several papers to the local learned societies.

ON February 4, *Chambers's Journal* will have completed its fiftieth year; and, in commemoration of this, Dr. William Chambers, the senior conductor, will offer to his readers a *résumé* entitled "Reminiscences of a Long and Busy Life," which will appear in the part of the *Journal* to be issued at the end of January.

THE "Lancashire Operative" will be described and his good qualities shown in a paper by "A North Countryman" which, we hear, is to appear in the February number of *Cassell's Magazine*. This is to be followed by other sketches of North-country character from the pen of Mr. Burt, M.P., and other writers.

MISS ALEXES LEIGHTON, who has recently made a most successful *début* at the Alexandra Theatre, Liverpool, is a daughter of the late Mr. Robert Leighton, whose two volumes of verse, particularly the earlier and weightier one, will be remembered by many of our readers. Miss Leighton's first appearance was not merely a promise, but a performance. She has both power and grace, and an amount of easy naturalness hardly to be expected from a *débutante*.

MR. C. H. COOTE, of the British Museum, has been elected a corresponding member of the New England Historic Genealogical Society.

It is feared that the Rev. Charles Stanford, the author of *Power in Weakness* and other works, and a divine highly esteemed in the Baptist denomination, will lose his eyesight.

THE centenary of the *Glasgow Herald* newspaper is to be celebrated by a public banquet on January 27.

DR. J. G. MCKENDRICK, the new Fullerian Professor of Physiology at the Royal Institution, will give the first of a course of lectures on "The Mechanism of the Senses" on Tuesday next, January 17; Prof. H. N. Moseley will begin his lectures on "Corals" on Thursday, January 19; and Prof. E. Fauer his lectures on "Beethoven" (with musical illustrations) on Saturday, January 21. The first Friday evening discourse will be delivered by Dr. Huggins, on "Comets," on January 20.

MR. FRANCIS KILDALDIE ROBINSON died at Whitby on the 7th inst. A long-continued residence at Whitby—where he carried on a considerable business for some years—gave him an interest in the town and its neighbourhood. One of his works was a History of Whitby and its castle. In 1855, many years before local expressions had become a popular subject of enquiry, he published an excellent glossary of Yorkshire words and phrases. Latterly Mr. Robinson had lived in complete seclusion from the world.

THE Juridical Society of Palermo have elected Mr. Henry Dunning Macleod an honorary member.

AN American publication estimates the total number of newspapers and periodicals published throughout the world at 37,274, with an aggregate circulation of 116,000,000 copies. Of these, Europe leads with 19,557, and North America follows with 12,400. Nearly half (16,500) are printed in English, 7,800 in German, 3,850 in French, and 1,600 in Spanish.

ON the first day of the present month our contemporary *Das Magazin für die Literatur des In- und Auslandes* entered the fiftieth year of its existence. This journal, which is edited by Herr Eduard Engel, besides devoting exhaustive reviews to the best books produced in all parts of the world, publishes articles from able pens embracing every kind of subject, with the exception of politics, which is capable of interesting cultivated readers. In accordance with Continental literary usage, nearly every article bears the signature of the writer; and among the regular contributors we may mention the names of Georg Ebers, Robert Byr, Ludwig Freytag, Eugen Oswald, Friedrich Bodenstedt, Hieronymus Lorm, Max Nordau, Alexander Büchner, and Karl Bleibtreu. The *Magazin* is also the recognised organ of the Associated Union of German Authors.

THE *Revue de Droit international* announces that a committee has been formed to honour the memory of the late Prof. Bluntschli by founding prizes for papers on questions of international law, to be written in any European language.

THE *Revue critique* announces that it will publish an analysis of the theses read at the Sorbonne for the degree of Docteur ès-Lettres, together with the public comments of the examiners thereon.

M. JEAN ATOARD, having waited in vain during five years for the Théâtre français to put upon the stage his translation of "Othello," has decided to publish it through M. Charpentier.

HEER WILHELM JORDAN, the author of an epic entitled "Die Nibelungen" and of a translation of the "Odyssey," has just published a translation of the "Iliad" in hexameter verse, which has been very favourably received by the German press.



A NEW part has appeared of the great *Deutsches Wörterbuch*, commenced by the brothers Grimm in 1854. It is the eighth part of vol. vi., from "Lustigen" to "Mandelkose;" and it has been compiled by Dr. Moritz Heyne.

WE hear from Rome that Signor Baccelli, Minister of Public Instruction, has recently sent round a notice to the Italian universities, reminding them that they have the right to receive a copy, not only of every book and pamphlet published, but also of all newspapers.

THE *Riforma*—the well-known Roman journal—will shortly commence the publication of a translation of "Daniel Deronda."

THE list of new books which have been published during the recent Christmas season in Finland includes a fourth and considerably enlarged edition of lyrical poems in the Finnish language entitled *Sakeniä* ("Sparks"). The author, who writes under the pseudonym of A. Oksanen, is Prof. Ahlquist, well known for his philological researches into the Finnish dialects. He enjoys the reputation of being, at the same time, the foremost lyrical poet of Finland.

PROF. HARNACK has just completed a work on the Greek apologists of the second century, according to the Church tradition, which will, no doubt, throw much light on this important subject.

THE subject in English philology chosen for competition in the University of Copenhagen for the coming year is "The language of Wycliffe and of his predecessors in the translation of the Bible."

A CORRESPONDENT at Melbourne writes to us:—

"Mr. Ormond, the founder of the handsome college affiliated to the Melbourne University which bears his name, has undertaken to complete the structure. The total amount of his donation will have amounted to not less than £55,000. The building is of Geelong freestone, with a handsome tower. The number of students that will be accommodated in the building when completed will be between 100 and 150. Mr. William Russell, of Barunah, gave £1,000 to found one scholarship, which bears his name, and Mr. William Cumming gave another scholarship of the same value, open to all native-born Australians. A system of inter-collegiate lectures has been established between Trinity and Ormond Colleges; and it is expected that much trouble and expense will be saved in this way, the Master of Ormond being a high Cambridge wrangler and the Warden of Trinity being an Oxonian of high classical honours. Much of the success of Ormond is due to Dr. Morrison, of the Scotch College."

#### AMERICAN JOTTINGS.

THE application made by Mr. Samuel L. Clemens (Mark Twain) for a Canadian copyright in his new book [*The Prince and the Pauper*, we suppose] has been refused. The authorities have decided that his visit to Montreal for two weeks with this express object does not constitute the legal domicile required.

WE understand that the February number of *Harper's* will contain a poem in memory of the late President Garfield, expressing the English feeling aroused by his death.

WE learn from the Boston *Literary World* that a recent meeting of the Washington Literary Society was devoted to the commemoration of President Garfield, who had been one of its members. The principal paper was by Mr. Spofford, the librarian of Congress, on "Garfield's Literary Habits." Col. Mallery, of the bureau of ethnology, gave an account of Garfield's activity in promoting the scientific undertakings of the Government; and a short original poem was read from Mrs. Frances

Hodgson Burnett, who has only recently made herself known as a poetess. The proceedings are to be published in a memorial volume.

MR. E. A. FREEMAN's lecturing tour in the United States promises to leave some results of permanent value. At many of the towns the librarians of the public libraries have issued what may be called "bibliographical helps," indicating the books that illustrate the subject of Mr. Freeman's lectures. At the suggestion also of Mr. Freeman and Mr. Bryce, the Historical Society of Maryland has petitioned the Legislature for an annual grant towards the publication of the State Records. A second volume has just appeared of the "Calendar of Virginia State Papers," covering the period from April 1 to December 31, 1781, edited by Dr. William P. Palmer and Mr. Sherwin McKee, the State librarian.

It may interest the authors to know that Messrs. Harper and Bros., of New York, are publishing the following works for twenty cents, or say tenpence, each:—Miss Phillimore's *Sir Christopher Wren*; Mr. Hardy's *Laodicean*; Mr. Blackmore's *Christowell*; Mr. McCarthy's *The Comet of a Season*; Mr. Payn's *A Grape from a Thorn*; Mr. Murray's *A Life's Atonement*; *The Private Secretary*; &c., &c.

MRS. BAYARD TAYLOR, who is engaged upon arranging the materials for a biography of her late husband, requests that such letters, &c., as may throw light upon his public and literary career may be sent to her at 142 East Eighteenth Street, New York, to be copied and returned. It is probable that Mrs. Taylor will not be able to commence the work of writing for some time.

WE learn from the *Critic* that, ever since the death of William Cullen Bryant, his son-in-law, Mr. Parke Godwin, has been preparing an edition of his complete works. The two first volumes, containing his poems (with several pieces hitherto unpublished) will probably be issued by Messrs. Appleton this spring. The next two volumes will be devoted to essays and addresses, and the last two to the biography, which will include a large number of Bryant's letters.

THE next volume in the "American Men of Letters" series published by Messrs. Houghton, Mifflin and Co., of Boston, will be a Life of the painter Copley, by Mrs. Charles Amory, with an engraving of his portrait by himself.

MESSRS. J. P. LIPPINCOTT AND CO., of Philadelphia, have in the press a work by Charles J. Stille, late Provost of the University of Pennsylvania, to be entitled *Studies in Mediaeval History*.

MR. WILLIAM L. STONE proposes to publish, by subscription, *The Orderly Book of Sir John Johnson during his Campaign against Fort Stanwix in 1777*. It will be annotated by Mr. Stone from MS. letters in his own possession; and the volume will contain an engraved portrait of Sir John Johnson, and an Introduction by his grand-nephew, Gen. De Peyster.

THE Wisconsin Academy of Sciences, Arts, and Letters has published what the *Nation* terms a valuable paper by Prof. W. F. Allen on "The English Cottagers of the Middle Ages," showing that this class in the thirteenth century was made up of various groups, some of free and some of servile status. It is in the latter—the villeins—that Prof. Allen finds the representatives of the primitive village community.

WE quote from the New York *Publishers' Weekly* two regulations of the Post Office department of the United States affecting post-cards:—

"There is nothing in the postal law prohibiting

a 'dun,' or a threat of prosecution, being sent in the mail by a postal card.

"It is the duty of a postmaster to examine postal cards, and to see that they contain no improper matters; but they [sic] must not disclose the contents."

#### MAGAZINES AND REVIEWS.

THE articles which open the second number of the *Bibliographer* confirm the favourable impression produced by the first, being contributed by specialists who are specialists and something more, and who understand the art of making themselves intelligible and instructive to the outside world. Mr. Pocock, in his first article on the Bishop's Bible, shows how bibliography may throw light on theology, or, rather, on the history of religious opinion. Prof. Hales suggests that Dante may have been known to Chaucer before the visit of the latter to Italy in 1372; and Mr. W. M. Conway contributes a first paper on the wood-cutters of the Netherlands during the neglected last quarter of the fifteenth century. Mr. Kershaw has an interesting article on some of the early topographical works in the great library under his charge. We cannot but express a doubt whether a monthly magazine is the best place for detailed records of book sales. A magazine devoted to bibliography should deal with its subject in a scientific, rather than a commercial, spirit; and the interest of the sale of the Sunderland Library was scarcely in the main a literary one.

OUR chief objection to the first number of the *Antiquarian Magazine and Bibliographer* is that it consists too largely of reviews and second-hand matter. We want less criticism and more original work; and we have little doubt that Mr. Walford and his staff will give us something worth having in the future. What we have here is certainly interesting and valuable in its way.

THE *Altpreussische Monatsschrift* (published at Königsberg, by F. Beyer, under the editorial care of R. Reicke and E. Wichert) continues, as the literary organ of the old province of Prussia, to maintain the high position it has held for so many years. In the first two instalments for 1881 (Heft 1 and 2: January to March; Heft 3 and 4: April to June) there is, as usual, a good deal bearing directly or indirectly on Kant. Dr. Gottlieb Krause contributes an article extending through both parts on the life of C. J. Krauss, perhaps best known outside Königsberg as the intimate friend of Kant's declining years. Herr Rogge gives in Heft 1 and 2 some interesting details of the early labours of Lysius, a Church reformer in the beginning of last century; while in Heft 3 and 4 Johannes Reicke, the son of the senior editor of the journal, communicates a hitherto unpublished address of Kant's *De medicina corporis quae philosophorum est*, apparently composed on the occasion of laying down his rectorship in 1786 or 1788. This address, which has been carefully edited, affords matter for comparison with his well-known views on diet and regimen. Philologists will find valuable material in an article in Heft 1 and 2 on Prussian local names derived from the language of the old heathens whom the Teutonic order annihilated, as well as in a paper in Heft 3 and 4 on names of places and persons in the province, by F. Hoppe; and in an extract from a *Trau und Tauf-büchlein* of 1561. The Regesta of the town of Königsberg between 1256 and 1524, by M. Perlach, in the first number, and some Prussian documents from Polish and English archives (the latter being communications between Edward I. and the Grand Master of the Teutonic Order, à propos of Prussian merchants in London), by the same compiler, in the second part, deal with mediaeval history,

The archaeologist will turn to two articles in Heft 3 and 4—one on the bridges of Königsberg, and the other on the altar-screen (dated 1518) of a tiny wooden church at Reichenau. We can only notice in addition the full reports of the historical and antiquarian societies of Prussia, and the extensive enumeration of articles of scientific and historical importance in the various provincial newspapers. The Englishman can only marvel at such products of what, though "no mean city," is far from being as large as Liverpool or Birmingham.

THE *Revista Contemporanea* of December 30 has a further instalment of Becerro de Bengoa's essay on Modern Electricity, dealing with the various systems of lamps, giving illustrations of each, and an indication of the locality where it is in use. Dionisio Chauli, in his interesting "Recuerdos de un Contemporáneo," draws a lively picture of the rapid changes in social, political, and artistic life of Madrid from 1833-38, after the jealous tyranny of Ferdinand VII. had disappeared. Gen. Cordova narrates the circumstances which led to his appointment of General-in-Chief of the Neapolitan as well as of the Spanish forces in Italy in 1849. As a pendant to the recent calamity in Vienna, P. de Gongora exhumes an account of the still more terrible burning of the Coliseum of Zaragoza in 1778, when the house was crowded with more illustrious victims.

#### SIR ROBERT PEEL—AN UNPUBLISHED LETTER.

THROUGH the courtesy of Mr. Mercer Davies, of Chiswick—who has written to me in consequence of having seen my monograph on "Sir Robert Peel"—I am able to send you a letter, hitherto unpublished, written by the distinguished statesman's father. This letter is of very considerable interest, as it refers to the first speech made in the House of Commons by the future repealer of the Corn Laws. It was written to Mr. Davies's father, and is as follows:—

"Knowing the interest you always take in the welfare of my family, you will be pleased to hear that my son's first speech in Parliament was judged to be, by men the best qualified to form a correct opinion of public speaking, the best first speech since that of Mr. Pitt's. The Speaker and the leading members on both sides of the House concurred in this opinion. You would have been pleased with his address and language, and he was about forty minutes on his legs without being in the least embarrassed. I have been congratulated alike by members entertaining different political opinions, as he said nothing which could give offence. He has already raised himself a character, which in future may be highly useful to him, if his health is preserved, and he should feel attached to the study of politics.

"I am, dear Sir, yours truly,  
"ROBERT PEEL.

"Stoney Stratford, 26th Jan., 1810."

This maiden speech of young Peel was delivered at the opening of the session of 1810, when he was chosen to second the Address. His brilliant career at Oxford is well known; referring to this in a letter dated December 17, 1808, and also addressed to Mr. Davies, the first baronet wrote: "My son Robert is returned from Oxford, after having taken a better degree than ever has been taken. I know you will rejoice with me."

G. BARNETT SMITH.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BOURNET, A. Venise, Notes prises dans la Bibliothèque d'un vieux Vénitien. Paris: Plon.  
FRANKEN, D. L'Œuvre gravé des van de Paase. Amsterdam: Müller. 10s.  
LESCURE, M. de. Les Mères illustres, Etudes morales et Portraits d'Histoire intime. Paris: Firmin-Didot.

- PIERRE. Les Méthodes de Guerre actuelles et vers la Fin du XIX<sup>e</sup> Siècle. T. 3. Paris: Baudouin. 10 fr.  
SITUATION, L. du Pape, et le dernier Mot sur la Question romaine. Paris: Plon. 1 fr. 50 c.  
UZANNE, O. L'Eventail. Illustrations de Paul Avril. Paris: Quantin. 40 fr.  
WANDPÖRST, d. Heidelberger Carosa, für Freunde u. ehemal. Bewohner desselben gesammelt von einem dito. Heidelberg: Koester. 80 Pf.

##### HISTORY, ETC.

- DEMOMYNE, G. Constitutions européennes. Résumé de la Législation concernant les Parlements, les Conseils provinciaux et communaux, et l'Organisation judiciaire dans les divers Etats de l'Europe. Paris: Larose & Forcel. 18 fr.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- MARTIN, P. L. Die Praxis der Naturgeschichte. 3. Thl. Naturstudien. 1. Hälfte. Weimar: Voigt. 5 M.  
MOUILLARD, L.-P. L'Empire de l'Air, Essai ornithologique. Paris: Masson.  
WESTERGAARD, H. Die Lehre v. der Mortalität u. Morbilität. Anthropologisch-statist. Untersuchgn. 2. Abth. Jena: Fischer. 7 M.  
ZOPP, W. Zur Entwicklungsgeschichte der Ascomyceten. Chaetomium. Leipzig: Engelmann. 12 M.

##### PHILOLOGY.

- LOTH, O. Ueb. Leben u. Werke d. 'Abdallah ibn ul Mu'tazz. Leipzig: Hinrichs. 8 M.  
NITZKE, M. De Thyridice elocutionis proprietate quadam. unde ducta, quomodo exulta, quatenus imitando efflata sit. Königsberg: Hartung. 1 M. 50 Pf.  
VALDEK, H. v. Einleide. Mit Einleide u. Aumerkgn. hrag. v. O. Behaghel. Heilbronn: Henninger. 19 M.

#### CORRESPONDENCE.

THE MANUMISSIONS IN THE LEOFRIC MISSAL.  
Sheffield: Jan. 10, 1882.

In Mr. Warren's letter in the *ACADEMY* of December 17, 1881, relating to the specimen pages which he has photographed from the Leofric Missal, it is stated that the page of Anglo-Saxon manumissions contains "an allusion to the occupation of women" in the title *hlaf-bryttan*. This seems to be a misunderstanding. It is not *Ælfgyth*, but her father, *Æthelst*, who is said to have been "*hlaf-brytta* [bread-distributor] at Borslea." I have not met with this compound elsewhere, but should suppose it equivalent to the Latin *dispensator*.

With regard to the identification of the place-names mentioned in the document, Oomund tun is Oakhampton (Domesday *Ochmentone*); Brada stan is Bradstone; Liw tun is Lifton; Swuran tun is Sourton; Curri tun is Coryton; Tref meu tun seems to be Trematon; and Clymes tun was probably near Stoke *Climsland*. Bócland is most likely Buckland Monachorum, near Tavistock. All these places lie near to one another; and Borslea, Lamburnan, and Cyric ford, which I have not been able to identify, were probably in the same neighbourhood. Some of them may perhaps be found on the Ordnance map. Tiwarhel seems to be the Tiwarthel of Domesday. There was formerly a barony of Alwerton and Tywarnale (or Tiwarnel) in Cornwall, but I do not know whether this is the same place. Bræg may possibly be Breage, near Helston, though that place seems too distant from the other localities mentioned, and, from the signification of the word, it is likely to have been common as a local name.

HENRY BRADLEY.

##### CHINESE COINS.

Newton Abbot: Jan. 9, 1882.

As the number of persons engaged in collecting Chinese coins is increasing, we may well be thankful to M. T. de La Couperie for calling attention to the subject in the *ACADEMY* of December 24. To persons in China and the colonies who understand Chinese it may not be necessary to point out the European sources from whence information may be derived; but others will be glad to know that, besides the works referred to in M. La Couperie's review, part ii. of the *Transactions* of the China branch of the Royal Asiatic Society for 1848-50 is entirely taken up with a work on numismatics. During the purchase and arrangement of my

own collection, which includes, besides some 1,500 coins, a large number of curious charms and amulets, I found the above-mentioned work most useful. From the Prefatory Note we learn that the paper contains "A Brief Notice of a New Arrangement of the Chronicles of Tsien, and a Key to its 329 Wood-cuts of the Coins of China and Neighbouring Nations, by C. B. Hillier, Chief Magistrate of Hong Kong, a work in great repute among the Chinese, and which must prove interesting to antiquaries and numismatists of other countries." The "brief notice" occupies but four pages—the rest of the work being devoted to excellent wood-cut facsimiles of the various coins—yet those pages contain some very interesting remarks; while historical and other notes are added to many of the coins themselves. I never had the least difficulty in identifying coins by means of this work; although, on account of the limited number represented, I often found it necessary to go to purely native works for additional help. The statement that there are 329 wood-cuts is misleading; the fact being that there are very many more than that number. In some cases, for example, one Emperor may have issued a dozen or twenty different styles and sizes, yet they only reckon as one in this book, even if all are given. Thus under Hsi-Ning (A.D. 1068) eleven styles are represented. Another work of a similar kind was published in Shanghai some time since, the title of which I do not now recollect—nor have I a copy at hand to which to refer. In the *China Review* there have appeared from time to time some valuable notes on Chinese coinage. The whole subject and study has great fascination for one who can go in and out among the people and buy his own specimens.

HILDERIC FRIEND.

##### "DIMETIAN."

The College, B. Cole, Liverpool: Jan. 9, 1882.

Permit me to offer a word of explanation in reference to the use of the above term in my paper read before the Philological Society on December 16 last (*ACADEMY*, December 24, 1881, p. 479).

As my words have been understood to imply a desire to restrict the term "*Dimetian*" to the forms of speech prevailing in West Breconshire and East Cardiganshire (not vice versa, as stated in *ACADEMY*, l.c.), I can only suppose that I must have expressed myself very imperfectly, for I had no intention whatever of advocating such a restriction. At present there are three well-marked varieties of Welsh spoken in South Wales—the Gwentian in Monmouth and Glamorgan; the Pembroke dialect; and a third, which, with local variations, is spread over Breconshire, Caermarthenshire, and the greater part of Cardiganshire. It is to this last that I (in accordance, I believe, with precedent) intended to apply the term "*Dimetian*." To this dialect my paper principally referred, and particularly to those forms of it which prevail in West Brecon and East Cardigan. I referred specially to these districts because I have heard every form adduced in my short sketch used by natives of one or the other. Substantially, the treatment of English words is much the same all over Wales. But there are certain peculiarities characterising certain districts; and, as my paper did not pretend to be exhaustive, I thought it right to state exactly to what districts it did specially apply.

THOMAS POWELL.

##### APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Jan. 16, 5 p.m. London Institution: "Scorpions, Terrestrial and Marine," by Prof. E. Ray Lankester.  
8 p.m. Royal Academy: "Artists of the Eighteenth Century," by Mr. E. Armitage.  
8 p.m. Victoria Institute: "Biblical Proper Names, Personal and Local, illustrated from Sources External to Holy Scripture," by the Rev. H. G. Tomkins.

8.30 p.m. Geographical: "A Recent Journey through the Rovuma Country," by Mr. Joseph Thomson; "Makua Land, between the Rivers Rovuma and Luli," by the Rev. Chauncy Maples.

TUESDAY, Jan. 17, 3 p.m. Royal Institution: "The Mechanism of the Sense," I., by Prof. J. G. McKendrick.

7.45 p.m. Statistical.

8 p.m. Institution of Civil Engineers: "The Conservancy of Rivers." Discussion.

8.30 p.m. Zoological: "The Structure and Development of the Skull in the Crocodilia," by Mr. W. K. Parker; "A Collection of Rodents from North Peru," by Mr. Oldfield Thomas; "The Variability of Plumage exhibited by the Red Grouse," by Mr. T. E. Buckley.

WEDNESDAY, Jan. 18, 8 p.m. Society of Arts: "The Relation of Botanical Science to Ornamental Art," by Mr. F. E. Hume.

8 p.m. British Archaeological: "St. Agnes' Eve," by Mr. H. Syer Cuming; "Romano-British Mosaic Pavements," by Mr. T. Morgan.

THURSDAY, Jan. 19, 3 p.m. Royal Institution: "Corals," I., by Prof. H. N. Moseley.

7 p.m. London Institution: "Singing, Speaking, and Stammering," by Dr. W. H. Stone.

8 p.m. Royal Academy: "The French School of David, and its Influence on Contemporary Art," by Mr. K. Armitage.

8 p.m. Linnean: "Life History of a Orocus, and Life History and Classification of the Genus," by Mr. G. Maw; "Asteroides of the Challenger Expedition," by Mr. W. Percy Sladen; "Stamiferous Corolla in *Digitalis* and *Solanum*," by the Rev. G. Henslow.

8 p.m. Historical.

8 p.m. Telegraph Engineers: Inaugural Address, by Col. C. K. Webber.

8.30 p.m. Antiquaries.

FRIDAY, Jan. 20, 8 p.m. Philological: A Dictionary Evening—Dr. J. A. H. Murray.

9 p.m. Royal Institution: "Comets," by Dr. W. Huggins.

SATURDAY, Jan. 21, 3 p.m. Royal Institution: "Ludwig van Beethoven," I., by Prof. Faurer.

## SCIENCE.

*Philosophy and Religion.* Selections from the Manuscripts of the late James Hinton. Edited by Caroline Haddon. (Kegan Paul, Trench, & Co.)

THIS is a valuable book; philosophically speaking, perhaps the most valuable book written in England since Coleridge. First, for the deep insight of the thoughts which compose its philosophy of "Actualism;" and, secondly, on account of the particular philosophical ground which it occupies, and from which it speaks. We must remember that there are two very different sorts of philosophy in England. One of them embraces all those ideas which are discussed in sermons, and traces its history from the Bible downwards through the works of theologians; the other aims at giving the ultimate analysis and laws of things, and traces its history from Greek sources through Plato, Aristotle, Descartes, Locke, Hume, Kant. Two distinct philosophical traditions; two distinct philosophical businesses. Nine-tenths of the philosophy of England are, and always have been, philosophy of the first sort, partly from our natural bent, and partly from the determination of the two elder universities to make religious orthodoxy a *sine qua non* of all university teaching, philosophical or other.

Hinton's philosophy is of the first sort, and hence (being profound in itself) its extreme importance. For it is philosophy in *usum serenissimi angli*—serenely indifferent, that is, to any other than a theological philosophy. What on this ground it effects is this. Just as Luther's doctrine of justification by faith reformulated Gospel truth for the Reformation era, so Hinton's doctrine of Actualism reformulates it again for ours. The Sermon on the Mount is here contained, in nineteenth-century phrases. Take, for instance, the following:—

"Is not all included in that doctrine of love, of creation as God's self-sacrifice; that is, that the creature is one with the Creator? Only so

do we know God, because we are God. When God would show us Himself, He shows us—what but *ourselves*, man? We recognise God in Christ, because we recognise humanity. God does in Christ what we would do, what alone would constitute us men. He cannot be God if He be not man; nor the Creator if He be not one with the creature" (p. 238).

"Give up and you shall have; cast out self and all is yours, even God; we are heirs of God. The universe is the very best for you; give up that self-will and you will find it so. It is as good to you as to God; because the world is redeemed. So all men's good is in the destruction of the evil. The casting out of self—not God—from us is our life" (p. 240).

"Spiritual self-sacrifice is not (like the phenomenal) a ceasing to be, a less; it is the very being; it is the act that constitutes the being and the life" (p. 241).

"Men believe that all they bear is God's will, is necessary for His work to be accomplished. But that is not Christianity; philosophy gets so far; but it is not enough. It does not *save* to know only so vaguely; does not content or make happy; we do not know that that will is anything we should be glad at, or could be; feeling the phenomenon as fact, and feeling it evil. Christ shows what it is. This is the very point of Christianity; revealing what God is and His work. That makes us truly willing to bear annoyances—*saves* us—makes us happy and truly content in knowing God. There is a radical defect in every religion that will not do this" (p. 267).

It is the central doctrine of Actualism that self-sacrifice for others is the law of life and conduct, and that this law is the *phenomenon* of a real and "actual" existence, which is love, and love is God. Self-sacrifice is the divine love *as it appears in a phenomenal world*. The effectual conviction of this truth, so as to feel it and act upon it, is what I have called Luther's "justification by faith" (pp. 15–17).

Now here is the value of this philosophy, standing frankly as it does on theological ground. It vindicates religion from Scholasticism, from that mediaeval doctrine of Substances and Substantial Causes, which is the parent of atheism; it meets that hampering doctrine on its own ground, and combats it with its own weapons. It is the Protestantism of theological philosophy. This on the one side. On the other, it combats atheism, too, on its own ground; for atheism is often no more than a revolt against scholasticism; both are theology; the atheist is a theologian, not a philosopher; he is *serenissimus* so far as philosophical conceptions are concerned. Atheism of this kind is really faith in disguise, because springing from moral needs which scholasticism does not satisfy; it is faith in an *unknown* God, which unknown God Hinton again declares:

"I say we can know God, but not intellectually, and that this personal God, who acts in time, of which theologians tell us, is not possibly the true God, but is phenomenal merely; that it will not do. I do not deny it is the right phenomenon, but I say we not only can, we *must*, know the fact which is not this" (p. 180).

This is the central doctrine of the present volume, the central doctrine of Actualism—that God is knowable by faith, when that faith works by self-sacrifice, and that God so known is the *truth* of the world, the real Being behind phenomena, *all* of which are

His manifestation. Of the present volume I say, because we are told by the editor that this volume is excerpted from the earlier series only of Hinton's MSS., representing the growth of his thought from 1856 to about 1861. And the author's Preface also warns us that his thoughts outgrow their expression even as he writes them down, and particularly that the term "Actualism" is one by which he would have us set no special store. Making, however, every allowance for future changes of expression, and even of opinion, the central doctrine can hardly be affected, harmonising completely as it does with what we know of Hinton's later views from his already published writings. The charm of the present volume is that it gives us his mind at work, and shows how the theory presented itself gradually to his perception. The central idea was first grasped, and afterwards applied; that is, all other ideas were moulded by being brought into harmony with it. The arrangement of the excerpts under the eight headings, "Metaphysics," "Nature known by the Moral Emotions," "Mental Physiology," "The Art of Thinking," "The Self and Consciousness," "The Bible," "Holiness," "Ethics"—this is the work of the editor, and well exhibits the application of the central idea to different subjects.

Now, when we speak of the formation of a central idea and its application to mould all other ideas—that is, of systematising a philosophy—the chief question is, Of what ideas does the *nisus formativus* itself consist; what is the form of the *method*; what the lines upon which the mind itself works? Ideas themselves are formed in certain ways, and these ways, when named, are nameable only as ideas. What, then, are Hinton's *formative* ideas; what is his *apparatus logicus*? Of these, two seem to be ultimate. The first is drawn from physiology, and consists in the distinction of *nutrition* and *function* (pp. 5, 6). The second is logical, and consists in a negation similar to Hegel's, or, as Hinton calls it, the "not" (p. 19). Under these two forms of thought everything is subsumed; for instance, the formation of a theory is a case of *nutrition*, a storing up of knowledge. When we can see all round our theory, and perceive not only the hypothetical fact upon which it was built, but also something of the real fact to which it points—that is the *interpretation* of the theory, the conversion of the nutrition into *function*. Interpretation is a case of function, as theory of nutrition. The belief in "matter" is a theory; the world *appears* to us material, because we cannot see it thoroughly; it is not transparent to us, because our powers are defective, because we have a "not" or defect in us, because we are "not" God. The seeing that this is so is the interpretation of that theory. *Spirit* is the name Hinton gives to the real Being of which matter is the phenomenon. And so Actualism is a case of both laws of the *apparatus logicus* united (pp. 38, 39).

Thus Hinton, standing on theological ground, worked out his own theological philosophy. What relation does it bear to philosophies which belong to the other, the non-theological, tradition? A theological philosophy founded on faith to philosophies

founded simply on analysis of fact? Are the two things, after all, but one thing? And, if so, which of the two forms will be the form of the final philosophy? Or will it be a third form different from either? These are questions too large to be discussed here. One thing only we may say, that, whatever that form may be, it must be such as to account for, include, and take up into itself those facts of moral life and religious experience which have found an expression at once so full and so accurate as in the present volume. It is greatly to be wished that the editor may complete her task with excerpts from the remaining portion of James Hinton's MSS.

SHADWORTH H. HODGSON.

#### NOTES OF TRAVEL.

DURING the coming summer Prof. Nordenskiöld contemplates undertaking another Arctic expedition; and, although its main object will be to prove the possibility of regular communication for commercial purposes with the coast of Siberia, it will, no doubt, result in great gains to geography and science generally.

JUST when the news arrived of the safety of the two boats of the *Jeannette*, a scientific expedition was on the point of starting from St. Petersburg to explore the mouths of the Lena. M. Nicholas Jurgens, an officer in the corps of pilots, is in command of the party, with special assistants to make observations in meteorology and natural history. They proceed by way of Moscow and Nijni Novgorod, thence by Ekaterinburg and Tomsk to Irkutsk. They will not reach the mouths of the Lena until August of the present year; and they propose to stay there for twelve months. All their wood for building and firing will require to be brought from Irkutsk.

AT a recent meeting of the French Geographical Society it was suggested that the Government should be asked to institute enquiries whether the library at Kairwan, the sacred city of Tunis, contained any important documents relating to ancient geography, maps, narratives of travel in the interior, &c. As a result presumably of this suggestion, MM. Houdas and Basset, professors at the Ecole des Lettres at Algiers, have been directed to proceed on a scientific mission to Kairwan.

THE Church Missionary Society have just received letters from the Rev. P. O'Flaherty and Mr. Mackay dated from Rubaga, the capital of Uganda, on August 1, bringing much more favourable news than has been received from the Victoria Nyanza for a long time. Mr. O'Flaherty was in high favour with King Mtesa, and, what is, perhaps, quite as important, had succeeded in establishing a *modus vivendi* with the Algerian missionaries.

THE agents of the Masi station of the Universities Mission to Central Africa have lately made several journeys in the country between Lake Nyassa and the coast. The Rev. Chauncy Maples' account of his travels in Makua Land—between the Rovuma and Luli Rivers—will be one of the papers read at the next meeting of the Royal Geographical Society. The Rev. W. P. Johnson, one of his colleagues, who about a year ago penetrated from Mataka's town to Livingstonia, has also lately followed the Lujenda tributary of the Rovuma from its source in a lake among the mountains, which he reached through native information. He followed the shore of the lake for some distance, and he supposes that he has lighted upon the unexplored northern portion of Lake Shirwa.

ON January 4 Dr. Bayol and M. Noiret (the latter a photographer) landed at Bordeaux

on their return from an expedition into the little-known region, called Futa Djalo, which lies at the back of Senegambia. They started from Belair, on the River Nunez, last May; and they arrived at Medine, on the Upper Senegal, in November. In the meantime, they had traversed a large extent of country of which Timbo is the capital. They describe the climate as salubrious, and the soil as fruitful. Gold and iron are worked, and copper abounds. They bring back with them not only a treaty signed by the chief, the Almamy Sory, but also his First Minister and several other natives; and they report that "the influence of France is definitively established over more than 400 leagues of territory."

THE party sent out to make a scientific investigation of Señor Paiva de Andrada's vast concession in the Zambeze basin is experiencing the fate which has befallen so many expeditions both in the East and in the West of Africa. We learn that they have not been able to advance beyond Makonga and Machinja owing to the desertion of the soldiers and carriers who were obtained at Tete.

M. F. BERNARD has lately forwarded to Paris some information regarding the *sebkha*, or salt marsh, of Amadghor, to the south of which Col. Flatters' expedition was massacred. M. Bernard says that it really lies somewhat to the east of the position previously assigned to it, and that its extent is not so great as was believed. The salt deposit is in a large depression near the Jebel Abaggar, the slopes of which come to an abrupt termination a short distance from the *sebkha*, which on its other sides is surrounded by a vast waterless plain, where scarcely any vegetation is to be seen.

AN interesting collection of relics from British Columbia has been added to the Geographical Museum at Ottawa. It consists of 400 objects, illustrating the history of the Red Indian.

SOME officers of the Geographical Section of the Japanese Ministry of the Interior are about to visit the Bonin Islands for the purpose of making a topographical survey and preparing a map of the group.

THE Rev. W. D. Cowan, of Madagascar, has just published at Antananarivo a brochure entitled *The Bara Land: a Description of the Country and People*. The region in question is an extensive district to the south and west of Southern Betaïlo, and up to the present time its chiefs have maintained a virtual independence. Mr. Cowan has rendered his little work additionally interesting by furnishing from his own surveys a sketch-map of this part of South Central Madagascar, together with a list of birds seen during his journey and a short comparative vocabulary of the Ibara and Hova languages.

#### SCIENCE NOTES.

*Impressions of Plants in the Older Rocks.*—The excessive caution needed by palaeobotanists in seeking to interpret the obscure markings which are often found upon the older rocks, and are generally regarded as impressions of fossil plants, is strikingly exemplified by the recent studies of Mr. A. G. Nathorst in Sweden, an account of which has been contributed by Mr. Carruthers to the current number of the *Geological Magazine*. Mr. Nathorst has carefully observed the nature of the trails made by crustaceans, annelides, and other animals when caused to move over the moist surface of plaster of Paris or of fine mud. The markings thus obtained were singularly like many of those which, occurring on the Palaeozoic schistose rocks, are regarded as representing fossil algae. It is probable, too, that the so-

called *Eophyton*, from the Cambrian rocks of Sweden, which has been taken as the earliest form of phanerogamous plant, will turn out to be nothing more than the markings formed by medusae. Indeed, Mr. Nathorst believes that he has obtained other evidence of the existence of fossil jelly-fishes in these archaic rocks. Medusae were previously known from the lithographic stone of Solenhofen, but they are now, it seems, to be carried back from the Jurassic to the Cambrian period. Mr. Carruthers has satisfied himself that the impressions on the Lower Silurian slates of Angers, described by Saporta as the earliest known fern, have no claim to an organic origin.

THE last work of the late Mr. H. C. Watson on the distribution of British plants was his *Topographical Botany*, published in 1873-74, in which he traced the dispersion of each species through the 112 vice-counties into which he divided the country. Of this book only 100 copies were printed for private circulation, and these were all given away by the author immediately. Since its issue, a large amount of new material has been accumulated, principally through the exertions of the members of the Botanical Record Club; and at the time of his death last autumn Mr. Watson was engaged in the preparation of a new edition. This he did not live to complete as regards its prefatory and explanatory portions; but he had kept an interleaved copy in which he regularly entered up every record of any plant in a new district that was brought to his notice. At his own special request, this was deposited with his herbarium at Kew; and from this it is now proposed to prepare a second edition of the book, which Mr. Quaritch has undertaken to publish, and Mr. J. G. Baker and the Rev. W. W. Newbould to make ready for the press.

A NEW edition will shortly be commenced of that indispensable work of reference to the systematic botanist, Steudel's *Nomenclator Botanicus*, an alphabetical list, arranged under genera, of names of plants, giving their native countries, and the authors who published their descriptions. The last edition of the work appeared in 1841, since which it is estimated that the number of described species has been doubled. The new edition will be prepared from an interleaved copy with MS. additions which has always been kept posted up at the Kew herbarium, and will be edited by Mr. B. D. Jackson, secretary to the Linnean Society. The funds are provided through the munificence of Mr. Charles Darwin.

THE treatise on the Theory of Determinants, for use in colleges and schools, announced some time ago by Messrs. Macmillan and Co. as in preparation by the mathematical master of the High School of Glasgow, is almost ready to leave the printer's hands. There has recently been published by the same author in the *Quarterly Journal of Mathematics* a chronologically arranged List of Writings on Determinants (1693-1880). The list extends to forty pages.

SPECIMEN pages have been issued of Mr. Henry Seebohm's *History of British Birds*, with Coloured Illustrations of their Eggs. The work will consist of three volumes, of about 600 pages each, and there will be from sixty to seventy plates. In his description of the life-history of birds, Mr. Seebohm will be assisted by Mr. Charles Dixon, author of *Rural Bird Life*.

THE Royal College of Physicians has decided to recognise the courses of instruction at the Mason Science College, Birmingham, in chemistry, physiology, and biology—including botany and zoology—as qualifying for its examinations. The Royal College of Surgeons has also granted the same recognition.



THE enterprise of boring artesian wells in Tulare County, California, is reported to have proved successful. A well commenced on October 10 struck water twenty-seven days afterwards at a depth of 330 feet, and has since been yielding at the rate of more than 30,000 gallons per hour.

#### PHILOLOGY NOTES.

NOT a few of our readers will be glad to hear that a Professorship of Celtic has been founded in the Collège de France for M. H. d'Arbois de Jubainville. His latest work—*Études grammaticales sur les Langues celtiques*—containing an exhaustive phonology of the Breton language from the earliest times to the present day, is reviewed in the last number of the *Revue critique*.

ON December 30, Prof. Boehtlingk, of St. Petersburg, and Prof. Bugge, of Christiania, were elected foreign corresponding members of the Académie des Inscriptions et Belles-Lettres.

THE late Prof. J. J. Hoffmann, of Amsterdam, whose Japanese Grammar is highly valued, left at his death the complete MS. of a Japanese dictionary, which is now being published in parts by the firm of Brill, at Leyden, under the title of *Japanisch-Nederlandsch Woordenboek*. The editor is M. Serurier, Keeper of the Ethnographical Museum at Leyden.

THE pupils of the late Prof. Th. Müller, of Göttingen, propose to commemorate their master by founding a bursary or exhibition for the study of modern languages in that university.

A MOST useful edition of Tischendorf's last text of the Greek Testament has been published by Tauchnitz, which, though less elegant in form than the familiar Oxford edition of the *Textus Receptus*, well deserves to displace it in the lecture-room and the study. Its special merit consists in the foot-notes which contain the various readings of the texts of Tregelles and of Westcott and Hort. The comparative precision with which the rather complicated notation of the Cambridge editors is reproduced deserves recognition. A condensed conspectus of the critical authority for the text is appended to the volume. The editor is Dr. Oscar von Gebhart, than whom no more competent scholar could be found.

DR. FERDINAND HEERDEGEN'S *Untersuchungen zur lateinischen Semasiologie* (Erlangen: Deichert) consists of three parts: (1) a systematic introduction to the subject of Latin semasiology; (2) an attempt to define and exhibit a logical division of its principles; (3) an example of the historical development of the meaning of Latin words as exhibited in the fortunes of the word *orare*. The two first parts, though carefully reasoned out, are, to our thinking, less valuable than the third. In the present circumstances of philological science the most important thing is to register facts; and the book would, in our opinion, have been more useful had the author illustrated the development of meaning from several groups of words, not from one word only, the history of which, though carefully worked out, is not sufficient to guide us very far.

DR. BERNHARD DOMBART has brought out a second edition (Erlangen: Deichert) of his careful translation of Minucius Felix's *Octavius*, with an excellent Preface on the work and its author.

BY far the most important paper in the last number of the *Hermes* (vol. xvii., part 3) is Mommsen's "Schweizer Nachstudien," a series of discussions, based mainly upon the evidence of inscriptions, on the legal relations

of the conquered Helvetii to the Romans, and the limits of their province. K. Albrecht contributes a careful essay on the repetitions of verses or parts of verses in Vergil. Van Heerwerden's "Homerica" contains a number of emendations in the text of the *Iliad* and *Odyssey*. W. Dittenberger ("Sprachliche Kriterien für die Chronologie der platonischen Dialoge") dwells upon the differences in the use of certain particles as tests of the period to which various Platonic dialogues are to be assigned. P. Stengel traces the custom of offering sacrifices to the winds among the ancient Hellenes to Phoenician influence. Wissowa discusses the sources of the second book and part of the third book of Macrobius, and E. Maass the Catalogue of Sibyls, and that of the Commentators on Aratus.

IN the *Zeitschrift für die österreichischen Gymnasien* (November 19) the speech of Oedipus in the *Oedipus Tyrannus* (216-75) is discussed by W. Fox, and etymological notes are contributed by Bösch on *cerussa*, *scriblita*, *monobelis*. The October number contains essays by Benicker on the sixth and seventh books of the *Iliad*, and on passages of Vergil by Klouček.

#### MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, Jan. 10.)

DR. SAMUEL BIRCH, President, in the Chair.—This being the anniversary meeting, the secretary's report for the year 1881 was read, and the officers and council were elected for the coming year. Dr. Birch continues president, and Mr. W. Harry Ryland secretary. The total number of members of the society is now 559—a net increase of seventeen for the twelve months. The balance-sheet for the year shows an income of £789, against an expenditure of £629.—A communication was read from Prof. W. Wright, of Cambridge, upon three ancient Hebrew seals recently acquired by the British Museum. No. 1, a crystal signet, which Prof. Wright believes to date probably from before the Exile, bears the inscription, "to Nehemiah, the son of Micaiah;" No. 2, a chalcedony cone, bears the inscription, "to Sheharhor, the son of Zephaniah," *Sheharhor* being the masculine form of the word translated "black" in the *Song of Songs*, i. 6; No. 3, an agate scaraboid, with winged figures, bears the inscription, "to Ellam."

#### FINE ART.

*The Tyne and its Tributaries*. Described and Illustrated by W. J. Palmer. (G. Bell & Sons.)

THOSE who are acquainted with our old favourite, *The Book of the Axe*, know how pleasantly a river can be made to tell its story when the interpreter possesses the necessary qualifications of knowledge, taste, and enthusiasm. What Mr. Pulman did with singular success for the picturesque Devonshire stream, Mr. Palmer has now done, ably and honestly, for the more important river of the North. It is true that the view of "coaly Tyne" which the railway passenger catches from the High Level bridge at Newcastle is not encouraging to one in search of the picturesque. The pitchy stream, crowded with steam-tugs, barges, and keels, appears to flow between banks made hideous everywhere with coal-staiths, blast-furnaces, and malodorous chemical works. Instead of sloping lawns, one sees desolate ballast heaps; and tall chimneys, belching forth fire and smoke and vapour, take the place of frowning cliffs and over-arching woods. But follow the river up to its source, or, rather, to its several

sources, in the fells of Cumberland and in the Border hills, and you will see how varied are its characteristics, how rich it is in historic associations as well as in scenes of grandeur and beauty.

One could scarcely wish for a better companion than Mr. Palmer. He knows every inch of the ground, and seems to be as much at home in the moorland of Garragill as among the industries of the lower Tyne. He delights in tales of the country-side and traditions of the English border. He has an eye for every ruined peel and weather-worn scar, and an ear for every scrap of talk which reveals Northumbrian character or preserves some local form of speech. In a word, he has something to tell us at every turn, and tells that something fairly well. The River Tyne divides itself naturally into three sections. From Hexham eastwards to the sea it flows in one broad stream; but at Warden, a few miles above the abbey town, it bifurcates, and that so widely that the source of the South Tyne is something like forty miles distant from North Tyne head. North and South Tyne are, in fact, two distinct rivers. The former, rising at the foot of Peel Fell, the most westerly spur of the Cheviot range, flows sluggishly at first across a dreary table-land, and not until it has been augmented by half-a-dozen mountain burns does it acquire the dignity of a river. Passing more than one ruined peel, the square-towered churches of Falstone and Greystead, and Helyside (the ancient seat of the Charltons), it reaches Bellingham, and, just below that old-world village, receives its most considerable affluent, the Reed, or, more correctly, Reeds-water. On the left bank is quickly seen Chipchase Castle, in which are happily blended by a Jacobean architect the castellated and domestic styles of architecture; and, lower still, upon the right bank, rise the massive ivy-mantled towers of Haughton Castle. Chollerford, rich in Roman remains, soon follows, and "the meeting of the waters" takes place in a rocky basin below Warden Hill. The course of the South Tyne, which issues from the side of Cross Fell, is marred at some points by the lead mines; but, on the whole, is singularly beautiful. The castles of Featherstone, Bellister, Blenkinsop, and Thirlwall adorn its banks; and there can be few more beautiful spots than Willimonts-wyke and Unthank, which contend for the honour of having given birth to the martyr Ridley.

We would willingly linger over many a scene which Mr. Palmer has admirably delineated with pen and pencil, but are compelled to dismiss his volume with this brief acknowledgment of the pleasure it has afforded us. CHARLES J. ROBINSON.

#### THE GROSVENOR GALLERY EXHIBITION OF THE WORK OF MR. WATTS.

THE happy idea of assembling each year as much as possible of the life-work of some contemporary artist of high distinction or widespread popularity affords the Grosvenor Gallery sufficient motive for opening its doors in winter; and, whatever be our individual estimate of Mr. Watts's work, none of us will deny that among contemporary painters he has early



claim to full illustration. Among English artists few have essayed so much as Mr. Watts; few have courted success and failure over so wide a field. For something like forty years he has been unremittingly faithful to a high ideal in art. He has altered only in obedience to the suggestions of his own mind; never out of deference to the fashions of the day. But if the range of his efforts has been wide, that of his complete success has been more limited. He has dealt with ancient fable, with allegory sometimes of his own invention, with portraiture, with landscape, here and there with tragic or pathetic incidents of the life of modern London. Nothing in the study of contemporary art—generally but too barren of real intellectual interest—can be more interesting than the attempt, which each visitor to the Grosvenor must make for himself, to understand the curious inequalities of work executed at least with no inequality of care.

In the ideal and imaginative labour upon which possibly Mr. Watts sets most store, the inequality of success is marked—more marked perhaps than in the department of portraiture when once the matter of superficial likeness has been placed beyond pale of discussion, but less marked again than in the department of landscape and in that which concerns itself with the illustration of common life. Or, to be more accurate, while Mr. Watts succeeds well-nigh always in portraiture, seen from the purely artistic side, he succeeds less often in ideal invention and in parable, and succeeds only to the most limited extent in landscape, and does not succeed at all in the illustration of common life. It is by his failure with the incidents of common life that there is made most evident the limitation of his artistic sympathies—the absence of just that universality of range which has been unduly claimed for him. Of course, practically speaking, he has avoided common life; even his efforts—not to speak of his successes—in this direction are comprised within some half-dozen canvases; while in the course of a career still, as we may hope, far from exhausted, no less than two or three hundred canvases have been finished by his hand. But it is not only the scarcity of his modern-life pictures that is noticeable: it is also the limitation of their themes to much such scenes of penury and of pathetic loneliness as commend themselves particularly to Mr. Legros. But Mr. Legros deals with such scenes in a quite final way, as far as their dramatic expression is concerned. A colourist sometimes as ungainly as Mr. Watts at his worst, Mr. Legros is a dramatist of power; and the drama that he feels the most vividly, and plays out for us with rugged perfection, is the drama of the poor, the squalid, the beaten-down, the people who have dealt hardly with themselves among the vices of cities, and with whom life and circumstance have dealt hardly too. Now, Mr. Watts, in his "Sempstress" and "Under an Arch," has engaged himself in just this drama; and I am far from saying that he has not succeeded in playing in it an emotional part. Still, it is little by the side of what Mr. Legros can do. And, moreover, it is monotonous; more monotonous than Mr. Legros, and, just because more monotonous, less veracious. Mr. Legros looks at the matter more broadly: sees the comedy of make-shifts as well as the pathos that goes with them—as in "Le Repas des Pauvres"—and in this way treats the squalid modern life, even in its saddest scenes, as a *genre* painter who knows the ups and downs, and is interested in the vicissitudes. He gives us a drama, and not only an elegy. With modern life, Mr. Watts is elegiac.

Of course, we may be reminded of the great picture at the end of the West Gallery—that of the horses and the drayman. But no one will pretend that that was painted for the sake of

the drayman; it was done for the sake of the horses, and very noble they are. The work is without atmosphere—an indication, which landscape painters will readily seize, of Mr. Watts's comparatively superficial and perfunctory fashion of treating landscape. But it is highly acceptable for that which it does contain—not landscape, not any really interested portraiture of a man of a class that would have interested Rembrandt, but the very powerful presentation of animals that would have interested Cuyp. So far it is good—fine, no doubt, in drawing; fine even in colour. But one must be suffered to instance it, by reason of the insignificance of the drayman, as one more proof—proofs to the contrary being wholly absent—of the painter's incomplete sympathy with modern life and character, or, I should rather say, with humanity as humanity, with the human nature of every-day. His extensive dealing with portrait has been taken as evidence of his interest in this common human nature. But the portraiture deals, to a degree which no living painter can equal, with selected types, with men of political action or literary attainment, with women of society, *dilettanti*, graceful girls who were born ladies, well-groomed children. And, in so dealing, it displays at once the painter's good fortune and the refinement of his taste. But it does not display—it cannot possibly display—any care or understanding for the rougher or simpler, or wilder and more various, herd, altogether beyond and apart from this carefully watched fold. And when, by the bold plunge into the common life of London or of some distant country-side, the occasion does present itself for displaying this understanding, this capacity for entering into the lives of every-day, and of seeing in them—as the most potent imaginations have always seen in them—abounding material for art, is the occasion taken advantage of? There is no sign of it whatever. Nor is there, in our day, any likelihood that the painter of allegory and ideal composition will be the painter whom we can accept as an interpreter of that contemporary life which will some day be understood as social history, and will be held to be dignified then.

Passing to what should be the more agreeable business of indicating what are really the fields of Mr. Watts's high success, it is difficult to feel that there can be anything left to say, a whole volume of appreciative comment on Mr. Watts's portraiture and Mr. Watts's allegorical design having been issued to the world during the last fortnight all over the London press. In presence of an assemblage of painting that had occupied about forty years of refined and conscientious labour, it was seemly that the expression of praise should run high. Moreover, seen in mass, the deficiencies which strike in detail are a good deal forgotten. That Mr. Watts is hardly a colourist is overlooked. The strange excesses of hue visible in "Mrs. Nassau Senior," the less harsh discords of his "Lady Margaret Beaumont" of twenty years ago, reconcile us to his more habitual adoption of schemes of colour in which he has found harmony, if hardly positive beauty. In a word, the works look well together—stand the test of juxtaposition, the test of being seen *en masse*. And as we look over the range of Mr. Watts's production, we recognise that it has scarcely ever been his aim to present colour as in itself sufficient. Colour with him must be expressive; it must accord with the theme—be rather the accompaniment of the song than the song itself. For he is designer more than colourist, and, in intention, if not always in power, poet even more than designer. Whether Mr. Watts is right or wrong in subordinating, as we seem to see that he does, colour to thought—and that thought poetical fancy rather than pictorial thought—is

not now the question. The upholders of beautiful patterning, who find in an appeal to the highly trained senses the legitimate province of painting, and say that exquisite painting is the first and last business of a painter, have their side of the matter, and much to be said for it. They are in accord with those who give to style the first place in literature. But Mr. Watts belongs to the perhaps larger party who allow a more important place to the matter conveyed; and his colour, in its more than occasional unpleasantness, is perhaps only to be understood and allowed for if this is recognised. Of beautiful colour he is at times quite capable. "Life's Illusions" shows beautiful colour. The portraits of his freshest young women show beautiful colour. In dealing with children, the tints become actually joyous. Nothing is fuller of gladness than his hues in such a picture as "Dorothy."

Unequal as he is in design and grouping, the draughtsmanship of Mr. Watts has long been rightly allowed its meed of praise. Nowhere, perhaps, is there finer display of all these qualities possessed in high degree than in that beautiful group of "The Three Goddesses," who are linked indeed by more than touch of arm and hand—by the touch of perfect composition. This is one of the few designs of Mr. Watts which have been reproduced in other methods of work than the painter's own. There exists of "The Three Goddesses" an etching by Mr. Benwell Clark which gives, as I remember, with great intelligence in interpretation, no small share of the beauty of the original picture.

Inequality—a characteristic of all artists who are above mediocrity and whose work has nothing of the mechanical—characterises Mr. Watts, we know, somewhat too notably; but in its presence there is at least an evidence of life. We find it in some measure in his portraits—as to which there can here, and at this time, be no necessity of speaking, so well and fully have they been praised; but it is more pronounced in his allegory. Now and again not only is the execution incomplete and undecided, but the inspiration itself would seem to have been halting. The effort towards poetry has been made, and only too visibly; but is poetry the result? Poetry ought not to require a page of printed explanation. At other times, and very specially in the invention known as "Love and Death," it is clearly a poem that has been produced. The lines have in them an eloquence and rhetoric of painting which affect and excite the beholder. He becomes an interested witness of the struggle the painter has imaged. But an occasional triumph in this kind would, in many cases, be insufficient to justify a most prolonged devotion to the art of the symbol and the allegory. The justification is found less in the success than in the fact of the individuality of the painter. Not perhaps quite so much by reason of the themes to which he has been devoted, as because of the unvarying refinement and dignity with which he has treated them, is Mr. Watts to be held up as an example to the generation that succeeds him.

FREDERICK WEDMORE.

#### NOTES ON ART AND ARCHAEOLOGY.

PROF. LEGROS has just given another proof of the activity of his artistic intelligence and the variety of his skill. But yesterday we had to draw attention to his success as a sculptor of the round; to-day we must record his mastery as a medallist. Adopting the style of the Italians of the Renaissance, he has executed five medals which are not more remarkable for their life-like vigour than their technical skill. Two of them—heads of Mr. Charles Darwin and Mr. Alfred Tennyson—have more than an artistic interest. He has seized with great

force the noble lines of their faces, and the grand structure of their skulls. They show somewhat more than the profile; and, with an artistic perception which is wonderful when we consider how little the art has been practised for the last 300 years, the contours have been modelled with exact feeling for the emphasis of expression to be gained by the incidence of light. Not less observable is the management of the hair, broadly massed, and yet preserving both quality and quantity. Though not so valuable historically, these grand and true presentments of two of our greatest men do not give more pleasure of a specially medallist kind than two others moulded from two models, whose names, Orlando Martorelli and Maria Valvona, inscribed on the margins of the medals, are likely to live longer than those of their brothers and sisters of the studio. These might be taken for true antiques if it were not for the newness of the metal, the method of casting, and the dates on the margin. A portrait of Mr. Ionides and the face of a child complete a little group which has already made a sensation in Paris resulting in the formation of a society of medallists. We understand that M. Legros' method is peculiar, and consists of making first only a rough model in wax, and then finishing the plaster cast in the hollow.

It is, we hear, the intention of the Messrs. Dowdeswell to commission a successful etcher to execute for them a plate from one of the most attractive and remarkable of the water-colour drawings of George Manson now exhibiting at their gallery in New Bond Street.

We hear that the Fine Art Society is preparing for publication a volume of which a chief attraction is likely to be some reproductions of the works of Samuel Palmer.

THE February number of the *Magazine of Art* will contain an article on Alnwick Castle, by the Rev. M. Creighton, and a "Byway of Book Illustration," by Mr. R. L. Stevenson.

We are requested to announce that Monday, February 6, is the day fixed for sending in water-colour drawings for the approaching exhibition at the Dudley Gallery. This announcement may be accepted as a contradiction of the rumour, to which we among others gave currency, that the Dudley Gallery under its present management had come to an end.

THE date fixed for the forthcoming exhibition of the Society of Painter-Etchers has been altered; and we are therefore requested to announce that works intended for exhibition must be sent to Messrs. Hogarth and Sons, Mount Street, by the last day of February, instead of March 6. The duration of the exhibition will be from March 6 to April 11.

FEBRUARY 27 and 28 are the two days fixed for receiving pictures intended for the spring exhibition of the Society of British Artists in Suffolk Street.

AT the meeting of the Society of Antiquaries of Scotland on January 9, Mr. J. B. Findlay was elected secretary in the place of Dr. Arthur Mitchell, who is compelled by ill-health to retire from the office which he has filled so efficiently for so many years.

THE January number of the *Great Historic Galleries* (Sampson Low) worthily commences a new volume of this excellent serial. One of the photographs (permanent) is from the celebrated picture of three royal children at Hampton Court, which still retains the name of Holbein on the frame, and was formerly supposed to represent the children of Henry VIII. It is now known to be by Mabuse, and the children are identified with those of Christian II. of Denmark. Another is Sir Thomas Lawrence's of "Countess Gower, Wife of the Second Duke of Sutherland, and his Daughter, Lady Eliza-

beth." The third reproduces miniatures of five of the fifteen children of George III., from those by Cosway and Humphrey at Windsor Castle. Not only are the photographs excellent, but the letterpress is written with great care. The account of the Mabuse is a very neat and accurate summary of its history.

AN interesting paper from Mr. Clarke, head of the Assos expedition of the Archaeological Institute of America, is printed in the *American Architect and Building News* for December 10, together with plans and drawings of sculpture. The whole site has been cleared of the temple which crowns the acropolis of Assos; and its plan and general principles of construction have been laid bare. By a curious coincidence, its dimensions are found to be almost precisely identical with those of the Theseum at Athens; though from the archaic principles of its architecture—e.g., the absence of division in the inner naos—it is evident that the temple at Assos is far the older of the two. Of the reliefs which ornamented the epistyle and formed the metopes, seventeen fragments were carried off by the French in 1838, and are now in the Louvre. Their archaic character, as illustrating the gradual Hellenisation of Oriental types and methods, is well known. Seven more fragments have now been found, of which five are of considerable size, including a complete metope. The Assyrian origin of some of these is very manifest from the drawings.

THE members of the commission for organising the last Salon have terminated the dispute as to the employment of the proceeds by a vote declaring that they shall be kept in deposit and handed over unconditionally and entirely to the new Society of French Artists after it has been definitely constituted. The formation of this society is not to be determined hastily. M. Tony Robert-Fleury, who was appointed to report upon all the societies of artists that have at any time existed, or still exist, in Europe, has finished his task, and read the first part of his Report to the sub-commission of the Salon of 1882 charged with the duty of studying the question. It was mainly occupied with a statement of the respective advantages and defects of the Free Society of Artists of Vienna and the Royal Academy of London.

M. TAINE has commenced a course of lectures at the Ecole des Beaux-Arts on the aesthetics and history of painting.

A LITTLE while ago M. Michel Ivanoff wrote a letter to the *Novoje Vremya* of St. Petersburg about a picture to be seen in the villa of the Baron de Benneval at Sorrento, which he maintained to be nothing less than an original Greek painting of Cleopatra. A lively discussion on the subject appears to have arisen at Naples; and the Commendatore J. P. Giustini sends us a letter that he has addressed to *La Stafetta* of that city, affirming the authenticity of the picture. It is said to have come from Hadrian's Villa at Tivoli, and its history can be satisfactorily traced from 1818. Into the various arguments urged on one side and the other we cannot enter.

THE section of fine arts of the Académie royale de Belgique has elected M. Emile Wauters in the room of the late Verboekhoven, and M. Pierre Benoît in the room of Vieuxtemps. At the same time Dr. Schliemann, Herr Hans Makart (of Vienna), and Herr von Raschdorf (the Berlin architect) were elected foreign members.

THE etchings in the two last numbers of *L'Art* are particularly good. One is a portrait of M. de Segur, after Gaillard, by M. E. Burney; the other, by M. Gustave Creux, after Delacroix' grand picture of "Jacob and the Angel." The latter number also contains a fine wood-cut after M. Léon Lhermitte's beautiful charcoal

drawing of the printer Liénard and his son, which was exhibited at the Black and White Exhibition last year.

M. CHEVET, the great scene-painter and theatrical decorator of Paris, died on January 7, after a long and painful illness. Most of the finest spectacular effects of the French stage in recent years were due to M. Chevet's genius; and he had also introduced an artistic style of mural decoration. Some of his works were thought worthy of being exhibited at the Exposition of 1878.

AN exhibition confined to the works of female artists will be opened in the rooms of the Cercle des Arts libéraux at Paris in February, and the first exhibition of the Society of Animal Painters will be held in the Rue St-Honoré in April.

THE Palazzo Bianchi, formerly known as the Palazzo Androsilla, is now being levelled in order to complete the isolation of the Pantheon. Many more fragments of masonry, which apparently formed part of the hall situated behind the great rotunda, have been found beneath the Via Palombella.

A CORRESPONDENT in Paris writes:—

"The battle of the Beaux-Arts waxes strong: on one side the officials, on the other the *Figaro*. In reply to a modest letter from the students of the Villa Medici, *Figaro* replies, under the signature of A. Wolff: 'If I did not understand these things better than all the students at Rome put together, I should not meddle with their pretentious letter. They are mistaken. Let them return to their studies, and leave me to my affairs. The matter is finished. I sometimes argue with the masters; but with students, never.' M. Gounod takes up arms for the schools, pointing out in a manly letter the culture to be acquired in Rome, which is of as much value to an artist as mere technical education.

"Michael Pascal, who has just passed away at the age of sixty-eight, was employed in the restorations at Vézelay, Sens, Bordeaux, and upon the Sainte Chapelle and Notre Dame de Paris. The work at Vézelay in the Morvan, one of Viollet-le-Duc's finest restorations, was in full swing when we passed through last September.

"The 'decoration' of M. Manet is held in Paris as the crowning of the 'ugly school' in the person of its high-priest. The artist is a personal friend of M. Proust, Minister of Fine Arts."

THE practice of embroidery as a household art is said to be making its way from Vienna and Munich into North Germany. A valuable work, comprised in three albums, has been published at Berlin (Lippeheide), entitled *Musterbücher für weiblicher Handarbeit*, which contains no less than 617 patterns of German embroidery from the fifteenth century downwards. The editor is Prof. Julius Lessing, Director of the Museum of Industrial Art at Berlin, who proposes to undertake a similar collection of ancient Italian embroidery.

THE explorations undertaken by the municipality of Corneto in the ancient cemetery of Tarquinia have resulted in some important discoveries. A number of tombs of high antiquity have been excavated in the district known as "Le Arcatelle," which is believed to have been traversed by one of the chief roads leading into the city of Tarquinia. In these tombs were found urns similar to the vases of the archaic sepulchres of Chiusi, which are known as pit-tombs, and bearing a close resemblance to those dug up at Villanova and in the more ancient portion of the Bologna necropolis. The tombs of Corneto also consist of pits, and have yielded some personal ornaments worked in bronze of a distinctly archaic type. Many years ago some tombs very similar to these were discovered near the site of the present excavations; but in those days archaeologists

did not exist, and no attention was paid to the discovery. To-day scholars eagerly study every scrap of evidence likely to illustrate the history of the peoples who lived beyond the limits of Etruria proper. One of the most interesting relics just brought to light is an urn shaped after the pattern of a hut, having a close resemblance to the urns dug out in the Latin cemeteries of Mount Albano. This most important discovery will very possibly throw light on a find of a similar character that took place in the Tolfa Mountains, near Allumiere, where Baron A. Klitsche de la Grange dug out an ancient tomb on the Poggiombricolo Hill, containing vases resembling those of Corneto, as well as fragments of a hut-shaped urn, bearing a close affinity to those of Mount Albano, which excited a warm controversy among archaeologists.

THE period of French history from 1559 to 1570, which terminates with the massacre on St. Bartholomew's Day, has been commemorated by two contemporary artists, otherwise unknown, Tortorel and Perissin, who executed elaborated engravings of various scenes of which they were eye-witnesses—battles, massacres, murders, executions. The originals have now become extremely rare, though imitations at the time and copies made subsequently are not uncommon. Fischbacher, of Paris, now proposes to issue a reproduction by héliogravure of the entire series of forty-three plates, under the title of *Les grandes Scènes historiques du XVI<sup>e</sup> Siècle*. The work is to be edited by M. Alfred Franklin, of the Bibliothèque Mazarine, and will be illustrated with historical notes by the first authorities. It will be published in parts, each containing one plate, at the price to subscribers of 3 frs. a part.

WE have received from Messrs. Colnaghi a proof, with remarks, on India paper, of an etching by Mr. W. B. Scott from Thomas Phillips' portrait of *William Blake*. The etching has been made from the sketch in oils exhibited at the Blake exhibition at the Burlington Fine Arts Club in 1876, which is practically the same composition as the finished picture in the National Portrait Gallery. This sketch is now in the possession of Mr. H. Buxton Forman. Mr. Scott has done his work in a very solid manner. This is the second occasion in the present year on which admirers of Blake have had to thank Messrs. Colnaghi. We have not yet forgotten their engraving of Blake's *Canterbury Pilgrimage* from the original plate.

THE late M. Dubois de l'Estang had intended to bequeath to the State his fine collection of military costumes of various ages and various peoples. This intention was never carried into execution; but his children have determined to respect it. The larger portion will probably find a home at the Ministry of War, but the original designs of Raffet and others are to be placed in the Louvre.

DR. CHARLES C. ABBOTT has ready for publication an elaborate work on American prehistoric times, which will be issued by Mr. S. B. Cassino, of Boston, U.S.A., and by Messrs. Trübner and Co. in this country. It is the result of many years spent in collecting and studying the various forms of stone and bone implements made by the Indians who formerly occupied the Atlantic coast from Maine to Maryland. The shell-heaps, the pottery, and all other traces of these tribes are fully treated of. There is also a discussion of the geological age of the implement-yielding gravels of the Delaware River, with reference to the question of the antiquity of man in North America. The volume will contain more than four hundred illustrations.

*A Correction.*—Mr. J. Henry Middleton wishes to make the following correction in his article

on "The Medals in the British Museum" which appeared in the last number of the ACADEMY:—

"I spoke of the electrotype copies exhibited in the King's Library. This is a mistake. The medals themselves are shown."

### THE STAGE.

SOME better fairy—some fairy more potent in charm—than Mr. Gilbert's in his latest piece at the Criterion was wanted to protect the fortunes of that theatre. But perhaps Mr. Charles Wyndham has found his *Mascotte* by the mere act of revival of "The Great Divorce Case," which was assuredly one of the Criterion successes of old time, and which bids fair now again to amuse for a sufficient number of nights. A literal translation of "Le Procès voracieux" would always have been impossible; and, without it, the main drift of the play has been found enough to entertain an English audience. The revival is successful. Mr. Wyndham appears in it as the more restless and energetic of the two friends whose indiscretions are severely brought home to them. With him is contrasted the milder or more philosophic character; but it is Mr. Wyndham who obtains the most applause, for his eagerness is exhilarating, his ready resource refreshing, and on the stage he is known to be happiest when he is most thoroughly put about. The cast generally is strong, though Mrs. John Wood—clever enough, at all events acceptable enough and cheerful enough in her own way—finds herself unable to exercise her art so completely as to pass for the character she now represents. Mr. Maltby is as well fitted for the quiet part he assumes as is Mr. Wyndham for his more bustling one. Mr. Standing and Miss Saker contribute to the general amusement; and both Miss Mary Rorke and Miss K. Rorke figure in the cast with good effect.

WE are only able, at least for the present, to chronicle briefly the success of Mr. Pinero's play, "The Squire," at the St. James's Theatre. So rapidly is literary discussion conducted nowadays, that the dispute respecting the origin of the play is already almost matter of history. It is, we may fairly assume, the general opinion that Mr. Pinero was more influenced than he imagined by that perusal of Mr. Hardy's *Far from the Madding Crowd* which he allows to have been one of the necessary steps in a liberal literary education. This is a point, however, which for the present may be left, though we must say that it will be regrettable if the presentation of "The Squire" prevents the representation at another house of a play in which the most original of living novelists has had a principal hand. Of Mr. Pinero's play, considered without reference to the literary dealings which preceded it, good account must be given. The situation it presents, and the dialogue in which these are developed, afford to Mrs. Kendal some of the best opportunities ever enjoyed or taken advantage of by an artist continually on the watch to excel her own efforts. The impression created by Mrs. Kendal in "The Squire" is profound; it is such as could be made by no other living actress now on the English stage. Mr. Kendal as a lover, Mr. Hare as a clergyman of eccentric temperament, and Mr. Wenman, Mr. Mackintosh, and Miss Brereton as rustic characters—whom Mr. Pinero must have been most exceptionally fortunate to meet and understand during a townsman's brief country holiday—give singular completeness to the cast; but it is probably by Mrs. Kendal's grasp of the fortunes of the heroine that the present drama will live.

### MUSIC.

THE opening Monday Popular Concert of the new year (January 2) was inaugurated by a very good performance of Beethoven's quartett in A major (op. 18, No. 5), with M. Hollander as leader. Mdlle. Marie Krebs was the pianist; she took part in Goetz' interesting quintett for piano and strings, and played as solo Beethoven's sonata in E flat (op. 31). It is unnecessary to speak of this pianist's intelligent style of playing and excellent mechanism, but on Monday she was not at her best, and in her rendering of the sonata not always faithful to the composer's intentions. At the concert on the following Monday (January 9) Mdlle. Krebs was again the pianist, and played three pieces of Scarlatti.

MR. CARL ROSA announces a season of opera to commence to-day (Saturday) at Her Majesty's Theatre. The list of principal artists is excellent, including many well-known and some new names. Mr. Barton McGuckin will make his first appearance in this company, and special engagements have been made with Mdlle. Alwina Valleria and Herr Anton Schott. Four operas by Wagner are announced—"Rienzi," "Flying Dutchman," "Tannhäuser," and "Lohengrin." Balfe's opera "The Painter of Antwerp" is to be given for the first time in England; and last, but not least, Hector Berlioz' semi-seria opera "Benvenuto Cellini." Times have changed since this work was so unfavourably received at Paris in 1838 and at Covent Garden in 1853. Whatever may be thought of the opera now, it is certain at least to be respectfully listened to, and we hope impartially criticised. The composer himself reviewed his work fourteen years after its first production, and his words are sufficiently interesting to quote:

"Je viens de relire avec soin et la plus froide impartialité ma pauvre partition, et je ne puis m'empêcher d'y rencontrer une variété d'idées, une verve impétueuse et un éclat de couleurs musical que je ne retrouverai peut-être jamais, et qui méritaient un meilleur sort."

WE are informed by Herr Schulz-Curtius that the subscription for the "Nibelungen" performances at Her Majesty's Theatre in May is proceeding wonderfully well, amounting already to over £3,500. The subscription for the Symphony Concerts under the direction of Mr. C. Hallé is also progressing favourably. Herr Wilhelmj has promised to play at these concerts, and probably M. Strauss will be the *chef-d'attaque*. Herr Schulz-Curtius further informs us that arrangements are already well advanced for a series of symphony concerts during the winter 1882-83 at popular prices.

A GRAND choral and orchestral concert was given last Saturday afternoon at the Albert Hall in aid of the funds for the relief of the sufferers by the burning of the Vienna Ring Theatre. Herr Hans Richter came over to England specially to conduct the concert. The chorus composed of members of the principal London choirs, the orchestra, and all the artistes—Mdlles. Marie Roze, Valleria, Rose Hersee, and many others—gave their services gratuitously. It is not necessary to criticise the performance. The programme included the Austrian and English National Hymns; Beethoven's Funeral March from the "Eroica," and his symphony in C minor; and selections from "Tannhäuser" and "Lohengrin." The order of pieces was not, as is often the case on such occasions, in any way disturbed. One of the most curious features of a naturally mixed scheme was the juxtaposition of Elisabeth's Prayer from "Tannhäuser" and Wallace's "Sweet spirit, hear my prayer." The concert, at which the Prince of Wales was present, was very well attended, so that the profit for the benefit of the sufferers will be a large one.

SATURDAY, JANUARY 21, 1882.

No. 507, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*The Fall of the Monarchy of Charles I. 1637-49.* By Samuel Rawson Gardiner, LL.D. Vols. I. and II. (Longmans.)

MR. GARDINER may be said to have invented the serial history. His practice is to bring out two volumes at a time, each pair constituting a complete work so far as this, that it has a separate descriptive title, but at the same time forming but a chapter in a continuous History of England under the Stuarts. This time he rather puzzles us by adopting, without notice, a somewhat different system. He entitles his new brace of volumes *The Fall of the Monarchy of Charles I.*, and yet they only carry the narrative to the commencement of the Civil War. The reader is at a loss to understand how the monarchy of Charles I. can be said to have fallen in the year 1642 until he perceives that the title is not intended to describe merely the volumes now published, but a larger work which is to cover the whole period from 1637 to 1649, and of which these volumes form the first instalment.

They are the most important volumes which Mr. Gardiner has yet given us. To him history is not so much a story to be told as a problem to be solved; and, as he lets us know himself, his former volumes have contained only the working of his problem, whereas these contain part at least of the results. All serious students must applaud the perseverance and constancy with which Mr. Gardiner has pursued the scientific and disdained the popular method in history. Deliberately, he says, he began with the unattractive subject of the reign of James I., because

"it seemed to him then, as it seems now, that it was the duty of a serious enquirer to search into the original causes of great events rather than, for the sake of catching at an audience, to rush unprepared upon the great events themselves."

Contrast this proceeding with that of Lord Macaulay, who, having undertaken to describe the Revolution of 1688, begins only three years short of the event itself, and does not even fully narrate, much less thoroughly investigate, the rejection of the Exclusion Bill, the Popish Plot, and the policy of the Treaty of Dover, although most obviously the causes of the Revolution lie hidden there.

He who looks for problems in history will not only advance in this deliberate manner towards great events, but will also have his own opinion of what constitutes a great event. Mr. Gardiner says, "If I have judged rightly the first fourteen months of the Long Parlia-

ment, I am likely to judge rightly the future course of the parties which then came into collision." These fourteen months fix his attention more, and seem to him more critical, than the noisy events which followed them, the Civil War and the Military Revolution. And justly, for when the civil struggle had once begun its course was even painfully normal. Its incidents, therefore, may have often a strong biographical, but not so strong an historical, interest. But the years 1640-41 are, from the historical point of view, quite among the most important in English history, and therefore Mr. Gardiner may well give us to understand that he attaches more importance to these volumes than to any that he has published before.

And, after having raised such high expectations, he does not disappoint them. He satisfies most successfully the kind of curiosity he awakens. I think these volumes more excellent in arrangement, in clearness of view, distinctness of statement, and decision of judgment than any of those which preceded them. I cannot, indeed, say that they "read quite like a romance." It is not Strafford's Trial and the Arrest of the Five Members put on the stage with new costumes and scenery. There is no word-painting here, and, what is more, the story is not told in such a way as to leave us glowing with admiration of great deeds or with ardour in some great cause. Mr. Gardiner himself, no doubt, would admit this; but he would allege in excuse that he did not *make* the characters and deeds that he describes (though, indeed, why did not he?—many other historians do), and that if they turn out disappointing it is their fault, not his. Indeed, I fear that the great revolutions of history, when recorded by a conscientious historian, seldom produce the effect of a play by Schiller. But some readers who were alive to this as a general principle may find Mr. Gardiner's picture saddening because they may have been accustomed to think that our Great Rebellion formed an exception in history, and did really abound with personages and achievements fit for poetry. Such readers will not read these volumes without disappointment. Not but what the period always remains morally most respectable. For a period of disturbance it is remarkably free from great crime, and Mr. Gardiner's investigations have rather extenuated than deepened what moral stains it has. He is, indeed, eminently a merciful judge. We scarcely ever find him severe except when he speaks of England's treatment of Ireland. According to him, we shall find, if we look closely, that Strafford was not an apostate, Laud was not a contemptible bigot, Montrose, too, was no mere renegade; and as to Charles himself—but it is in this character that Mr. Gardiner's penetrating sympathy and charity shine most, and he shows us, by a series of delicate touches, how Charles was, indeed, perfectly untrustworthy, but not, properly speaking, unconscientious, and that he ought to be described rather as entirely without mental grasp, and incurably addicted to mistaking words for things. Nevertheless this remarkably charitable historian has deprived the period he describes of some of its splendour. He does so by somewhat lowering the intellectual rank of the leaders and the total value of their achievements. We have

been in the habit of speaking of Pym and Hampden and their compeers as men of profound insight and sagacity, as rising far above the level of English party-leaders. If they failed, we think it was certainly not from want of ability, but perhaps from aiming too high or forerunning their age too far. Now Mr. Gardiner, though assuredly not wanting in sympathy for the Parliamentary cause—he announces himself in the Preface as a descendant of Cromwell and Ireton—arrives at a different conclusion. He repeats frequently that the men were not equal to the crisis—that they did not rise, as the occasion demanded, above the ordinary notions of their age. Descending into details, he shows us Pym (Hampden he seems somewhat to overlook) as a cool and able party-leader, whose actions, too, even when they might appear extreme, he is often prepared to justify, but at the same time as prejudiced, of rooted Conservatism, unable not only to find out for himself the right course in unprecedented circumstances, but even to recognise it when it is pointed out by others. When he claims in the Preface to have realised and measured in these volumes the greatness of Pym as he formerly did that of Strafford, I am somewhat surprised at his language. The greatness of Strafford he has exhibited more strikingly than any other writer; but he has reduced the dimensions of Pym so much that the epithet "great" seems no longer to suit him.

In like manner Mr. Gardiner may disappoint the reader by the tone in which he speaks of the Civil War, of which he has here recorded the commencement. He does not describe it in the manner, for example, of Mr. Forster, as a glorious struggle in which the liberties of England were established. On the contrary, he writes: "Failure, and it must be confessed deserved failure, was the result of Pym's leadership." Again, he remarks that in October 1641 the Long Parliament had already "said its last word in politics," pointing out that the work of its first months was solid and still makes part of the English Constitution, but that all which it did after it took the path of civil war was undone again and perished. He even expressly attributes to the Civil War the demoralisation that followed the Restoration, and thus teaches us that the struggle which Pym began not only failed politically, but had a bad moral result. Shall we welcome a book which makes such depressing statements? Well, if the statements are true, and if we are wise, we shall pronounce that history is most instructive precisely when it teaches what we should never have guessed, and are least willing to believe—viz., that the best and most religious part of the nation may unite in a movement, and that the movement may end in utter failure and general demoralisation.

But it is time to examine more closely what Mr. Gardiner has accomplished. In doing so I shall resist the temptation of indulging in criticism on minor points, because, where the work reviewed is of great importance and of essential soundness, such criticisms cannot, in a review of this length, be stated at all without being made unfairly prominent.

A main part of Mr. Gardiner's work has, of course, consisted in a complete review of what has been done of late years by other



students of this period. He pays a tribute to the accuracy of Mr. Sanford and Prof. Masson, and expresses "extreme admiration" for Mr. Lecky's investigations of the Irish Rebellion. On the other hand, he thinks it "necessary in the interests of truth to speak clearly on the extreme carelessness of some of Mr. Forster's work." This announcement, made in the Preface, is followed up by a series of criticisms in the work itself, which, unless they can be met, will destroy the authority of that writer's books on the Grand Remonstrance and the Arrest of the Five Members.

But Mr. Gardiner is here, as in former works, no mere reviewer of other men's labours; he is also an explorer and discoverer. He produces new information, partly drawn from the correspondence of Rossetti, Papal agent at the Court of Henrietta Maria, with Card. Barberini, partly from transcripts made by Mr. Rawdon Brown of the Venetian despatches of Guessturan, and partly from the Verney MSS. preserved at Claydon. It is to be remarked that the great crisis in the English Rebellion, as in the French Revolution, was brought on by suspicion. The Parliament attacked the King, first in the Grand Remonstrance and afterwards in the Militia Bill, because they were mortally afraid that the King was about to attack them. The air was full of sinister rumours, which seemed to find an appalling confirmation in the Irish Rebellion. Now, was all this suspicion reasonable? Was the King really conspiring with the Pope and with the Catholic lords in Ireland? Mr. Gardiner has penetrated some way into the mystery; he has partially lifted the veil that covered the privacy of Charles. We do find, not, indeed, the King, but the Queen intriguing with the Pope, offering toleration for the Catholics, and even a prospect, though a very vague prospect, of the conversion of Charles, in exchange for money. We also find some evidence of the suspected Irish intrigue.

But Mr. Gardiner's principal achievement, I take it, is the luminous explanation he has given of the rise of the Cavalier party and of that division which, growing up in the heart of Parliament during the autumn of 1641, led to the disastrous Civil War. It is surprising how confused and unintelligible is the account with which we have always contented ourselves of these events. Many Englishmen, I fancy, suppose that the Cavaliers were simply the party of Laud and Strafford, or else that they were mere loyalists, the sort of party which in every country is always ready, when appealed to, to support the existing state of things. But in the first place it appears that Laud and Strafford left behind them *no* party; scarcely any great man seems ever to have lived in such solitude as Strafford. In the second place, the men who made the Cavalier party, so far from being Conservatives provoked by the innovations of the Parliamentary party, were leading members of that very party. In the attack on Strafford, Falkland and Hyde showed as much zeal as Pym and Hampden; they even showed as much animosity against the Bishops.

Closely connected with this is another great difficulty. It is at first sight incomprehen-

sible how the Parliament can have bungled what seems a very simple task so much as to inflict upon England a long civil war and a military imperialism; for at the meeting of the Long Parliament Charles seems to have had scarcely any supporters, and we know that he had no standing army. He afterwards appeared to be so helpless that he could not prevent the fall of Strafford. How can it have been necessary to wage formal war against a tyrant so utterly without resources? and how did it happen that, though he did not at all mend his ways, though he tried to arrest the Five Members, and though he was believed to have caused the Irish Rebellion, yet the same Charles, who a few months before seemed steering straight for a second Runnymede, was joined in the hour of need by a party so respectable and strong that for a moment he seemed likely to come out of the war victorious?

These difficulties have hitherto been dealt with, when they have been faced at all, in that spirit of over-eager praise and blame, and in that method of random hypothesis, which are the bane of history. Mr. Gardiner has for the first time faced them fully, and handled them in a truly historical manner. He is not content either to lament over the weak sentimentalism of Falkland, which caused him to quail before the dire extremity of civil war, or, contrariwise, to applaud the genuine moderation which restrained him from following Pym in his desperate course. He is not satisfied to guess how the division *may* have happened, but searches the documents to ascertain how it *did*. And he arrives at the conclusion that it arose, not upon the political, but upon the ecclesiastical question. The Cavaliers were first an Episcopalian, and afterwards grew, by slow degrees, into a Royalist party. But how could an Episcopalian party spring up in the bosom of that fierce opposition to the system of Laud? According to Mr. Gardiner, we must realise fully the necessity the Parliament lay under of constructing a positive obligatory ecclesiastical system in place of the reigning episcopacy if they destroyed it. Had any scheme of partial relaxation or toleration been admissible the division might have been avoided. But public opinion did not admit of this. It was a question of choosing between one iron system and another; and Falkland's following, though they disliked the existing system, felt instinctively, when the alternative Presbyterian system was put before them, that they disliked it far more. The very feeling which led Milton through Presbyterianism to Independency, the feeling that "new presbyter would be but old priest writ large," led them to stand by "old priest." And by slow degrees the affinity between episcopacy and royalism became manifest. The bishops were the King's standing army in the House of Lords, and it was the royal appointment of bishops which determined the character of the episcopal order. And in this way gradually the King gained a new party of supporters, as different as possible from Strafford and Laud—a party founded, we may say, upon the principle that Puritanism, though it may be useful at times as a weapon of offence, is not a good thing to live with.

Such, as I apprehend it, is Mr. Gardiner's

theory, concerning which I am not prepared to say that it is true, but I am sure that it is excellently developed and supported.

For the rest, the peculiar merits which have characterised Mr. Gardiner's historical work from the beginning are as conspicuous as ever in these volumes. He has introduced two grand improvements into the treatment of the Stuart period. In the first place, he attends carefully to the relations between England and the Continent, which the old school of historians always neglected too much, and in periods when there was no war were apt to overlook altogether. It may be laid down that no one can know the great Rebellion who does not also know the Thirty Years' War and the policy of Richelieu, Ranke taught us this lesson; and of our native historians Mr. Gardiner is, perhaps, the first who has thoroughly profited by it. In the second place, he knows that history is an empty name if the historian does not raise himself high above the commonplaces of party politics. He is able to do this without being a political indifferentist, because he sees that the parties of the seventeenth century were much more different from those of the nineteenth than is commonly supposed. Thus he admires Pym, and, on the whole, sides with him; yet he does not for a moment dream that Pym was a Liberal. He writes of Pym—

"his position was purely conservative, and he brought with him the strength and the weakness which conservatism always brings. To him *Parliament* was the most conservative force in existence. It was the guardian of the old religion and of the old law against the new-fangled nostrums of Strafford and Laud."

Mr. Gardiner can say this calmly and yet approve Pym, and yet be, to all appearance, a Liberal himself.

A writer like this really *sees* the past, and may hope to make discoveries in it. He has made, I take it, a real discovery in his analysis of the political views of Strafford, and he has made it, not by adducing new facts, but simply by using his trained historical sense. It will scarcely be possible after these volumes to revive the tragic style of denunciation which Hallam and Macaulay used to employ in speaking of Strafford—"Satan, so call him now, his former name is heard no more in heaven." For Mr. Gardiner has read the enigma of his character and explained the strange fascination which it has had for historians of every school.

"Alone among his generation, his voice was always raised for practical reforms. Pym and Hampden looked upon existing society as something admirable in itself, though needing to be quickened by a higher moral spirit, and to be relieved from the hindrances thrown in its way by a defective organisation. Strafford regarded that society as full of abuses, and sought in the organisation which was ready to his hand the lever by which those abuses might be removed."

What does this mean? Anyone who has traced the history of the rise of Liberalism in the eighteenth century, who has studied Frederick the Great and, still more, Joseph II., recognises at once the type of statesmanship. It means that Strafford (as Bacon before him) was a *Liberal* in an age when Liberalism to the world at large was an unintelligible creed. That impatient zeal, that



intolerance, and especially that aversion to Assemblies as strongholds of Conservative prejudice characterised almost all the great reformers of the last century. They were indeed the marks of Liberalism until a way of reconciliation was found between two things which for a long time were sharply opposed—Liberalism and Liberty.

J. R. SEELEY.

*The Mendelssohn Family (1729–1827) from Letters and Journals.* By Sebastian Hensel. Translated by Carl Klingemann and an American Collaborator. In 2 vols. (Sampson Low.)

A FAMILY history is not always a record of kindness, truth, purity, mutual help; not always a record of aspiring youth and reverent age; of beneficent lives and tranquil deaths. Goodness in a group of persons, and in an eminent degree, is rare; goodness with genius, one and indivisible, is still rarer. Light and love together in a company of kinsfolk make a beautiful illumination, which is a blessing to eyes that rest upon it; make a music which reveals ideal possibilities in the clash and clatter of our every-day lives. This music it is, more than any rendered by instrument or orchestra, which is the attraction of the Mendelssohn family. And if we cannot trace it to its original, we can find where it first gathers power—in the person of a little humpbacked, stammering Jew, a silk-merchant's book-keeper, anathematised in the synagogue, jeered at in the Christian streets, but winning upon the world by the charm of thought and love, and leaving to his children and his children's children a growing heritage of moral and intellectual beauty.

Lessing's friend, the model for Nathan the Wise, the author of the German *Phædo*, Moses Mendelssohn starved in a garret in his early years that he might force a way to learning; "on the loaf that he bought every week as his only food he marked his daily allowances with lines, knowing that if he had eaten more he would have had nothing left at the end of the week." A kind of Hebrew pigeon-German was spoken by the Jews; the written tongue was Hebrew; to read a German book was heresy. In spite of obstacles on the right hand and the left, Moses Mendelssohn became the typical cultured German Jew of his time, so securing for his people an emancipation of which no brute-passion of New Germany will rob them. In spite of his physical deformity, or perhaps with its aid, for there is a charming story about his wooing which ought to be true since woman's love can at times be generous, he won Fromet Gugenheim to wife. But even in the days of fame and honour it was necessary to secure a retreat for himself and his children from the persecution of the Berlin school-boys (serious Jew-hunting school-boys surely, for a German *gamin* is inconceivable); and with this in view Mendelssohn hired a garden where he could forget the unworthy passions of the earth, and the petty annoyances to which his descent exposed him. He lived for long in daily peril of being ordered out of the city by the police, and was at last induced to draw up a petition begging for permission to exist, on a duplicate copy of which his adviser, the Marquis

d'Argens, wrote: "Un philosophe mauvais catholique supplie un philosophe mauvais protestant de donner le privilège à un philosophe mauvais juif." Mendelssohn received the privilege of residing in Berlin unprotected by a naturalised citizen in 1763; an extension of the same to his posterity, refused by Frederic the Great, was bestowed by Frederic William II. in 1787 upon his widow and children.

"Formerly I was the son of my father, and now I am the father of my son," was the description of himself modestly given by Abraham Mendelssohn after Felix had become illustrious. Our acquaintance with Abraham, the second son of Moses Mendelssohn, is almost wholly derived from these volumes of Hensel, and an admirable figure he is. A noble moral severity ruled his house. "Faithful and obedient till death" was the admonition he gave his daughter Fanny on the day of her confirmation." The art which bore flowers and fruit in the lives of his children had its roots in Hebrew strenuousness of moral purpose. Abraham Mendelssohn's love for Fanny and Felix and his other children was no lax, self-indulgent regard, but a strong desire to train up each to his or her proper perfection; they were to arrive at love through obedience, and at freedom and happiness through order and discipline. Before them he kept the high example of their mother, whose rectitude and large simplicity of character were united with a varied and complex culture of intellect and imagination. "She played and sang with expression and grace; she drew exquisitely; she spoke and read French, English, Italian, and, secretly, Homer in the original language." Abraham Mendelssohn, himself convinced that "there are in all religions only one God, one virtue, one truth, one happiness," desired that his children should accept that form of faith which would least isolate them in proud antagonism from their fellows. So Felix and Fanny and the rest grew up Christians. The following remarkable passages from a letter written by her father to Fanny on the occasion of her confirmation show his manner of dealing with his children—his seriousness, his sincerity, his strong enthusiasm of the conscience:—

"My dear Daughter,—You have taken an important step, and, in sending you my best wishes for the day and for your future happiness, I have it at heart to speak seriously to you on subjects hitherto not touched upon.

"Does God exist? What is God? Is He a part of ourselves, and does He continue to live after the other part has ceased to be? And where? And how? All this I do not know, and, therefore, I have never taught you anything about it. But I know that there exists in me and in you and in all human beings an everlasting inclination towards what is good, true, and right, and a conscience which warns and guides us when we go astray. I know it, I believe it, I live in this faith, and this is my religion. This I could not teach you, and nobody can learn it; but everybody has it who does not intentionally and knowingly cast it away. The example of your mother, the best and noblest of mothers, whose whole life is devotion, love, and charity, is like a bond to me that you will not cast it away. . . . Your mother has been, and is, and I trust

will long remain to you, to your sister and brothers, and to all of us, a providential leading star on our path of life. When you look at her and turn over in your thoughts all the immeasurable good she has lavished upon you by her constant self-sacrificing devotion as long as you live, and when that reflection makes your heart and eyes overflow with gratitude, love, and veneration, then you feel God and are godly.

"This is all I can tell you about religion, all I know about it; but this will remain true as long as one man will exist in the creation, as it has been true since the first man was created.

"The outward form of religion your teacher has given you is historical and changeable, like all human ordinances. Some thousands of years ago the Jewish form was the reigning one, then the heathen form, and now it is the Christian. . . . We have educated you and your brothers and sister in the Christian faith, because it is the creed of most civilised people, and contains nothing that can lead you away from what is good, and much that guides you to love, obedience, tolerance, and resignation, even if it offered nothing but the example of its Founder, understood by so few, and followed by still fewer."

An exquisitely beautiful relation, says Hensel, subsisted between Abraham and his son Felix; and it is not too much to say that without this father Felix Mendelssohn would never have become what he was. He constantly drew his son's attention to the old masters, especially Bach, and it was he who urged Felix to the composition of "St. Paul." "I often cannot understand," Felix writes, "how it is possible for you to have so acute a judgment with regard to music without being technically musical." And elsewhere:

"Allow me to take this opportunity to say to you that the approbation and enjoyment of the public, of which I am certainly very sensible, only really pleases me when I can write to tell you of it, because I know it rejoices you, and one word of praise from you is more truly precious to me, and makes me happier, than all the public in the world applauding me in concert."

Abraham Mendelssohn died with the knowledge that the oratorio, which so much interested him, was worthy of his son; and this was enough, without witnessing its public triumph. Like almost every member of the family, his death was a peaceful falling asleep. "So beautiful, unchanged, and calm was his face," wrote Fanny Hensel,

"that we could remain near our loved one not only without a sensation of fear, but felt truly elevated in looking at him. The whole expression was so calm, the forehead so pure and beautiful, the position of the hands so mild."

It is surprising that no book-maker has compiled a volume with the title "Sisters of Great Men." There is an interesting passage in one of Sainte-Beuve's lectures on Chateaubriand with reference to Chateaubriand's sister Lucile, which maintains the superiority of these women of genius to their more illustrious brothers. The man, some day, sooner or later, gets to the business of a man; he flies from the nest, and takes to the bushes of the wayside; the dust of the world settles on him;

"S'il ne se perfectionne beaucoup en avançant, il se gâte. Les femmes, si elles restent ce qu'elles doivent être, gardent le foyer, et aussi, dans toute sa délicatesse, elles y gardent le

culte de l'idée première, de l'idéal; elles sont comme les prêtresses domestiques de cette chose sacrée que nous allons dissipant, dépensant, exploitant au profit souvent ou de notre ambition ou de notre amour-propre, de ce qu'on appelle la gloire."

There is a certain truth in this, although it would be worse than a paradox in criticism to place Angélique above the great Arnauld, or Eugénie de Guérin's gift above that of her brother Maurice, or Dorothy Wordsworth's genius above that of William Wordsworth; and, indeed, no one would resent the inversion of the true order of precedence so much as these sister-moons of the strong day-stars. It is enough to say of Fanny Hensel and Rebecca Dirichlet that they were worthy children of Abraham and Leah Mendelssohn, and worthy sisters of Felix. These volumes tell very fully what they were, and how each in a different household became a centre of brightness and of love. Wherever one of them—sisters or brother—goes, things of the mind take the first place, with no strain or unhealthy self-consciousness, but naturally and spontaneously, while material interests fall into a second rank. Art with them is not a thing to fawn upon with foolish lips, but a large and substantial factor in life, entering into life simply and of course.

Some of the brightest letters in these interesting volumes are those written from England by Klingemann, the friend of the Mendelssohns. In the best of them there is a mingling of humour and irony and sentiment which reminds one of passages from the *Reisebilder* of a more famous contemporary. "Felix leaves behind him," writes Klingemann,

"in opposition to the evil one, the odour of his 'high talents' and of 'the perfect gentleman.' You can hardly realise abroad how much an English lady expresses by that; it contains volumes of acknowledgment. I assure you that, if the great Apollo came himself, playing irresistibly on his lyre, and yet, perhaps, as a free-thinking Greek, omitted to drink wine with the lady of the house, he would incur the greatest anathema of the civilised world—'He is no gentleman.'"

EDWARD DOWDEN.

#### JANSEN'S FOLK-LORE OF THE ESTHS.

*Märchen und Sagen des estnischen Volkes.*  
Gesammelt und übersetzt von Harry Jansen.  
(Dorpat.)

MÄRCHEN, Märchen, Märchen, everywhere Märchen! Hundreds of years passed away, and no one ever thought of Märchen. They were there all the time, like the little shells in the oolite (why not oolithe?), yet no one spoke of them, no one, at least, wrote of them, and the old nurses who told them, and the little children who listened to them, looked upon them as they did on their daily bread, and that was all. Luther expressed himself grateful for the strange and wondrous tales which he had carried along with him from his tenderest childhood or met with afterwards, and he declared that he would not part with them for any money! And Rollenhagen (sixteenth century), in his Preface to the *Froschmäusler*, speaks of them for the first time as deserving of serious attention, because, as he says, they teach homely lessons in a

homely way. "What the heathen doctrines of the ancient Germans may have been," he writes,

"we can gather best from the curious household tales of the despised good 'Aschenpössel' (Cinderella, here a boy) and his proud, scoffing brothers, of the silly and lazy 'Heinz,' of the 'Iron Heinrich,' the old 'Neidhartin,' and others. These stories, without being written down, were always inherited orally by successive generations; and they generally aim at teaching fear of God, industry, humility, and hope, for the most despised person generally turns out the very best."

The impulse that was given to the collection of these stories by the Brothers Grimm is well known; and it was their chief merit not only to have set an example of how these stories should be collected—namely, with scrupulous accuracy, and without any attempt at embellishment—but also to have pointed out their historical value for the study of ancient mythology. For the mere purpose of amusement, many of the stories which we find in Grimm's *Kinder und Hausmärchen* had been written down and published in Italian by Straparola (sixteenth century) and Basile (seventeenth century), in French by Perrault (seventeenth century) and the Countess Aulnoy (seventeenth century). What was peculiar to Grimm's collection was his mixing the *utile dulci* by drawing the attention of scholars to the relics of ancient thought that lie imbedded in these popular tales.

It is in this spirit, and on the lines laid down by Grimm, that a collection of *Märchen und Sagen des estnischen Volkes* has been made which has just reached us from Dorpat. They were collected and translated by Mr. Harry Jansen. They are pleasant to read in their German translation, and they contain here and there nuggets of mythology which the student of comparative mythology will not be slow to dig out in order to use them for his own purposes. The story of "How the Sea became Salt," of "Pikne's Pipe," of "Jutta," &c., are full of well-known mythological elements. The chief difficulty will be to distinguish in these Esthonian stories between the original Turanian elements and the frequent admixtures of Aryan thought, whether borrowed from Teutonic or Slavonic sources. There is one story of the man who poured hot tin into the Devil's eyes, and told him that his name was Self, which strongly reminds us of the story of Odysseus and Polyphemos, only that the Devil here rushes about crying that "Self has done it." The same difficulty exists with regard to the popular traditions of the Finns, as was pointed out many years ago by Jacob Grimm. We can only hope that Mr. Harry Jansen may be encouraged to continue his work, and that he will fulfil his promise of giving us, at the end of his collection, his mythological notes on the traditions of the Esths.

F. MAX MÜLLER.

*The True Tragedy of Rienzi, Tribune of Rome.* By John Todhunter. (Kegan Paul, Trench & Co.)

At a time when so much genuine interest is felt not merely in poetry of that rare order in which we detect the touch of creative genius,

but in that lower, though still delightful, work which testifies only to quick sensibility and trained craftsmanship, it is rather curious that Dr. Todhunter's verse should not have attracted wider attention and quicker recognition than have heretofore been accorded it. Comparisons are unedifying as well as odious; but few readers of *Laurella*, his first volume, will dissent from the verdict—which one feels impelled to bring in—that it contains poetry distinguished, among other fine qualities, by that independent vitality which is the one thing lacking in the volumes of several younger poets who have been much more talked about. *Alceste*, his second venture, was, as a whole—and only as a whole can it be judged—not on a higher plane than the best parts of its predecessor. It had tenderness, beauty, and here and there, in the strong emotional passages, gleams of memorable insight; but modern recastings of ancient myths are wont to be vaguely unsatisfying, and perhaps in this respect *Alceste* shared the fate of its fellows. In this *True Tragedy of Rienzi* there is, however, an unmistakeable advance. Nothing that Dr. Todhunter has so far produced has anything like the same indications of command over material, or sustained strength of dramatic realisation and expression; indeed, it may, without exaggeration, be said that no recent work of the kind is more truly instinct with the living spirit of the Elizabethan drama. In "composition," using the word in the pictorial sense, Dr. Todhunter had not been fairly tested, and it was impossible to guess how he would stand the test; but one can no longer doubt his power to achieve this most important essential of satisfactory dramatic work. The composition of *Rienzi* is very noteworthy, and is all the more admirable because, though the writer does not affect a mechanical literalism of treatment, he has in the main eschewed invention of incident and situation, and worked along the lines of actual history. Dr. Todhunter's arrangement is his own vision his recorded fact; but he frankly admits of indebtedness to Lord Lytton's novel

"for the dramatic manner in which Pandolfo di Guido, the influential citizen beheaded by Rienzi, and Cecco del Vecchio, his assassin, are made types of two different classes of the Roman people, at first favourable to him, but afterwards disaffected;"

and no true critic will regard this or similar indebtedness as any lapse from genuine originality.

*The True Tragedy of Rienzi* is not one of those hybrid works of art, half poem, half play, and wholly neither play nor poem, which are known as closet dramas; in its production the requirements of the stage have evidently never been lost sight of, and every scene is busy with the quick movement which the stage demands. The central character is a singularly powerful and interesting study; and there is both subtlety and strength in the fine differentiation of Rienzi the impassioned Tribune from Rienzi the disillusioned Senator. Stefano Colonna is also a very masterly creation; and the scenes in which Vittoria Colonna appears make one wish that this character had been a little more elaborated. The versification is strong, sinewy, and varied—full of fine Shaksperian sugges-

tions; and the imagery has a large imaginative quality which is very refreshing. It is unfair to conclude a notice of so fine a drama with a decided anti-climax; but it is only just to add that *The True Tragedy of Rienzi* provides a full allowance of the spectacular effects which are dear to the soul of the modern playgoer.

JAMES ASHCROFT NOBLE.

*Alps and Sanctuaries of Piedmont and the Canton Ticino.* By Samuel Butler. (Op. 6.) (David Bogue.)

To lovers of the Alps who do not care to be either always climbing among the snows or involved in the crowd which during August and September infests the lakes and valleys of Switzerland, the romantic hill-country of Venetia, Lombardy, and Piedmont offers a sure and delightful refuge. There are a few who delight to lose themselves in the maze of vale and alp which extends from Tarvis and the shrine of the Luschari-berg in the far east to where, at the meeting of Alps and Apennines, the Certosa di Pesio looks over its chestnut-groves and across the whole breadth of the Po valley to the snows of Monte Rosa. This enchanting region, hardly rivalled in natural beauty, has other and less generally known attractions. The wanderer among the hills must not, of course, expect to come upon artistic treasures equal to those of the plain. The cities naturally drew the best to themselves. But those who have a taste—and such a taste seems now only too common—for discovering Little Masters, and tracking up the backwaters of every stream of human effort, may find a great deal to interest them within the Alps. In the Trentino and Bergamasque country there are the old pilgrimage churches, the foundation of which a legend, supported by documents of some antiquity, attributes to Charles the Great. Every village boasts of pictures or frescoes by native or Brescian painters. Mediaeval castles, such as that of Bartolommeo Colleoni at Malpaga, are common. Round Varallo and the Lakes traces are found of local artists who lingered behind the advancing age. Biella boasts its three great sanctuaries; the valleys of Lanzo have their lesser shrines and ruins. San Michele, on its high rock, guards the entrance to the Vale of Susa, and at its head, under the strange pilgrimage chapel, over 11,000 feet above the sea, of the Roccia Melone, lies the site of the once lordly house of Novalesa. Beneath the shadow of Monte Viso, San Chiaffredo, a runaway apostle of the Theban legion, has usurped the worship paid in old time to the river-god Eridanus, and, surviving all the onslaughts of heretical Vaudois, scarcely yields to Varallo or Oropa in the number of his devotees. Here, and in other spots, the religious house has been secularised and turned into an inn; a resort in the summer months for citizens, who, if they do not care, like its former inmates, to spend their lives in selfish isolation, are glad enough of a few weeks' escape from the heat of the plain.

Members of the Italian Alpine Club have recently issued a series of handbooks, all of details of out-of-the-way antiquities

and strange popular customs, which no intelligent traveller can afford to dispense with. But the artistic interests of these Italian Alps have been hitherto but lightly touched on by English writers mainly in search of the picturesque. Mr. J. Gilbert has supplemented his "Dolomites" with a charming volume on "Titian's Country," but beyond his range a great field has been left open. This was Mr. Butler's opportunity; and he has allowed himself to throw it away. He has spoilt his book by thinking too little of his subject and too much of everything else. At least one-third of the pages which compose *Alps and Sanctuaries* are given over to desultory reflections unconnected with the matter in hand. If the book had been named "Alps, Sanctuaries, and Paradoxes," the title would have been a fairer index to the contents.

To lay down any fixed rule as to the digressions allowable to a writer of travels—other than the genius who is above rules—would be, perhaps, almost as difficult as to draw the legal line between quotation and piracy. But a similar principle underlies both cases; the imported matter, whether original or borrowed, should be serviceable for the illustration of the main subject. Mr. Butler's digressions do not fulfil this condition. The author of *Erewhon* has sojourned so long in a topsy-turvy world that even from the Italian Alps he cannot resist rushing back to it for what he calls "a spiritual outing." He is constantly striving to amuse or startle us. But the reader is only moderately interested or surprised to learn that, in Mr. Butler's opinion, St. Paul's is "ineffable," Ludgate Hill much improved by the railway viaduct, the Temple Bar griffin one of the handsomest things in London, and London itself the most beautiful and commodious of cities; or even that "Handel is as much above Shakespeare as Shakespeare above all others," or Dante and Raphael among—but my pen refuses to register any more of these impertinencies. It may be necessary to Mr. Butler to go through such intellectual gymnastics; and no one surely would grudge him the recreation if he took it in private, or only before willing spectators. But gymnastics, even the most ingenious, pall; and the author ought to have remembered that his readers have already five series to choose from, and that on the title-page to "Op. 6" he had promised them something quite different.

Mr. Butler is capable of better things than the commonplace tourist, or he would not be worth calling to order. His descriptions of scenery are clear, bright, and spontaneous; his sketches of his inn or wayside companions lively and amusing. But he is seldom at sufficient pains to help his readers to feel the peculiar character of the country, or to enter fully into the existence and traditions of its inhabitants. He does not make us realise, for instance, the strange structure of the gneiss mountains of Ticino, the ruined pedestals of mightier pyramids, or its effect on the life and industries of the people, who hold their drinking-bouts in the most romantic glens, conquer the precipices with staircases rivaling those of the Mountain of Purgatory, and scatter

over the upland lawns odd hamlets of stone-built huts, to which they return contentedly from the stirring life of the Antipodes. One finds oneself wishing—even at the risk of a little dullness—to transfer to the text some of the dry and minute accuracy which gives value to the numerous illustrations.

Yet, with all its faults, *Alps and Sanctuaries* contains much that is interesting, and a good deal that will be new to the world. It opens with an account of the villages about Faido, the part of Val Leventina where chestnuts and *campanili* and purple mountains first gladden the eyes of travellers fresh from the cold green North and the gray gorges of the St. Gothard. The churches are, many of them, of great age, and one, at Giornico, has a raised chancel and under-church like San Zenone at Verona. On the upper alps (Mr. Butler uses *alp* in the sense in which it is used from Carinthia to Dauphiné and among the hills of Tuscany, as equivalent to an upland pasturage) two resting-places are now waiting for the travellers by the new railway; one among the hay-meadows of Lago Ritom, the other across the hills at Fasio, on the head-waters of the Maggia. It is natural that Italians, to whom the reserve of Alpine scenery and the keenness of mountain air are novelties, should appreciate such scenes. But the British tourist has learnt to expect a brilliant array of snowy peaks as a background to an Alpine pastoral; and I am afraid that, when he sees Mr. Butler's ideal mountain-valley—Val di Sambucco—he will exclaim that it is only fit for those whose ideal, like a cow's, is limited to grass. On the other hand, few Northerners are likely to prove so insensible to the most romantic combinations of rock, wood, and water as to pass by, as Mr. Butler does, Bignasco and Val Lavizzara without a word of praise, to leave unvisited the Cappella di Monte and Val Bavona. The incredible blue of the streams, the lavish wealth of woodland scenery, and the extraordinary variety of their landscapes make the Ticinese valleys a revelation of new beauty even to the most seasoned Alpine wanderers. But they do not seem to touch Mr. Butler. It is true he has not seen Val Verzasca, Val Onsernone, or Val Centovalli with its pilgrimage shrine of Ré.

Pleasant accounts will be found, however, of the Valley of Mesocco and San Bernardino, of the Sacro Monte of Varese, of some of the Piedmontese resorts in the Valli di Lanzo. Two or three of the best chapters in the book, with some excellent illustrations, are devoted to the castle-convent of San Michele, familiar in the distance to every railroad traveller, but seldom visited. Then the newest ground is broken in the account of two of the three great sanctuaries which crown the lovely hills of Biella—Oropa, Graglia, and San Giovanni d'Andorno. These have all been secularised; but the old practice of gratuitous hospitality is kept up. Pilgrims, whether in quest of spiritual or bodily refection, have the right to receive lodging—but not board—free for nine days.

After mounting by a good carriage-road above the crowded villages and factories of the Biellese—one of the most prosperous districts of North Italy—and wending along spurs which command, through the breaks in

their chestnut-forests, a wide prospect towards Monte Viso and the Apennines, the visitor to Oropa sees before him, sheltered in a hollow of the hills, not the rustic shrine he might expect at this height (3,500 feet), but a stately pile led up to by long avenues and pillared gateways, a mountain palace built by a prince—Card. Maurice of Savoy—for the people, and capable of holding 2,000 (Mr. Butler says 5,000) guests at a time. Its Court of Honour opens hospitably wide, the centre upraised on open colonnades, and supported by massive wings. Beyond the colonnade extends a large quadrangle, including the church which enshrines one of the most popular of St. Luke's Black Virgins. A knoll in the park, which nature has laid out round the Sanctuary, is enlivened with a flight of chapels containing groups similar, but not equal, to those of Varallo. Over the hills go paved tracks to S. Giovanni d'Andorno and Val de Lys, the latter marked by crosses which tell a tale of snowstorms and death. Hither come from 70,000 to 80,000 pilgrims annually; and that many of them still come in faith is shown by the votive tablets with which every wall of the church is plastered. They range through several centuries to culminate in the modern photograph. It is amusing to note the tact and skill shown by the local artist in reconciling his new method with the conventional treatment. He has furnished his studio with a bed, into which he puts the convalescent, grouping his or her relatives round, and supplying the necessary apparition of the Virgin by a painted background!

The Hospice of Graglia has now become a "Pension" for middle-class Piedmontese society. Its patron saint is La Madonna della Neve; her festival, August 5. Is this the Madonna at whose shrine Lionardo da Vinci made the sketch dated "Di Santa Maria della Neve addi 5 Agosto 1473," which M. Ravaisson-Mollien oddly tries to attach to the Maria Zum Schnee of the Rigi? Unless, however, the pilgrimage is older than the date for the present chapel given by Mr. Butler, this conjecture cannot stand. Mr. Butler makes no reference to the Passion Play ("spettacolo eroi-comico," the local handbook curiously calls it) performed every five years in a meadow close to the neighbouring village of Sordevolo.

*Alps and Sanctuaries* is "copiously illustrated," principally from sketches by the author. Architectural subjects are preferred to landscape; near, to distant views. The drawings are minutely accurate, and, wherever the subject is interesting, which is generally the case, share its quality. They have been admirably reproduced. Among several facsimiles of local art is a fascinating representation of St. Loyola seated on an *aiguille* with the expression attributed by tradition to Jack Horner, but on his lap in place of the pie a ponderous volume, from which he has evidently just picked out a specious argumentative plum; while, on the plain below, a martyr of the Theban legion holds up his forefinger in reprobation of spiritual pride. Mr. Butler will, I hope, apply the moral of the fable he here offers us before he sends to press the second work on sub-alpine sanctuaries we are led to expect, and thus spare his

critics the unwelcome necessity of imitating the attitude of this Theban centurion.

DOUGLAS W. FRESHFIELD.

#### CURRENT THEOLOGY.

*Mercy and Judgment*: a few last words on Christian Eschatology with reference to Dr. Pusey's "What is of Faith?" By F. W. Farrar. (Macmillan.) Canon Farrar's "few words" extend to 485 pages crown octavo. They do not profess to be, and, indeed, in no possible sense can be regarded as, a reply to Dr. Pusey's singularly able little work; but they do serve the purpose of proclaiming to the world, "I am not as unorthodox as I might seem." Indeed, we have the distinct statement, "I find, with deep thankfulness, that between Dr. Pusey's views and my own there is not a single point of difference as regards any matter of faith." And again, "I find myself entirely in accordance with Dr. Pusey on every essential point." The volume shows extensive, but not always accurate, reading in the literature of the subject. What will be thought of Dr. Farrar's studies in ecclesiastical history when he states his belief (p. 217) that, in the days of St. Jerome, "those who in this respect [i.e., with regard to future punishment] embraced the milder views of Origen were, perhaps, a majority of then living Christians;" and all this based on St. Jerome's words, "nonnulli, immo quam plurimi." If the phrase may be used in connexion with such grave subjects, much entertaining reading—although ill-digested—will be found in Canon Farrar's volume on the history of opinion on many topics connected with his main theme—e.g., "On the doctrine of the mitigation of the pains of the damned," "The descent into hell," "The exultation of the blessed in the torments of the lost," &c. Canon Farrar discusses, at much length, the subject of the Jewish eschatology. We wish we could be assured that his footing in this difficult subject was secure.

*Unitarian Christianity*: Ten Lectures on the Positive Aspects of Unitarian Thought and Doctrine. Delivered by various Ministers under the auspices of the British and Foreign Unitarian Association, in St. George's Hall, London, in March and April 1881. With a Preface by the Rev. James Martineau. (Office of the Association.) In his Preface, Dr. Martineau remarks that

"the title of this volume would very imperfectly indicate the main design of the following Lectures, if taken to imply that they are put forth in the interest of a system or a sect, and constitute a mere rebutting argument against the imputation of purely negative teaching. If incidentally they correct the false impression implied in the charge, it is well. But they are presented in the service of positive religion, and not in any spirit of self-vindication."

The lecturers are Messrs. R. A. Armstrong, G. Vance Smith, Binns, Crosskey, Gordon, Beard, J. E. Carpenter, Freckleton, Jerson, and Wicksteed; and, though each writing independently, they unite to form what is, substantially, a harmonious presentation of the English Unitarianism of the present day. The volume is creditable to the thoughtfulness and culture of what is, numerically, one of the most insignificant of religious communities in England. We have noted, as a curious and amusing specimen of the literary gloss which dogmatic prepossessions can put upon a Biblical story, the following (p. 75):—

"Said Superstition, 'Thou shalt sacrifice thy son a burnt offering to me.' Answered Abraham, 'By the help of God, no; there is a higher law than yours; no voice shall silence that inner voice I hear; no power shall force me to extinguish fatherly love; no command shall abrogate the com-

mand within;' and he set his foot on human sacrifices, and became the Father of the Faithful of a new race of men, and this rise above superstition God counted to him for righteousness."

We are bound, however, to say that this is quite an exceptional instance of exegetical folly.

*The Apostolic Liturgy and the Epistle to the Hebrews*: being a Commentary on the Epistle in its Relation to the Holy Eucharist; with Appendices on the Liturgy of the Primitive Church. By J. E. Field. (Rivingtons.) It will probably be considered sufficient to state that the design of this book is "to trace throughout the argument of the Epistle to the Hebrews a continuous line of allusion to the Holy Eucharist," and to establish as a fact that certain important passages occurring both in the Liturgy of St. James and in the Epistles of St. Paul are taken by the Apostle from the Liturgy and not by the Liturgy from the Apostle. It will be remembered that this latter subject was discussed by the late Dr. J. M. Neale, and the same contention eagerly put forward. It need not be said that the presumptions against the supposition here maintained are of, apparently, overwhelming weight; but it must be acknowledged that the question is not absolutely closed, and really deserves a careful investigation, pursued in a purely historical spirit.

*Memorials of the Right Reverend Charles Pettit McIlvaine, D.D., D.C.L., late Bishop of Ohio*. Edited by the Rev. William Carus. (Elliot Stock.) The personal friends of Bishop McIlvaine (and he had many attached friends) may perhaps be pleased with the record of his life here given by Canon Carus; but the general reader, even of the religious public, will find little to interest him in this account of a not very remarkable specimen of the narrowest type of now extinct "Evangelicism." We select the following from the notice of the Bishop's first Sunday in Paris (in June 1830):—"There was the market as much studded with vegetables . . . as usual. . . . My spirit seemed loaded with the daring Atheism of this people. I never had such an impression of general rebellion against God." Still his charity extends even to "these poor benighted Pagan Romanists."

*Eighteen Centuries of the Church in England*. By the Rev. A. H. Hoare. (Oxford: Parker.) This is a continuous narrative of the history of the Church in England from the introduction of Christianity to the present time. Mr. Hoare's view-point is that of a moderate Anglican, and he is, throughout, fair-minded, and even sympathetic and appreciative, in his treatment of religious opponents. We have noted a few errors in matters of detail, but the work is one which deserves, and, we doubt not, will receive, a favourable recognition from English Churchmen.

*Temple Sermons*. By O. J. Vaughan. (Macmillan.) The characteristics of Dr. Vaughan's modes of thought and style as a preacher are too well known to need description or comment here. The present volume contains fifty sermons, "a few out of many" preached in the Temple Church during the last twelve years, and may be taken as a pleasing and not unworthy memorial of one who has so long and deservedly retained his popularity in the pulpit.

*The Great Dilemma*: Christ His own Witness or His own Accuser. Six Lectures. By H. B. Ottley. (Kegan Paul, Trench and Co.) Without laying claim to originality of treatment, Mr. Ottley exhibits in these lectures, in a manner suited to what he calls "non-theological laymen," the argument for the truth of the Christian creed, based on the character and claims of Jesus, as these may be gathered from



the gospels. The lectures are written in a candid spirit, and in effective style.

*Science and Religion.* By Alexander Winchell, LL.D. (Strahan.) If the reader can endure with patience Dr. Winchell's fine writing, and his large array of pretentious, quasi-scientific terms, he will find, in the present volume, some really interesting and valuable arguments on behalf of religion in its present conflict. But we confess to being largely antagonised by successional phychic cycles, even though they be instrumentalities by which Intelligence effectuates the objectisation of plans! Need we say the author hails from across the Atlantic?

*Christian Ethics.* Special Part. First Division: "Individual Ethics." By Dr. H. Martensen, Bishop of Seeland. Translated from the Author's German Edition by William Affleck, B.D. (Edinburgh: T. and T. Clark.) Martensen's work entitled *Christian Ethics*, which had been previously translated (from the Danish) and published in "Clark's Theological Library," dealt with the general aspects of the subject—as, for example, the fundamental conceptions of ethics and the ethical views of the world and life. The further and special treatment of the subject under the heads of Individual and Social Ethics was promised; and the first of these topics is here discussed. For the general reader this will be found more interesting, and more practicably serviceable, than the earlier volume, which attained so considerable a success. We notice, as of especial interest, the discussion of Schiller's doctrine of aesthetic education in its relation to morality. The province of casuistry is not entered upon, but the resolution of "cases" will, in scores of instances, follow readily from the principles laid down.

*A Plain View of the Claims of the Orthodox Catholic Church as Opposed to all other Christian Denominations.* By J. J. Overbeck. (Trübner.) The Eastern Church rarely appears in our day as actively controversial. In the work before us, however, Dr. Overbeck attains the full intensity of acrimonious zeal which is so common a feature in our Western religious disputations. The dignified attitude of Oriental self-content is abandoned, and a vigorous attack is carried well into the enemy's lines. How far the attack is effective is another matter; but, whatever may be thought as to this, Dr. Overbeck's exhibition of the claims of the Holy Orthodox Church will well repay study from all who are interested in understanding the mutual relations of the great Christian communities. Rome, of course, has to bear the brunt of the assault, but Anglicanism comes in for many hard knocks. "The Anglican Church, being a daughter of the Roman Church, has naturally participated in Rome's schism;" while, in respect to Anglican Orders, the uncertainty of their validity is such that the Holy Orthodox Church finds it necessary to ordain any of the English clergy who join her communion. "The Roman heresy [sic] of indulgences," "the cancer of faith and morals," is vigorously assailed; while the warmest indignation is excited by "the crowning of the schismatico-heretical edifice" in the promulgation of the dogma of Papal Infallibility.

*The Philosophy of the Dispensations*, by David Milne (David Bogue), is a well-intentioned and well-planned work, and might have been a real contribution to theology if the author had waited either till he had matured his views a little more, or till he had compared them with those held by other men upon his subject. His subject is, in the first instance, to ascertain the purpose of the law and the Gospel, and their relation to one another and to the state of man as created and as fallen. In his enquiry

on these points, he undertakes to give "a systematic exposition of the traditional theology of the first two centuries." Brought up (it is evident) as a Calvinist, he has revolted from Calvinism, but not from Christianity, nor even from Protestantism; and he has written this book to show that the theology of Barnabas, Irenaeus, and Clement of Alexandria agrees far better than Calvinism with Scripture and with common-sense—at least if their doctrine of Sacramental grace be minimised. Two of his suggestions seem to furnish matter for thought. The first is, that the second-century theologians anticipate recent criticism in contrasting the simple legislation of Sinai with the elaborate Levitical code, and in depreciating the latter as compared with the former. And the other is, that the orthodox theologians of the second century adopt the method of accepting the doctrines of Scripture as understood by common-sense; while Calvinists, like the Gnostics, overrule and explain away the *prima facie* teaching of Scripture when it comes in conflict with metaphysical deductions from the absolute nature of the Deity.

*The God Man.* (Elliot Stock.) This clever and pretentious little book is divided into two parts, the Apotheosis and the Theophany. The first treats how man in Christ Jesus is united to God; the second, how God in Christ Jesus is manifest to man. The author intends to speculate within the limits of the Athanasian Creed, but has so little knowledge of the history of theology and the doctrine of the Hypostatic Union that he actually asserts that the orthodox commonplace—that the Sacred Humanity is impersonal—is flat Nestorianism. He knows just enough of the Fathers and School-men to start difficulties, and not enough to respect their method. A jurist who should furbish up Cicero's jests against the civilian of his day to disparage Roman Law in general would not inspire confidence. The main thesis of the first part of this book is that the man Christ Jesus was God without at first knowing it, and that the temporary loss of this knowledge was the bitterest part of the Passion. If the writer had taken St. Thomas Aquinas seriously he might have set himself, not without profit, to illustrate the conception that the Lord was from the beginning to the end of His earthly life at once *viator* and *comprehensor*; or even to make some approach to realise the subtler distinctions between the knowledge His human soul possessed in virtue (a) of the hypostatic union, (b) of the beatific vision, (c) of its infused wisdom, (d) of its acquired wisdom. Perhaps he might have come to the conclusion that the acquired wisdom and virtue of the soul of Christ gradually became adequate to the complete manifestation of its original endowment. As it is, he reproduces, obviously without knowing it, in a concise and telling form, much of the substance of modern German theology which is meant to be orthodox. The standpoint of the doctors who think to avoid the Scylla of Ephesus and the Charybdis of Chalcedon by agreeing with Nestorius up to the Ascension and with Eutyches thenceforward, has never been better expressed than in these lines. "The Incarnation is not a single event, but a process, because human life is itself a process. Or, more precisely, God might become man at a particular point of time, but man must occupy a space of years to become capable of being God." The second part of the book has less of the parade, but not less of the substance, of originality. There are some very shrewd prolegomena on the Fourth Gospel in a vein of not unseemly irony, for the writer insists on the irony of Jesus as one of the things which were most unique in Him.

*The Hope of the World.* By Walter Loyd. (Kegan Paul, Trench and Co.) Mr. Loyd con-

tributes to the growing literature of universalism two suggestions—(1) that life is a struggle for freedom (whence it follows that we do not start with a freedom too Godlike for God to overrule even to our salvation); (2) that the worst sinners are quite sufficiently punished in this life, which, in nine cases out of ten, seems true. He altogether fails to grapple with the well-known texts in the Synoptic Gospels on which the traditional view really rests.

*The Enchiridion of Epictetus.* By T. W. H. Rolleston. (Kegan Paul, Trench and Co.) This version of the *Enchiridion* possesses a suggestive Preface, some venturesome renderings, and a charming and most appropriate format.

*Jewish Christians and Judaism*, the Hulsean Dissertation for 1880, by W. R. Sorley (Deighton, Bell and Co.), is simply a good prize-essay on a subject that needs special knowledge such as few prize-essayists have.

We have received *Links and Clues*, by Vita (Macmillan); *The Order of Complin, according to the Use of the Illustris Church of Sarum* (Pickering); *Small Sermons on Great Texts*, by John M. Clabon (Cassell and Co.); *The Redemption of the World*, by Henry Hughes (Kegan Paul, Trench and Co.); *The Sling and the Stone*, Vol. VIII., by the Rev. Charles Voysey (Williams and Norgate); *Critical and Exegetical Handbook to the Epistles of St. Paul to Timothy and Titus*, by Joh. Ed. Huther, Th.D., translated from the German (Edinburgh: T. and T. Clark); *Critical and Exegetical Commentary to the General Epistles of Peter and Jude*, by Joh. Ed. Huther, Th.D., translated from the German (Edinburgh: T. and T. Clark); *Our New New Testament*, by E. B. Nicholson (Rivingtons); &c.

#### NOTES AND NEWS.

We have again to thank Messrs. Longmans, in the name of that small class who buy books, for another novelty in publishing. They have just issued Mrs. Oliphant's new novel, *In Trust*, at twelve shillings. It appears in the usual form of three volumes, crown octavo; while, both in its binding and its print, it seems to us to run no risk in the inevitable comparison with many of its highly priced competitors.

It is not only old members of the school who will be glad to hear that the Rev. Charles J. Robinson, Rector of West Hackney, has undertaken to edit, with biographical notices, the lists of the scholars at Merchant Taylors' School from 1562 to 1874. The materials are chiefly derived from the Records of the Merchant Taylors' Company, the School Probation Books, and the Admission Registers of some of the head-masters. The total number of names gathered from these sources approaches 17,000. Specially full information is supplied by the Admission Register of Mr. Dugard, head-master from 1644 to 1661, which is now at Sion College; and, generally, the annotations for the early years of the school's history will be both copious and trustworthy. The work will consist of two volumes, which it is proposed to publish by subscription. The first volume, it is hoped, will be ready in July, and the second by the close of the present year.

MR. JOHN BATTY, author of the *History of Rothwell* and other antiquarian works, and contributor of papers "On the Charm and Scope of Antiquarian Study" to the new *Antiquarian Magazine*, has made a *trouvaille*. In the hands of a private person, instead of in the parish church where it ought to be, he has discovered the old Town's Book of the parish of East Ardsley from 1652 to 1696. The book is replete with items of antiquarian and historical interest, and early in March its discoverer intends reading an account of its contents before the Bradford Antiquarian Society.



MISS EDITH SIMCOX has in the press a new volume, to be called *Episodes*. It is not philosophical, nor does it relate to School Board education, but consists of a series of tales of varied interest, possessing much beauty of treatment. Messrs. Trübner and Co. are the publishers.

THE Hon. Roden Noel is about to publish, with Mr. W. Harrison, of Museum Street, a work in prose entitled *A Philosophy of Immortality*. It deals chiefly with the general philosophy of the question, but partly also with the phenomena called spiritualistic, in which the writer believes that he has been able to discover a considerable residuum of truth amid much imposture.

MESSRS. W. SWAN SONNENSCHNEIN AND CO. will shortly issue three new volumes of their "Illustrated Library of the Fairy Tales of All Nations":—*Hiawatha, and other Legends of the Wigwams of the Red American Indians*; *Old Norse Fairy Tales*, by Stephens and Cavallius; and a new edition of the late Mr. Crofton Croker's *Fairy Legends of Ireland*, which latter copyright these publishers have acquired for their series. A later volume, now at press, will be *Goblin Tales of Lancashire*, collected by Mr. James Bowker. Numerous other volumes are in preparation.

MR. MONGREDIEN, author of *Free Trade and English Commerce and History of the Free Trade Movement in England*, has in the press a new work, entitled *Pleas for Protection Examined*, which Messrs. Cassell, Petter, Galpin and Co. will publish for the Cobden Club.

MESSRS. BELL are about to publish a small philosophical work by the Rev. E. P. Scrymgeour, Lecturer on English Literature in King's College, London, entitled *The Doctrine of the Cross: a Contribution to the Theory of the Christian Life*. The author's object is to show that the modern scientific movement, with all that has been revealed by it, is simply a phase of the wider Illumination properly called Christian.

MESSRS. CLOWES will shortly publish a work by Mr. Serjeant Pulling, entitled *The Order of the Coif*, which will embrace the history of the old order of Judges and Serjeants-at-Law, and also a very wide range of cognate matter. The book will be illustrated with engravings and wood-cuts.

MESSRS. MARCUS WARD AND CO. will shortly publish a novel by Monica, entitled *Owlet Ash*. A mistaken marriage, a separation, and a new departure, with its results, form the leading motive of the story.

AMONG the contents of the February number of the *Century* will be an essay by Mr. Emerson on "The Superlative;" a long poem by Mr. Longfellow, entitled "Hermes Trismegistus;" and an estimate of Robertson, of Brighton, by the late Dean Stanley. Concerning this last paper, the story is told that it had to be sent back to England to be deciphered. It had been duly written out fair by the Dean's amanuensis; but the Dean afterwards made so many corrections and marginal additions in his own handwriting that no printer in America dared to attempt the "copy," which had to be referred again to the same amanuensis.

THE Browning Society will, we understand, as soon as funds permit, ask Mr. Browning to let it facsimile or print the "Book" of *The Ring and the Book*—that is, the small folio collection of pleadings and MS. reports of the trial of Guido Franceschini, which Mr. Browning bought for a "lira—just eightpence," and which first suggested his famous poem to him.

THE New Shakspeare Society has had a liberal offer made to it by one of its lady members. This is, that, as the society's Old-Spelling

edition of Shakspeare by Mr. Furnivall and Mr. Stone comes out (the comedies are to be issued next year), the lady will compile a fresh Concordance to Shakspeare's works in the old spelling of the society's edition; will give the numbers of the lines, as well as acts and scenes; will make the quotations one-third longer than Mrs. Cowden Clarke's; will separate the different words spelt alike, as *tears* from the eye, and *tears* a letter, and also the senses of each word as in Schmidt's Lexicon; will include, as that does, the poems as well as the plays; will distinguish the probably spurious words and passages; will add a few illustrative extracts, where needed, for every sense; and, lastly, will contribute £500 towards the printing of the work, the society finding the rest. A Concordance on these lines has always been part of the society's intended scheme of work, though it was not put forward in the first outline of the actual scheme. We can now only hope that nothing will befall to prevent the society's generous helper carrying her proposal into effect for the behoof of all Shakspeare students. Assuredly a new Shakspeare Concordance in the spelling of his day is now wanted.

WE understand that a second edition of Bishop Mollvaine's *Memorials*, by Canon Carus (noticed in another column of the ACADEMY), is in the press, and will be published shortly, with some additional matter of great interest incorporated in it.

A NEW work from the pen of Mr. William Andrews, of Hull, will appear at an early date, under the title of *Gleanings of Lancashire Lore*. In a few days Messrs. Simpkin, Marshall and Co. will issue *The Book of Oddities*, by the same author, which we have already announced.

A REAL novelty in magazine literature has this year been introduced in *Cassell's Magazine* under the title of "The Family Parliament." The discussions are exciting the liveliest interest; and a new debate, we see, is to be opened in the February number on the question, "Are Early Marriages Unthrifty?" The debates are open to all readers of the magazine.

ON February 4, the *Pictorial World* will be permanently enlarged to twenty-four pages of illustrations and letterpress, together with a coloured Supplement every week. At the same time the price will be raised to sixpence.

SOME of the alterations which have recently been effected in the Patent Library have stirred the indignation of its frequenters. The library commenced in a very small way; but it received a large accession of books from the liberality of the late Mr. Bennet Woodcroft. By that means, and by the assistance of Government grants, it had become an excellent reference library; and students of the history of scientific progress appreciated it at its full value. In periodical literature, as the hand-list of its collections showed, it was especially strong; and it was consequently with great regret that those who were most interested in its progress heard that several journals previously to be found there had been removed.

IN the prospectus of the Central Young Men's Christian Association, we notice not only a long list of evening educational classes, but also a series of lectures to be delivered at Exeter Hall in the three coming months by Prof. Jas. F. Hodgetts, the Rev. H. Sinclair Paterson, Dr. Andrew Clark, Prof. A. H. Sayce, and Mr. A. C. Ranyard.

THE publication of M. Zola's *Nana* in a Danish translation has been prohibited at Copenhagen, and criminal proceedings have been instituted against the translator.

A BILL has been introduced in the Hungarian Parliament by the Minister of Justice, fixing the term of copyright, both literary and

artistic, at thirty years. Translations of foreign works must be commenced within one year after their original publication, and must be finished within three years.

LOVERS of Italian literature will be glad to learn, on the authority of *La Cultura*, that an approximately complete edition of Manzoni's correspondence is now in the press. It will comprise two volumes of over five hundred pages each, and will contain, in addition to the letters already in print, all those hitherto unedited which Cav. Giovanni Sforza has been able to discover in the course of six years of patient research.

THE popular Italian writer, Signor E. de Amicis, who has for more than a year been a Commander of the Order of the Crown of Italy, has recently received the Legion of Honour on the nomination of M. Gambetta. This decoration is supposed to be due to the persistence with which Signor de Amicis has always advocated what is known as "the Latin alliance."

WE learn from the *Rassegna Settimanale* that M. Sansoni has in preparation a new volume of his "Collezione di Opere inedite o rare," which will contain short popular poems of the fifteenth century, edited, with notes, by Prof. D'Ancona.

JEAN CROUSOUTY, sub-librarian of the museum at Cracow, has discovered what is believed to be the earliest book printed in Hungarian. It is a Legend of St. Paul, dated 1512.

PROF. JANITSCHKE, of Prague, has ready for publication an elaborate work on L. B. Alberti (ob. 1472), whom he regards as the most varied genius of the early Renaissance and the true precursor of Lionardo da Vinci.

FEDOR BECH has published (Berlin: Weidmann) a Catalogue of the MSS. and old printed books in the library of the Protestant chapter of Zeitz, in Prussian Saxony. The MSS. number eighty-seven; but none is of older date than the latter part of the fourteenth century. Among them is a *Catilina* of Sallust, several of Cicero's dialogues, and a *De Consolatione* of Boethius with a Commentary. The books number 20,000; the oldest are dated 1472; and one of the chief rarities is a book printed by John of Cologne and Wendelin of Spire.

TURGENIEV'S *Memoirs of a Sportsman* has been translated into Finnish by K. S. Suomalainen, who is also the translator into the same language of Pushkin's *Captain's Daughter* and Gogol's *Taras Bulba*.

M. BEZOBRAZOV has published, under the title of *Gosudarstvo i Obshchestvo* ("The Empire and Society"), a series of articles on local self-government in Russia which he has contributed during the past twenty-two years to various journals and periodicals.

THE Russian papers state that Count P. A. Valuief is passing through the press a romance, written in 1876, the title of which is *Lorin*. It is understood that a German translation will be issued simultaneously with the Russian edition.

MR. PAUL O. D'ESTERHÁZY, of New York, has just published a new volume of metrical renderings from the Magyar, under the title of *Gems from Petöfi and other Hungarian Poets*, by W. N. Loew. The translations are prefaced by a short review of the poetical literature of Hungary.

HERR E. VON BAUERNFELD, the dramatist, of Vienna, has just celebrated his eightieth birthday, amid great popular rejoicing and congratulations from actors and men of letters.

## SCOTCH JOTTINGS.

DR. J. M. ROSS, English master at the Edinburgh High School and editor of the *Globe Encyclopaedia*, has for some time past been engaged upon a work of considerable importance for the early history of Scotland, which will probably be published in the spring by Messrs. Cassell, Petter, Galpin and Co. The author traces the growth of Scottish nationality out of Pictish, Cymric, Gaelic, Anglian, and Norse elements, and seeks to explain the political causes which evolved out of such ethnical confusion one of the most intense forms of patriotism known to history. A large portion of the book will be devoted to a critical examination of the native literature, and especially of the Wallace and Bruce legends. Sketches will also be given of the social and industrial life of Scotland at different periods.

INSPECTOR AITKEN, of St. Enoch Station, Glasgow, author of a volume of poetry, published some time ago, entitled *Rhymes and Readings*, will soon have ready for the press *Lays of the Line*. We have read several of the poems, and can say that they ought to be no less favourably received than the previous volume.

At the meeting of the Society of Antiquaries of Scotland on January 9, a paper was read from the Marquis of Bute on "the regnal years of David II." It has long been known to students of Scottish history that in the latter part of the reign of David II. his regnal years are dated incorrectly, being one year less than they ought to be. While compiling chronological notes upon the history of Scotland, the Marquis had been led to investigate this obscure subject. From a comparison of several chartularies, he concludes that the year omitted is the twenty-fourth of the King's reign—from June 1352 to June 1353; but no cause can be discovered for such an extraordinary omission.

SOME of the inhabitants of the little town of Auchtermuchty, in Fife, have set the excellent example of printing, in pamphlet form, a translation of the royal charter granted by James VI., with other historical documents. Their object is to show that the estate then belonging to the town has been wrongfully diminished by the encroachments of neighbouring landowners.

A GENTLEMAN, who for the present withholds his name, has given to the University of Edinburgh a sum of money sufficient to endow five fellowships, of £100 each for three years in science and philosophy. In the year that has just closed, the total number of students at Edinburgh was 3,237, there having been a large and steady increase during the last four years. They are thus classified according to faculties:—Medicine, 1,638; arts, 1,047; law, 458; divinity, 94. Of the total, 1,997 were of Scotch birth, 685 came from England, 202 from the colonies, 120 from India, 47 from Ireland, and 63 from foreign countries. Slightly more than one-half were above twenty-one years of age.

THE current number of *Polybiblion* has a note upon a Scotch colony at St. Martin d'Auxigny, in Berry, of which no mention seems to be made in Burton's *The Scot Abroad*. According to tradition, confirmed by charters, this colony is descended from the Scots who came over under John Stewart, Earl of Buchan, in 1424 to support the cause of Charles VII. against our own Henry V., others of whom founded the celebrated Scots Guard. They received from Charles VII. a portion of the forest of Haute-Brune, in Berry, and are still known as "Forêtins." They are said to have married only among themselves, and to preserve to this day certain national characteristics in their mode of life and transmission of property. Our French contemporary finds a Scottish origin in

the following names of some of their hamlets:—les Jovys, less Cocus, les Sagnats, les Clavier, &c. In confirmation of the tradition, several provincial Histories are quoted.

WE learn from the *Scotsman* that the old burial-ground at Ecclefechan, in which Carlyle was interred, has recently been put in order by persons having rights of sepulture there. The boundary wall has been repaired, and walks have been laid out. But Carlyle's grave is marked only by the remains of a few wreaths. Not even his initials are carved on the insignificant head-stone, though the stones on each side bear the initials of his mother and his brother.

ANOTHER correspondent of the *Scotsman* draws attention to the neglected state of the old graveyard at Glenbervie, in Kincairdineshire. Here are still to be seen, fallen down and half-embedded in the earth, the tombstones of several of the paternal ancestors of Burns. The great-grandfather of the poet, James Burness, died in 1745, at the age of eighty-seven; his great-grandmother lived to be ninety.

## FRENCH JOTTINGS.

It has long been known that M. Alexandre Dumas had in preparation a complete edition of his plays. M. Claretie has written a letter to the *Temps* saying that this edition will not only be printed in the highest art, but will also possess curious details and notes of importance. But M. Dumas has resolved that the public shall not be admitted behind the scenes at any price. The edition will be limited to exactly ninety-nine copies, for presentation only to personal friends and to the actors and actresses who created the parts.

M. WECKERLIN, librarian at the Conservatoire de Musique, has just made a notable acquisition. This is a copy of the first edition of Mozart's early sonatas, entitled "Sonates pour le clavecin, qui peuvent se jouer avec l'accompagnement, dédiée à Madame Victoire de France, par J.-G.-W. Mozart de Salzbourg, âgé de sept ans." In other words, this is the dedication copy to "Victoire de France," the daughter of Louis XV. It is superbly bound in red morocco.

THE firm of Vieweg, Paris, announce that they will shortly begin the publication of a "Bibliothèque française du Moyen Âge," edited by MM. Gaston Paris and Paul Meyer, the two well-known professors in the Collège de France. The collection will consist of texts, with introductions and glossaries, forming six volumes in all. The following are the texts chosen:—Vols. I. and II., *Recueil de Motets français des XII<sup>e</sup> et XIII<sup>e</sup> Siècles*, edited by M. H. Lavoix; Vols. III. and IV., *Alexandre le Grand*, by M. Meyer; Vols. V. and VI., *Le Psautier de Metz*, by M. Bonnardot.

THE forthcoming volume of M. Zola's "Les Rougon-Macquart" will appear at the end of March. It will be entitled *Pot-Bouille*.

THE Société polymathique of Morbihan has decided to place an inscription over the door of the house in Sarzeau where Le Sage, the author of *Gil Blas*, was born on May 8, 1668.

A PROPOSAL by the Municipality of Paris, that one of the streets of the city shall be called after Littré, has received the approval of the prefect.

AN interesting discovery has been made in connexion with Bouchard, the friend of Peiresc and of Holstein, all three men of letters in the early part of the seventeenth century, who have given occasion lately to much book-making in France. M. Eugène Müntz, librarian at the Ecole des Beaux-Arts, has found in his own library a MS. account by Bouchard himself of

his visit to Naples in 1632, giving a detailed account of the customs of the people, the language, the arts, the music, the antiquities, &c. It is described as one of the most interesting documents that exist relating to Italy in the seventeenth century.

THE Marquis de Turgot has presented to the Musée Carnavalet at Paris, which already possesses an interesting collection of relics of the Revolution, a number of curious historical documents of that period. These include a series of warrants signed by Santerre, placards announcing the execution of Louis XVI., Republican calendars, pamphlets, broadsheets, and street songs. It is stated that the Marquis has announced his intention of presenting to the city of Paris the whole of his well-known collection of curiosities. Among these is a chronological series of time-pieces, comprising several *montres décimales*, or watches giving the division of the day into ten hours of 100 minutes of 100 seconds, which was attempted to be established by a decree of the Convention for carrying out in its completeness the decimal system.

THE quarterly *Bulletin* of the "Société de Borda," Dax, contains an interesting note on the "sauvetats" of Guyenne, and more particularly on those of Mimizan, in the Landes. These "sauvetats" are stone pyramids from 4 to 5 mètres high on a base of 2 mètres square, and are surmounted by a cross. They are usually four in number, and are placed at from 750 to 850 mètres from the church or monastery, and at 400 to 500 mètres from each other. The site was determined by the distance to which a cross-bow or "balista" could shoot from the four angles of the church; where the bolt fell the "sauvetat" was erected. The space between the "sauvetats" and the church or monastery was a sanctuary for all fugitives, defended by the heaviest penalties of ecclesiastical censure. In the same journal (p. 283) is the "Procès-verbal" of admission of two Jewish deputies from the Portuguese colony of St-Espirit to the Assembly of the Tiers-état at Tartas, April 22, 1789. These Jews fled from Portugal in the early part of the sixteenth century, and established themselves first around St-Jean-de-Luz, and subsequently at Bayonne, where their descendants still remain. Prof. J. Vinson, following MM. Balasque and Du-laurens, has for some years been collecting notes on this interesting colony, and we hope he will soon give them to the world.

WE learn from *Le Livre* that a copy of the *Horae*, printed by Simon Vostre towards the close of the fifteenth century, has been placed in the hands of Ourmer, of Paris, for the purpose of a facsimile. This copy is one of the three printed on vellum that are known to be in existence; but its chief value lies in the fact that its wood-cuts have furnished designs for the decoration of art-books to the present day.

M. PAUL MEURICE has written, and M. Calmann Lévy publishes, a drama in twelve tableaux founded on M. Victor Hugo's *Quatrevingt-treize*.

## TRANSLATIONS FROM HEINE.

"AUF FLÜGELN DES GESANGES."

Away! To the shore of the Ganges!  
Come away! on the pinions of song,  
To a bower in green leafage entangled  
Deep hid from the throng.

There, love, is a garden with flowers  
That bloom in the pale moonshine;  
The lotus-flowers dream of their alister;  
Ah! let them not pine.

There violets are whispering softly,  
Their eyes to the pale stars climb;  
There roses are softly retelling  
Sweet tales of old time.

Darts by—and pauses—and listens—  
The wary, mild-eyed, gazelle;  
And the far-heard Ganges quiets  
The spirit as a spell.

Ah! there will we lie embowered  
Neath the tall palm's spreading crest;  
There, love, will be endless pleasure,  
And there will be rest.

"DIE BERGSTIMME."

All sadly thro' the wild ravine  
A warrior slowly drave:—  
"Ah! now am I nearer my darling's arms,  
Or nearer the silent grave?"  
The mountain answer gave:  
"The silent grave!"

And further the warrior rideth,  
And a sigh breaks from his breast:  
"And must I then enter the grave so soon?  
Ah well, in the grave there is rest!"  
And again—from the mountain's crest:  
"In the grave there is rest!"

The warrior's brow is troubled;  
A tear on the bronzed cheek fell:  
"Is there no rest then in the world for me?  
Then the rest of the grave will be well."  
The Voice from the mountain fell:  
"The grave will be well!"

"DU HAST DIAMANTEN UND PERLEN."

You've diamonds, and pearls, and all treasure  
Wherefor men will delve and sweat;  
And your eyes are the sweetest; and, darling,  
Is there anything yet?

On those sweet eyes unnumbered  
Are the deathless songs that I set  
To the tenderest music; and, darling,  
Is there anything yet?

And with those sweet eyes you bound me  
In the toils of a bitter regret:  
You blasted my life, my darling—  
Is there anything yet?

"DIE HOLDEN WÜNSCHE BLÜHEN."

Hopes blossom in the springtime,  
And wither in the fall;  
Blossom, and wither, and blossom,—  
And death withers all.

I know it, and love or laughter  
Yield naught but a vain unrest:  
My heart is shrewd and so witty—  
And it bleeds in my breast.

"HERZ, MEIN HERZ."

Heart, my Heart, yield not to sadness;  
Be submissive to thy fate;  
And Spring restoreth—only wait,  
All that Winter steals from gladness  
Think but how much there still is left thee;  
Think but how fair the world is still;  
Heart, my Heart, befall what will,  
Love can never be bereft thee.

"MIT SCHWARZEN SEGELN."

With brown sail spread my vessel flies  
Far over the troubled sea;  
Thou knowest I am sick at heart  
And still thou grievest me.

Thy heart is faithless as the wind  
That ever will be free:  
With brown sail spread my vessel flies  
Far over the troubled sea.

"ICH GROLLE NICHT."

I must endure—tho' my sad heart should break.  
Oh love for ever lost! I must endure.  
And thou may'st shine in diamonds bedight—  
They shed no lustre o'er thy bosom's night.  
I've known it long. In dreams that troubled rest  
I saw night chambered in thy loveless breast;  
Saw serpents feeding in its inmost part,  
And saw, lost Love, how thou wert sick at heart.

"WIE KANNST DU RUHIG SCHLAFEN."

And can you sleep so sweetly  
And know me living still;  
Nor dream that my pain may wake again  
And break my heart and will?

You know the ancient ballad—  
How once a dead man drave,  
At the darkest hour, to his lady's bower,  
And dragged her to the grave?  
Believe me, my child-angel,  
In slumber now afar,  
I'm living still, and am stronger yet,—  
Than any dead men are!

ERNEST RADFORD.

#### MAGAZINES AND REVIEWS.

PROF. GREEN leads off the present number of *Mind* with an elaborate discussion of the question: "Can there be a Natural Science of Man?" This appears to be denied on the idealistic ground that "the understanding makes nature," and that consequently man, including human intelligence, cannot be regarded as a product of nature. But the author hardly distinguishes sufficiently between the scientific and the philosophic aspect of the problem which the title of his essay embodies. An idealist may surely hold that the evolutionist's "science of man" *qua* science—that is to say, so far as it deals with human intelligence as a phenomenon which has a history in time—is perfectly legitimate. Curiously contrasting with this somewhat ponderous paper of the English Professor is a paper by an American Professor, Prof. Josiah Royce, on "Mind and Reality." The writer seeks, in a very ingenious and lively way, to substitute for the current idea of unconscious "mind-stuff" the hypothesis of a universal consciousness which embraces all existence lying outside our individual minds—that is to say, all external realities or "possibilities of experience." This hypothesis is modestly put forward as one possible expression, though not the only one, for our natural postulates about reality. The argument is ingenious; but it may be doubted whether the author has realised all the difficulties in the way of conceiving either the universal consciousness itself—which is obviously wanting in the first condition of a consciousness, "unity"—or its relation to individual consciousnesses which somehow or other tend to approximate to it. But Prof. Royce's essay seems to be a kind of *jeu d'esprit*, which he would not wish us to take too seriously, on the ground given by him: "Ontology is play; theory of knowledge alone is work." This essay is followed by a short and thoroughly readable paper on "The Localisation of Fallacy," by Mr. A. Sidgwick. The writer criticises very sensibly the usual way of dealing with fallacies in logical treatises, and offers some shrewd suggestions on an improved method of treating the subject. The number closes with a scholarly paper from the pen of Mr. N. W. Benn on "The Relation of Greek Philosophy to Modern Thought." The writer traces with considerable skill the influence of the Greek systems, more particularly those of Plato and Aristotle, on the forms which nascent modern philosophy assumed. He succeeds, we think, in making out a very close connexion between Bacon's speculation and the Aristotelian system, and in demonstrating the influence of the Atomists, of Plato, and of Aristotle in different parts of Descartes' philosophy. It may be added that the present number of *Mind* fully keeps up the reputation of the journal for the watchful noting of new researches and the competent criticism of new philosophic works.

THE *Deutsche Rundschau* for January continues the publication of Russian State Papers which have somehow found their way into the hands of a contributor to that journal. A "Memorandum relating to the trial of Wera Sassulitsch" by Gen. Trepow throws great light on the relation between the Administration and justice in Russia, and shows the grievances of the Nihilists which led them to their desperate

attempts against the late Czar. A story by Herr Wichert, "Der Schulmeister von Zabian" is a sketch of the Reformation period in East Prussia in the early days of the first Duke Albert. Prof. Reinke contributes a careful paper on "The Fundamental Problem of Physiology," in which he discusses the chemical evidence which tends to establish a fundamental difference between the lowest living organisms and inorganic matter. Sir Rowland Blennerhassett contributes a paper on "Ireland" which is admirably adapted to give to foreigners a lucid explanation of the existing crisis. A series of sketches "Aus dem esthnischen Volksleben" call attention to the peculiarities of the Esthonians, a people to whom little attention has been paid in late years.

THE *Theologisch Tijdschrift* for January is mainly devoted to subjects connected with the philosophy of religion. A lively discussion has been going on for many years among the Dutch Liberal divines; and Hugenholz and Bruining, Kuenen and de Bussy, still represent different shades of thinking among the "moderns," Dr. Kuenen representing an "intellectualistic" tendency repudiated by the "ethical" section. English readers will be more interested by Hoekstra's review of Hartmann the philosopher's latest work, full of novel and ingenious views, on *The Religious Consciousness of Humanity in its Progressive Development*.

#### A LETTER OF "GEORGE ELIOT."

[WE take from the New York *Critic* the following letter from "George Eliot," which seems to us in some respects the most characteristic that has yet been published:—]

"MY DEAR MISS W.—The signs of your sympathy sent to me across the wide water have touched me with the more effect because you imply that you are young. I care supremely that my writing should be some help and stimulus to those who have probably a long life before them.

"Mr. Lewes does not let me read criticisms on my writings. He always reads them himself, and gives me occasional quotations, when he thinks that they show a spirit and mode of appreciation which will win my gratitude. He has carefully read through the articles which were accompanied by your kind letter, and he has a high opinion of the feeling and discernment exhibited in them. Some concluding passages which he read aloud to me are such as I register among the grounds of any encouragement in looking backward on what I have written, if not in looking forward to my future writing.

"Thank you, dear young friend, whom I shall probably never know otherwise than in this spiritual way. And certainly, apart from those relations in life which bring daily duties and opportunities of lovingness, the most satisfactory of all ties is this effective invisible intercourse of an elder mind with a younger.

"That quotation in your letter from Hawthorne's book offers an excellent type both for men and women in the value it assigns to that order of work which is called subordinate, but becomes ennobling by being finely done.

"Yours, with sincere obligation,

"M. E. LEWES.

"By-the-way, Mr. Lewes tells me that you ascribe to me a hatred of blue eyes—which is amusing, since my own eyes are blue-gray. I am not in any sense one of the 'good haters'; on the contrary, my weaknesses all verge towards an excessive tolerance and a tendency to melt off the outlines of things.

"The Priory, 21 North Bank, Regent's Park,  
"Jan. 16, '73."

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- ARNOLDT, E. Kant's Jugend u. die ersten Jahre seiner Privatdocentur, im Umriss dargestellt. Königsberg: Beyer. 2 M.
- BISMARCK, Prince de. Discours. Vol. IX. Berlin: Boll. 12 M.
- FRITSCH, K. E. O. Denkmäler der Deutschen Renaissance. 1. Lfg. Berlin: Wasmuth. 25 M.
- LAFRANKE, V. de. Essais de Critique idéaliste. Paris: Didier. 3 fr. 50 c.
- LAV, F. Ornaments südslavischer nationaler Haus- u. Kunstindustrie. 15. Lfg. Wien: Halm & Goldmann. 30 M.
- PORTALIS, R. et H. BÉRALDI. Les Graveurs au XVIII<sup>e</sup> Siècle. T. 2. Paris: Morgand & Fatout. 30 fr.
- REINHARDT, R. Palais-Architektur von Oberitalien und Toskana vom 15. bis 17. Jahrhundert. Genoa. 1. Lfg. Berlin: Wasmuth. 25 M.
- ROLLET, H. Die Goethe-Bildnisse biographisch-kunstgeschichtlich dargestellt. 2. Lfg. Wien: Braumüller. 8 M.
- STITZ, C. Initialen der Renaissance nach Constructionen von Albrecht Dürer. Wien: k. k. Hof- u. Staatsdruckerei. 12 M.
- STACKELBERG, N. v. Otto Magnus v. Stackelberg. Schilderung seines Lebens u. seiner Reisen in Italien u. Griechenland. Heidelberg: Winter. 9 M.

## HISTORY.

- BARRÉS ARANA, D. Histoire de la Guerre du Pacifique (1880-81). 2<sup>me</sup> Partie. Paris: Baudoin.
- DE LA BARRÉ DUPARCO, E. Histoire de Henri III., Roi de France et de Pologne. Paris: Didier. 6 fr.
- FABER, A. La Jeunesse de Fléchier. Paris: Didier. 12 fr.
- KRESTER, P. Arnold v. Wied, Erzbischof v. Köln 1151-56. Berlin: Engelhardt. 1 M.
- TOORRENBROEK, J. J. v. Monumenta Reformationis Belgicae. Tom. I. Leiden: Brill. 7s. 6d.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- KAMITZ, A. Plantae Romaniae hucusque cognitae. III. Klausenburg: Demjén. 5 M.
- LACASSAGNE, A. Les Tatouages. Etude anthropologique et médico-légale. Paris: J. B. Baillière.

## PHILOLOGY, ETC.

- DEMCKEN, F. De Theozonien. Berlin: Weber. 2 M.
- DISSERTATIONES philologicae Argentoratenses selectae. Vol. V. Strassburg: Trübner. 6 M.
- KROCHMAL, A. Scholien zum babylonischen Talmud. Wien: Löwy. 4 M.
- LESKINEN, A. u. K. BRUGMAN. Lituaische Volklieder u. Märchen aus dem preussischen u. dem russischen Litauen. Strassburg: Trübner. 10 M.
- RIEMANN, E. Etudes sur la Langue et la Grammaire de Tite-Live. Paris: Thorin. 9 fr.
- STEINMEYER, E. u. E. SIEVERS. Die althochdeutschen Glossen. 2. Bd. Glossen zu nichtbibl. Schriften. Bearb. v. E. Steinmeyer. Berlin: Weidmann. 20 M.

## CORRESPONDENCE.

## THE BASQUE SUFFIX -K.

San Remo: Jan. 8, 1882.

Prince Bonaparte tries to explain the suffix *k* as being an ablative, and says:—

"The only way to understand how the same word may represent Latin 'a me' in the first (*nik egiña*, 'done by me'), and 'ego' in the second, phrase (*nik egin daut*, 'I have done it'), consists in admitting that the suffix *k* is, in both instances, capable of being rendered by the ablative."

(See ACADEMY, December 17, 1881.) I think that this is not the only way, or the right way. First, it is not quite consistent to say that *nik* represents "by me" in the first, and "I" in the second, instance. *Nik* is rendered "by me" for want of a better expression; and *nik*, in the second instance, is not "I," but *I + k*, which makes all the difference. Further: "In fact, the strictly literal translation of *nik egiña* is—*ni*, Latin 'me'; *k*, 'a,' &c. But *nik* is never 'me,' and *k* is never 'a.' To translate *nik* by 'by me' is only a rendering of it in order to adapt it to Latin or English syntax. These details being settled, let us examine the four principal points in Prince Bonaparte's discussion.

I may first remind the reader that, according to Prince Bonaparte's theory, the auxiliary flexion, "I have," &c., *daut*, &c., is not an auxiliary flexion, but a demonstrative pronoun; and, according to my theory (exhaustively discussed and explained in my Grammar), it is an auxiliary flexion, like those of all other languages.

1. I do not see, even from Prince Bonaparte's point of view, what we gain by rendering the

two sentences by the ablative. *Nik egiña* is not to be translated otherwise than by "done by me;" but *nik egin daut* becomes, on the contrary, ungrammatical—"I have done it by me," for this would be the literal translation. I believe that this is not the right explanation. *k* is the suffix of action, and there does not appear to be more difficulty in accepting *k* as such than there is in accepting "s" as the suffix of plural, either in English or in French. The Basque language has no declension, no cases, and never distinguishes formally between nominative and accusative. When action is to be expressed, independent of case, the Basque language suffixes *k*—indifferent, of course, if this way of expression suits other languages. *Ni* is the personal pronoun (always independent of case) "I" here as a nominative; but, in the verbal flexion, *narak* (*n-er-a-k*), "thou mayest me" (see, call, &c.), *n* is the accusative "me," and *ni + k* is "I" represented as acting. It is not necessary to point out that, in *nik egin daut*, *nik* is superfluous; the *t* of *daut* is the constant representation of "I." Let us suppose that *k* is the last remnant of an active participle, say "acting;" then *nik egiña* is "I acting done it." Why is "I acting" not as good as "by me"? What has the rule of Latin or English to do with the rule of Basque? The English "by" wants an accusative with it, the German "bei" a dative; thus the German literal translation of "by me" would be "by to me."

2. "*Nik egin daut* may be strictly rendered by Latin *ni*, 'me'; *k*, 'a'; *egin*, 'factum'; *dau*, a variation of *gau*, 'hoc'; *t*, 'ego.' Here the difficulty arises, from Prince Bonaparte's theory, that the verbal flexion is a demonstrative pronoun. *Egin daut*, or, emphatically, *nik egin daut*, is "I have done it;" *dau-t*, "I-have-it, I hav't."

3. If *dau* is, according to Prince Bonaparte, a demonstrative pronoun, it cannot be at the same time a verbal flexion; but, as Prince Bonaparte appears to admit this time the verbal flexion, there is no difficulty in translating *egin daut* or *nik egin daut*; the emphatical expression corresponds to "moi je l'ai fait."

4. "That it would be absurd to regard a Basque noun followed by *k* now as a nominative, now as an ablative." If we consider the difficulty, not from a Latin or French point of view, but from a Basque point of view, it soon disappears. As the Basques need not be concerned about what other languages have thought proper to adopt as their rules, we may conclude that there is nothing nonsensical in their way of expressing themselves. The Basques speak thus according to their grammar.

I may add the interesting fact that, along the Mediterranean, real confusion between nominative and accusative is the rule. No one here says, "Io non so" ("I do not know"), but everyone always says, "Me non so" ("Me do not know"); and this error is not common only to uneducated people, but to educated people also, and stretches much farther inland than the sea-coast. It is not necessary to quote the French "C'est moi." W. VAN EYS.

## THE MANUMISSIONS IN THE LEOFRIC MISSAL.

Lincoln's Inn: Jan. 17, 1882.

Mr. Bradley will find an illustration of the office of *hlof-brytta*, loaf-distributor or steward, in a list of the "Customs of North Curry," Somerset, published by Mr. F. H. Dickinson as an Appendix to the Index volume of the Somersetshire Archaeological Society in 1876. Mention is there made of a "Berebrittus;" whether a distributor of "bere," barley, or "beor," beer, does not clearly appear—probably the latter.

Mr. Bradley's identification of the places mentioned on the eighth leaf of the Missal

agree almost entirely, I find, with those I suggested when the entries were first printed (*Transactions* of the Devon Association for 1876, viii. 147). There is one exception, however—Swuran tun. For this Mr. Bradley proposes Sourton. Here I differ, finding, as I suppose, Swurantun in the Domesday Svrintonne—Exch. D., 103 (2)—or Surintona—Exon D., p. 112—which was too large and valuable a manor for Sourton. Surintone I take to be Werrington. Sourton is to be found, I think, in Siredone—fol. 118 (3); Exon, p. 453; see *Devon Transactions* for 1881 (xiii. 129).

Borslea seems to re-appear in Boslie, Bosleia—fol. 105 (4); Exon, p. 265; and this is almost certainly Bowsleigh, in Bratton Clovelly parish. It would be interesting if any correspondent of the ACADEMY, knowing the spot, can say whether appearance or tradition confirms the ancient importance of this place.

Lamburnan is evidently Lamerton, the town on the Lamburn stream, as appears from the name Lamburn Bridge, just as Ashburton is the town on the Ashburn, Oakhampton is the town on the Ocmund or Oakmont, Torrington the town on the Toric or Torridge. All these derivations are demonstrable, Kemble's suggestion as to the Teorringas (Saxons i. 474) being, for once, a mistake.

Cyricford, which, if it survives, is now probably Churchford or Charford, seems to have disappeared alike from maps and records. Charford in South Brent seems too far off, and, moreover, belonged to the church of Buckfast.

Tiwarhel is plainly Ty warn hayle, the "house on the saltmarsh," in Perranzabuloe. It formed the subject of a grant by Eadgar in 980, as appears from the Exeter charters. Oliver (Mon., p. 183, col. 1 n), or Sir E. Smirke, speaks of "the priory of Tywarnhaile. For the 'priory' there seems no authority beyond the suggestion contained in the name, and the analogy to Ty war dreath, the "house on the sands," on the South coast.

Bræg is conjectured by Mr. Warren and Mr. Bradley to be Breage, three miles west of Helstone. But this seems too distant. Nor does Breage, by that name, occur in Domesday. Breaca, the name of a local saint, would scarcely become contracted into Bræg. I suggest that Bræg is no other than the Brige of Domesday—fol. 114 (4); Exon, p. 383—probably so called as being situate near the then lowest bridge over the Tamar. This not only belonged to Ruald Adobed, but was his residence before he became a monk, whence the name Bridge-Ruald, Bridgerule. Possibly he was stationed here, with a view to his military experience, as a custodian of the bridge against restless Cornishmen, his own not far-off relatives in blood and race. JAMES B. DAVIDSON.

Combe Vicarage, near Woodstock: Jan. 14, 1882.

In the ACADEMY of to-day Mr. Henry Bradley says: "Clymes tun was probably near Stoke Climsland." I think "Clymes tun" may, perhaps, be traced in "Climson," the name of a farm to be found in the Ordnance map, about half-a-mile east of Stoke Climsland church. Daniel and Samuel Lysons, in *Magna Britannia*, vol. iii., "Cornwall," 1814, p. 294, write, under "Stoke Climsland," as follows:—"Aldren . . . , Climsmon, many years a seat of the Doidges, Burraton . . . , and Lower Hampt . . . are now farms."

Again, Mr. Bradley says:—"Tiwarhel seems to be the Tiwarthel of Domesday. There was formerly a barony of Alwerton and Tiwarnale (or Tiwernel) in Cornwall; but I do not know whether this is the same place." D. and S. Lysons (*ibid.*, p. 261) write, under "Perran Zabuloe," as follows:—"The manor of Tywarnhaile, being a moiety of the ancient manor of that name, was granted, in 1337, to Edward



the Black Prince. . . Tywarnhaile barton is occupied as a farm." In "Tywarnhaile" we get the *h* of Tywarhel.

As to Lamburnan, D. and S. Lysons (*ibid.*, p. 260) mention Lambourn as one of "the principal villages" in the parish of Perran Zabuloe; while on Lambourn is a paragraph beginning as follows:—"The manor of Lambourn, held under Tywarnhaile, belonged to the Lambourns as early as the reign of Henry III." It seems to me possible, however, that Lamburnan is Lamerton, a parish which is, as the crow flies, about seven miles north-east of Stoke Climsland.

J. HOSKYNs-ABRAHALL.

In Mr. Henry Bradley's letter under this heading, which appeared in the last number of the ACADEMY, *Eihelsie* was written by mistake for "Birhsie."

#### "END" OR "AND" ?

Berlin, SW, Kleinbeerenstr. 7: Jan. 14, 1882.

I have every reason to believe that the note upon the second edition of my *Alt- und Mittenglisches Übungsbuch* in the ACADEMY of January 7 was written by a very dear friend of mine. But much as I am obliged to him for his kind words about my little book, I cannot help standing up in defence of *end* for & in the "Moral Ode," printed by me for the first time from fol. 64 of the Egerton MS. 613.

I think my friend is quite right in saying that "and" written out in full occurs in the text six times (*cf.* ll. 1, 7, 10, 69, 71, 82), but "end" written out in full occurs still oftener: not five times as he says, but at least as many times again (*cf.* ll. 41, 143, 171, 209, 246, 261, 264, 265, 269, 289). As "end," therefore, occurs much oftener than "and," and is, besides, the more characteristic of the two forms, I could not but expand & by *end*; and I have accordingly done so to the last line of the version in question. When my friend says that the last half-page of my text has *and* eight times, he has overlooked the fact that all the lines in that half-page, as well as six lines in the preceding one, are taken from a different version by way of supplement (*cf.* "*schluss aus E*," p. 61, before l. 371).

If the frequent occurrence of *end* gives my text "a very odd look" in the eyes of people who expect to find in Early-English works the same spelling that they learnt at school, this cannot be helped. The form "end" in itself is no more irregular than, *e.g.*, "then" or "when;" and it boasts of pretty old age, being found in the oldest version of Cædmon's Hymn, which, by-the-way, my friend is mistaken in calling "Bede's 'Cædmon's Hymn,'" for Bede gave only a Latin translation, not the English original.

J. ZUPITZA.

#### THE EARLIEST FRENCH VERSION OF GUARINI'S "PASTOR FIDO."

Taylor Institution, Oxford: Jan. 12, 1882.

M. P. Deschamps and G. Brunet, in their valuable Supplement to Ch. Brunet's *Manuel du Libraire* (published in 1878), have made the following entry:—"Guarini: *Le Berger fidèle*, pastorale, de l'italien, Paris, P. Mettayer, 1598;" adding, in a foot-note, "Suivant toutes les probabilités, ce serait la première traduction française de ce poème célèbre." Permit me a few words in the ACADEMY to correct this error, and to point out a still earlier French version recently acquired by the Curators of the Taylor Institution at Oxford for their library. It bears the title: "*Le Berger Fidèle*, pastorale, de l'italien du seigneur Baptiste Guarini, Paris, chez F. Mettayer, DMXCV." (*etc.*, instead of MDXCV. = 1595).

I may add that the Curators of the above library, with due regard to the considerable

collection bequeathed to the university by Robert Finch, and deposited in the Taylor Institution, have now brought together, as a speciality, not less than 126 different editions and versions in various languages of this celebrated pastoral.

H. KREBS.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 23, 4 p.m. Royal Asiatic: "Arab Voyages to India in the Ninth Cent. & A.D.," by Mr. E. Thomas; "Recent Archaeological Discoveries in Phrygia," by Mr. W. M. Ramsay.  
5 p.m. London Institution: "Are there Coalfields under London?" by Prof. J. W. Judd.  
8 p.m. Royal Academy: "The Composition of Pictures having a Decorative Character," by Mr. E. Armitage.  
8 p.m. Aristotelian: "Aristotle's Logic and Metaphysics," by Mr. W. A. Gasson.  
TUESDAY, Jan. 24, 3 p.m. Royal Institution: "The Mechanism of the Senses," II., by Prof. J. G. McKendrick.  
8 p.m. Colonial Institute: "Natal in its Relation to South Africa," by Mr. J. R. Saunders.  
8 p.m. Civil Engineers: "The Analysis of Potable Water, with Special Reference to the Determination of Previous Sewage Contamination," by Mr. C. W. Folkard.  
8 p.m. Spelling Reform: "Varieties of Pronunciation," by Mr. Tito Pagliardini.  
WEDNESDAY, Jan. 25, 8 p.m. Society of Arts.  
8 p.m. Zetetical: "The Gradual Triumph of Law over Brute Force," by Mr. Henry Richard, M.P.  
8 p.m. Geological: "Fossil Fish-Remains from the Armagh Limestone, from the Collection of the Earl of Enniskillen," by Mr. J. W. Davis; "An Extinct Cheiloneurid Reptile (*Notosaurus costata*) from Australia," by Prof. Owen; "The Upper Beds of the Fifeshire Coal-Measures," by the late E. W. Binney and Mr. J. W. Kirby.  
THURSDAY, Jan. 26, 3 p.m. Royal Institution: "Corals," II., by Prof. H. N. Moseley.  
7 p.m. London Institution: "The Flute," by Mr. John Radcliff.  
8 p.m. Royal Academy: "The Composition of Historical and Incident Pictures," by Mr. E. Armitage.  
8 p.m. Society of Arts.  
8.30 p.m. Antiquaries.  
FRIDAY, Jan. 27, 8 p.m. Browning: "Why I like Mr. Browning," by Miss Mary A. Lewis; "Notes on the Genius of Mr. Browning," by Mr. James Thomson.  
8 p.m. Quakers: "Sand," by Mr. J. G. Waller.  
9 p.m. Royal Institution: "The Museum and Libraries of Alexandria," by Mr. R. S. Poole.  
SATURDAY, Jan. 28, 3 p.m. Royal Institution: "Louis van Beethoven," by Prof. Pauer.  
3 p.m. Physical: "The Fluid Density of Metals," by Prof. W. Chandler Roberts and Mr. T. Wrightson; "The Apparatus for Calculating Efficiency," by Mr. C. Vernon Boys; "A New Electric Meter," by Mr. C. Vernon Boys.

#### SCIENCE.

*Life, Letters, and Journals of Sir Charles Lyell, Bart.* Edited by his Sister-in-law, Mrs. Lyell. In 2 vols. With Portraits. (John Murray.)

MODERN geology owes to no one a heavier debt than to Sir Charles Lyell. Other geologists may have surpassed him in the extent of their stratigraphical work, in the minuteness of their study of rocks, in the accuracy of their knowledge of organic remains. But Lyell towers high above all the geologists of his generation by virtue of that wide knowledge of nature which enabled him to solve, on rational grounds, so many of the great problems of the earth's history. His range of view was far wider than that of others who, like Humboldt, had been much greater travellers. Even his love of conchology failed to fetter him. In his firm grasp of those fundamental principles which must guide the geologist in his researches, Lyell stood supreme; and, in applying these principles to the interpretation of geological phenomena, he set to work with a rigour of logic almost unknown to his fellow-workers. Indeed, if we set aside Mr. Darwin and the late Mr. Poulett Scrope, we shall probably leave him, on this point, without a peer in the ranks of contemporary geologists.

Whatever tends to reveal the intellectual development of such a man must needs prove absorbingly interesting to the student of

geological history. If the two handsome volumes which have just been published do not offer, on all points, so complete a revelation as we could desire, they yet give us a fuller and fairer presentment of the man than we could have expected from anything short of an actual autobiography. Let us acknowledge at once that the biographer has done her work with rare delicacy of touch. Mrs. Lyell has taken care that the editor shall not overshadow the subject of the memoir, and has modestly screened herself as much as possible from the reader's view. In short, the volumes may be described, in geological phraseology, as a conglomerate made up of Sir Charles's letters and of fragments of his journal, bound together by only so much editorial cement as is absolutely necessary to give cohesion to the mass. In mode of treatment, the book reminds us not a little of Mrs. Browne's affectionate biography of her brother, Prof. Beete Jukes; while in form the volumes recall Prof. Geikie's admirable *Life of Sir Roderick Murchison*.

To what extent was Lyell indebted to previous writers for that system of geological philosophy with which his name is associated? Upon this vexed question a good deal of light is shed from the pages of these memorials. Every impartial observer recognises the potency of those natural agents which are busily dealing with the earth at the present day; the only question is whether such agents, unaided by any greater powers of the past, are competent to effect all that the geologist seeks to explain. Lyell held that, given sufficient time for their operation, they unquestionably were equal to the work. Yet he did not deny the possibility of an increased intensity in the former operations of Nature. Only he hesitated to summon any Titanic forces to his aid until he had exhausted all the resources which Nature employs at the present time. The sensational school of geology which he opposed had done its best to minimise the importance of the "actual" order of Nature; it turned from the teachings of to-day, and let loose its imagination upon the past; it required that, at the close of each geological period, the curtain should fall, and then at its rising discover an entirely new order of things. Lyell did more than any other man to purge geology of these crude conceptions; and he may assuredly be pardoned if, in his efforts to place the science upon a rational basis, he was occasionally tempted to become rather too staunch a stickler for the absolute uniformity of the course of Nature. His general moderation, however, is evident in the following passage from a letter to Whewell:—

"The former intensity of the same or other terrestrial forces may be true; I never denied its possibility; but it is conjectural. I complained that, in attempting to explain geological phenomena, the bias has always been on the wrong side; there has always been a disposition to reason *a priori* on the extraordinary violence and suddenness of changes both in the inorganic crust of the earth and in organic types, instead of attempting strenuously to frame theories in accordance with the ordinary operations of Nature."

According, then, to Lyell, the course of Nature has been practically uniform throughout geological time, and if our earth has ever



been the theatre of colossal forces it must have been at so remote a period as scarcely to come within a measureable distance of the earliest record of the rocks. This was the essential teaching of his famous book, *The Principles of Geology*. Now it has often been pointed out, and was indeed acknowledged by Lyell, that Hutton, in his *Theory of the Earth*, enunciated similar views. It is, therefore, with some curiosity that we turn to a letter addressed by Lyell to Fitton, in which he explains his relation to Hutton, and attempts to appraise his predecessor's work.

"I found it difficult to read and remember Hutton, and though I tried, I doubt whether I ever fairly read more than half his writings, and skimmed the rest. Considering at how late a period as compared to Steno, Hook, Leibnitz, and Moro he came into the field, and consequently how much greater were his opportunities, I think his knowledge and his original views were confined to too small a range of the vast science of geology to entitle him to such marked and almost exclusive pre-eminence as you contend for in his behalf. . . . I have a letter of Basil Hall's in which, after speaking of points in which Hutton approached nearer to my doctrines than his father, Sir James Hall, he comments on the manner in which my very title-page did homage to the Huttonians, and complimented me for thus disavowing all pretensions to be the originator of the theory of the adequacy of modern causes."

Coming now to the direct question of the originality of the matter in the *Principles*, we receive unexpected aid from a letter written by Lyell to his friend Scrope, who was about to review the first volume of the book on its appearance in 1830. The review duly appeared in the *Quarterly*, and Scrope received from Murray an honorarium of £100. Here are some extracts from the letter:—

"Von Hoff has assisted me most, and you should compliment him for the German plodding perseverance with which he filled two volumes with facts like tables of statistics; but he helped me not to any scientific views of causes, nor to my arrangement. The division into aqueous and igneous causes is mine, no great matter, and obvious enough. . . . My division into destroying and reproductive effects of rivers, tides, currents, &c., is, as far as I know, new—my theory of estuaries being formed is contrary to Bakewell and many others, who think England is growing bigger. In regard to deltas, many facts are from Von Hoff, but the greater part not. All the theory of the arrangement of strata in deltas and stratification, &c., is new, as far as I know, and the importance of spring deposits. . . . That all my theory of temperature will hold I am not so sanguine as to dream. It is new, bran new. Give Humboldt due credit for his beautiful essay on isothermal lines; the geological application of it is mine, and the coincidence of time 'twixt geographical and zoological changes is mine, right or wrong. . . . My labour has been greater than you would suppose, as I have really had so little guidance."

These extracts, which we have been tempted to insert for the purpose of vindicating Lyell's claim to originality, have occupied so much space as to shut out any remarks which we might desire to make on Lyell's other scientific work. One of his greatest contributions to geology was unquestionably his classification of the Tertiary strata; but for this, and for other interesting matter, the reader must turn to the original volumes.

There he will find a large collection of letters affording in many places delightful reading, not only on scientific matters, but on a variety of social topics. The letters are written in a pleasant style, and, though rarely, if ever, brilliant, are never dull. A few of the letters we should like to have had suppressed, especially those in which the amiable and gentle Lyell, by a process easily understood, poses as the apologist for slavery.

Those who had not the advantage of knowing Sir Charles will gain an excellent notion of the man from these memorials. The touch of the biographer is not often to be discerned; but his portrait, limned by his own hand, stands out upon the canvas clear and sharp. A man of singularly sound judgment, accustomed to sift evidence on scientific questions, and to hold the scales of justice with no trembling hand—an earnest struggler after truth, manfully doing battle against scientific error not less than against popular prejudice—a man of unswerving purpose, devoting his days to the furtherance of his favourite science—an enthusiast, yet not a recluse—a teacher whom the younger generation of geologists looked up to as their undisputed master, yet himself a simple learner to the very close of life—such a man was Sir Charles Lyell. F. W. RUDLER.

#### NOTES OF TRAVEL.

DURING the present year we may hope to have one of the remaining mysteries of the unknown part of Eastern Equatorial Africa revealed by European research. From native report only we know that a considerable distance to the north of Mount Kenia, in the country of the Rendile Gallas, there is a great lake called Sambura, which has yet to be seen and described. Mr. J. M. Schuwer, we believe, intends to visit it; and, if he has been able to adhere to his plans, he has by this time started from Fadaai on the journey which will take him through the unexplored region in which it is situated. Dr. Stecker, too, who has lately done such excellent work in Abyssinia, also hopes to see this mysterious lake on his way to the coast.

LIEUT. HOLM, of the Danish Navy, who was engaged during the summer of 1880 on preliminary investigations in Southern Greenland, has lately returned to Copenhagen after prosecuting more extensive researches during the past summer. The expedition under his command was sent out for purposes of geographical and geological exploration, and their attention was mainly directed to the south coast of Greenland and the large islands lying off it. They have, however, also explored the whole of the country as far north as the latitude of the Tessermin Fjord on the west coast, and bring back some curious information regarding the nature of the icy wastes which they traversed. They have also determined with great accuracy the precise position of Cape Farewell.

THE Russian scientific expedition to the estuary of the River Obi has been very actively engaged during the past season, and Col. Moisseieff reports that a number of positions have been determined astronomically. As one result of their labours, he says that the eastern coast-line of the gulf is found to be placed from 20 to 25 kilometres too far to the east on our maps. It is not yet known whether a similar remark applies to the west coast; but, if it does, the Yamal peninsula will become exceedingly narrow.

SINCE the news was first received of the arrival of the *Jeannette's* boats at the mouth of

the Lena, there has been much speculation as to what discoveries she had made, and whether she had succeeded in reaching a very high latitude since she was last seen in September 1879. In America great hopes have been formed of the gains to science stored up by the expedition during the twenty-one months previous to the vessel being crushed in June last. We fear, however, that all these hopes are doomed to disappointment, and that we have little to learn but a tale of terrible suffering, for the *Jeannette* was caught in the ice on October 1, 1879, and there remained till she was crushed. The latest telegrams from Irkutsk, we regret to say, give no news of Lieut. De Long's boat.

THE Italian Geographical Society have awarded a gold medal to Lieut. A. M. Massari for his journey across Africa from the Red Sea to the Gulf of Guinea. Prince Giovanni Borghesi, who is styled the Mæcenæ of the expedition, has been elected an honorary member for his services in connexion with it; and a gold medal has also been dedicated to the memory of the late Dr. Matteucci, the leader of the party.

SIGNOR PIAGGIA, the Italian traveller, is now at Khartum, and is stated to be preparing for an expedition into the Galla country.

At a recent sectional meeting of the Russian Geographical Society, M. Potanin communicated some details of his journey last summer among the Votiaks, who inhabit the southern districts of the government of Viatka. Unlike the Tcheremisses, who believe in numerous deities, the Votiaks have only one god, their conception of whom resembles that of the Christian Trinity. Their name for this being is Inmar-Koldyshin; and legends of his descent on earth, and appearance to men, are current among them similar to those which are found among the tribes of the Caucasus and Mongolia. M. Potanin also gave an account of a Votiak festival which he witnessed, and at which sacrifices were offered.

#### SCIENCE NOTES.

Is the so-called "Lower Old Red Sandstone" of Ireland really Silurian?—A valuable contribution to this vexed question has just been made by Mr. G. H. Kinahan, in a Report to the Royal Irish Academy on the geology of the Fintona and Curlew mountain districts. Overlying the Pomeroy series, which he regards as of Cambro-Silurian (Lower Silurian) age, is a large series of red, purple, and greenish sandstones, shales, and conglomerates, which have hitherto been regarded as Lower Old Red Sandstone. They are, probably, the equivalents of the Dingle or Glengarriff grits in the South-west of Ireland. All these are now assigned by Mr. Kinahan to the Silurian formation. Mr. Bailey, who supplements the Report by some useful palaeontological remarks, has found characteristic Llandovery fossils, such as *Pentamerus oblongus*, in beds in Co. Mayo, previously described as Old Red Sandstone. It is notable that the so-called "Lower Old Red" of Ireland is rich in eurites, or "basic felstones," with their associated tuffs. Mr. Kinahan has elsewhere given his reasons for refusing to apply the phrase "Old Red Sandstone" to any series of rocks in Ireland, holding, with Dr. Haughton, that the Old Red is but a "phantom formation."

M. DUNOD, the well-known scientific publisher of Paris, has just issued the first part of a new Encyclopædia of Chemistry, edited by M. Fremy, of the Institute. This part consists of two volumes, and contains ten chapters, each dealing with some of the general principles of chemistry, and signed by the writer. The price of the two volumes is 50 frs. The second part, which is already well advanced, will treat of the metalloids.

MESSRS. GERMER-BAILLIÈRE have published an authorised translation by M. G. Lamy of Prof. Huxley's treatise on *Physiography*, and a second edition, entirely recast, of M. Ribot's *L'Hérédité psychologique*.

#### PHILOLOGY NOTES.

THE English Dialect Society will immediately issue to its members the three following volumes, which complete its publications for 1880—the ninth year of the life of this useful society:—(1) "Five Original Glossaries"—the Isle of Wight, by the late Major H. Smith and Mr. C. Roach Smith; Oxfordshire, by Mrs. Parker; Cumberland, by Mr. W. Dickinson; North Lincolnshire, by Mr. E. Sutton; Radnorshire, by the Rev. W. E. T. Morgan; (2) "George Eliot's Use of Dialect," by Mr. W. E. A. Axon; and (3) William Turner's *The Names of Herbs* (1548), edited, with introduction, index, and scientific identifications, by Mr. James Britten. The two first publications for 1882, both of which are far advanced at press, will be (1) the third and concluding part of Messrs. Britten and Holland's *Dictionary of English Plant Names*; and (2) the second and concluding part of Messrs. Nodal and Milner's *Glossary of the Lancashire Dialect*.

THE following is a brief record of the work accomplished by the French schools at Athens and at Rome during the past year:—At Athens, M. Hauvette-Besnault has written a monograph on the Archons, with special reference to their position in the middle of the fifteenth century, when they were already giving place to the elected strategi; M. Salomon Reinach, who is still engaged upon excavating the ancient cemeteries at Myrina and Cyme, has prepared a paper, with numerous illustrations, upon the pottery of Asia Minor; M. Bilco has written upon the Public Games in Greece; M. Clero upon Embassies among the Greeks; and M. Barilleau upon the sources of Ancient Greek Law and upon Marriage Settlements among the Greeks. At Rome, M. de la Blanchère has written five chapters of a monograph on Terracina; M. Lacour-Gayet several chapters of what is intended to be a history of Antoninus Pius; M. Albert Martin has collated a MS. of Athenaeus, and written upon the scholiasts of Aristophanes; M. Thomas has compiled two "excellent" memoirs—upon Francesco da Barberini, in connexion with the history of Provençal literature, and upon the *Entrée de Espagne*, a Franco-Italian *chanson de geste*; M. Jullian has presented a "careful" study of the Domestici and the Protectores, or the Imperial bodyguard from the third to the fifth century; M. Faucon, who is occupied with copying and analysing the registers of Boniface VIII., has written upon a curious episode connecting this Pope with the history of Verdun; M. Vigneaux has written upon the Praefectus Urbis from his judicial aspect.

THE project for establishing an American school at Athens, first started by the Archaeological Institute of America, is being actively taken up by some of the principal colleges. It is proposed to found fellowships, as a reward for distinguished proficiency in classical studies, to be tenable at Athens for a period of not less than two years. The director of the school would be a Professor of Greek from one of the affiliated colleges. Meanwhile, what are Oxford and Cambridge doing, or thinking of doing?

THE death is announced of M. Charles Graux, a young French scholar from whom much was expected in Greek philology. He had visited the Escurial and other libraries for the purpose of collating Greek MSS.; and only last autumn he enjoyed special facilities for pursuing his researches in the Vatican. It is feared that

he brought back with him from Italy the seeds of the disease from which he died. It had been his chief ambition to publish a revised text of Plutarch.

UNDER the title of "Germanischer Bücherschatz," J. C. B. Mohr, university publisher at Freiburg-i-B. and Tübingen, is issuing a useful series of little volumes illustrating the early history of the Teutonic peoples. Five have already appeared—*Tacitus de origine et situ Germanorum*; Einhard's *Life of Karl the Great*; the first part of *Beowulf*, edited from the Cottonian MS. in the British Museum, by Dr. A. Holder; Otfrid's *Evangelienbuch*, edited by Dr. Paul Piper; and Jordanis' *De origine actibusque Getarum*, also by Dr. Holder. Nithard, Bede's Ecclesiastical History, and Saxo Grammaticus are to follow. The general editor of the series is Dr. Holder.

A FRENCH translation is announced, by C. P. T., of Tiele's *Vergelijkende geschiedenis der Egyptische en Mesopotamische godsdiensten* (Amsterdam, 1869-72). The work has been revised, and in part rewritten, and cannot fail to advance the study of the subject among French-reading students. The first book, relating to the religion of Egypt, is also to appear in an English translation (Trübner); but why the first book only?

#### MEETINGS OF SOCIETIES.

##### NEW SHAKSPEARE SOCIETY.—(Friday, Jan. 13.)

F. J. FURNIVALL, Esq., Director, in the Chair.—The first paper read was on "Suicides in Shakspeare," by the Rev. J. Kirkman. He contended that the important thing was not the mere act, but the intention, the mental conflict. All who pondered on "To be or not to be," all who had in them Tennyson's "Two Voices," were potential suicides. Hamlet thought a thousand suicides, but committed none; he was the Regius Professor of the Emotions of Suicide. In women, emotion becomes uncontrollable; in men, it goes out in reasoning. Of the fourteen suicides in Shakspeare—seven men and seven women—only two were British women; there was not one British man. "Why should I play the Roman fool?" said Macbeth. The motives to the crime were insanity (1) from love, as in Ophelia (whose suicide seemed to be the one act of her own judgment); (2) from remorse, as in Lady Macbeth, Enobarbus, &c.; shame, as in Lucrece; love and despair, as in Romeo and Juliet; abhorrence of life, as in Timon; nothing else to do, as in Othello; the evading of public shame, as in Cleopatra; the high Roman notion of not being taken captive, as in Brutus, Titinius, &c.; the escape from woe, as in Gloucester. Shakspeare did not appear to condemn suicide in any of his characters. He made Hamlet and Imogen talk of the "canon 'gainst self-slaughter;" but there was no direct canon against it in Scripture, unless it was included in the Sixth Commandment. The main thing he cared for was the two voices always in the soul.—The second paper was by Mrs. J. H. Tucker, of Clifton, on Constance, insisting on her motherhood as the key of her character, the centre of her life, in which her individuality was almost absorbed.—The third paper was by Mr. C. H. Herford, on Shakspeare's character, contending that it was shown by his plays, which were part of his life and self, and which, in their gradual progress and changes, showed the development of the character of their writer. In religion, while fair to Romanists, he was certainly no Papist; and, while assuredly a Protestant, he could plead for Jew, he just to heathen, and yet expose Puritanic hypocrisy. In politics, if he was severe on the Roman mob, he was no less hard on the Roman Patricians; and in his day, as the English poor had not the intelligence and education they have now, it was impossible for him to treat them with the respect that is willingly yielded to them now.

#### FINE ART.

##### ART BOOKS.

*Bartolozzi and his Works.* By Andrew Tuer. (Field and Tuer.) A couple of imposing volumes, produced with all the taste of the printer's art, and admirably bound in vellum, come to us concerning this agreeable engraver, for whose works there has lately been a somewhat ridiculous rage. We are a little disappointed with the book. Bartolozzi, as an engraver, was a clever copyist; a clever interpreter, if we will. Had he been engaged in the copying or interpretation of any large proportion of noble work, honour might fitly be paid to him, at least after it had been seen that honour had been paid to the masters whom he reproduced. But Bartolozzi, though himself no bad designer, was largely engaged in the reproduction of very second-rate artists, nor did he bring to bear upon that reproduction any great power or flexibility; adroit he undoubtedly could be. The fancy subjects of his which are most popular cannot lastingly satisfy anybody who appreciates what is more than merely pretty in Art. To have seen one is to have seen almost all, as far as essentials are concerned—merit, of course, will differ; an absolute equality can hardly be maintained; but in the main what is noticeable is sameness, and not variety; a certain weak-kneed grace is the characteristic of nearly all that are popular. In a word, these things are decorative; a few of them in circular or oval frames look well on a wall; but ill-advised would be the person who should set out to collect and carefully store them, as one may collect and store van Leydens, Marc Antonios, Rembrandts, Hogarths, Méryons, or the line and mezzotint work after Turner. Bartolozzi, perhaps, is most at home with the designs of Cipriani and Angelica Kaufmann, which, with their own undeniable, but feeble and wearisomely repeated, type of grace, have not even the academic virtue of correctness along with their academic emptiness. The pseudo-Greek head, the long but fleshy figure, the arm lazily extended, the nerveless legs, with their superficial elegance, but with no firmness or precision of modelling—all this accosts us from the window of every second-rate print-shop nowadays, because it is a momentary fashion; and it is a poor business if it is to be considered substantive Art. Now Mr. Tuer appears to us, in his diligent enthusiasm, to be too little aware of the rank to which these things must before very long be relegated. The pleasure of collecting them has carried him too far. He neither offers us criticism upon them nor seems to think that criticism upon them is missing. In a work upon Bartolozzi—a head of an atelier, a clever and adroit craftsman—the facile artist might conceivably have been put in his proper place. A monograph need not avoid comparisons. But even if the writer preferred to confine himself to his immediate subject, in a narrow sense, he might profitably have made plainer the distinctions between the different orders of Bartolozzi's work; for there are different orders, though it is but one that happens to be particularly popular. The book contains a fair share of information, no doubt laboriously sought for, and certainly pleasantly conveyed; but Mr. Tuer knows that, as far as biography is concerned, the time for writing Bartolozzi's life—for getting the material for it—was half-a-century ago. That Mr. Tuer was not employed upon the task at that period is certainly not his own fault; he is only to be sympathised with for having come into the world too late for the quite complete execution of the business he has proposed to himself; but, this being so, we would fain have found him more critical. Criticism was wanted. We would gladly have seen him distinguish between the effect of Bartolozzi's work when

it is done on a large scale and when it is done on a small. He might have told us that the "Tickets"—those graceful designs which tasteful concert-givers issued to a fortunate public—are to be prized in part because their scale is small, and the work in them on that account seemingly sharper out and more precise, a certain dainty finish here taking the place of the too habitual laxity, and the mechanism of the work being, therefore, less apparent. In part, too, they are to be valued, Mr. Tuer might have told us, because in them are included a large proportion of the more beautiful designs. Why, some of these little things—the tickets for the Benefit of Mme. Banti, for the Benefit of Giardini, for "a Concert of Musick," and the like—are really worth collecting and storing away. In good condition, they are rare and admirable. But Mr. Tuer's information about them is of the most meagre kind; yet this is a matter as to which theatrical and musical records might, we should suppose, have been searched with the certainty that the search would be profitable. Too much space is occupied by the reprinting of an ancient priced-catalogue, which is only a curiosity, and no real guide nowadays, and by what is surely superfluous information regarding the auction-rooms of Christie and Manson and of Sotheby, and still more superfluous information about the history and past and present eminence of various dealers and traders. This is permissible gossip; but a book is hardly the place for it. Here, however, we have almost done with such comment as is not generally favourable. When we come to the portions of the book which deal with technical matters, what we find has clearer *raison d'être*, and is indeed well done. The chapter on "Engraving," in stipple, in particular is full of knowledge, and of knowledge lucidly conveyed. The illustrative plate is as much to the purpose as is the writing. The Catalogue proper is not a *catalogue raisonné*, but generally a mere list; we admit that had it been a *catalogue raisonné* we might have thought much of the labour wasted—it would have had to chronicle so large a proportion of same and idle things. Mr. Tuer has done well in drawing attention to the designs for Fan mounts. His illustrations are, with hardly an exception, welcome; and they are exquisitely printed. The "St. Giles's Beauty" and the "St. James's Beauty" are really in wonderful preservation; and the "Cupid and Psyche" and "Love and Fortune," reproduced by Mr. Cook on a small scale from the originals, are amazingly delicate and fortunate examples of later engraving. We implied, to begin with, that the printer's part in the book has been performed to perfection. The writer's has been performed with good-will.

**Black and White Sketches.** By Members of the Glasgow Art Club. With Descriptive Letter-press by Robert Walker. (Glasgow: Gillespie Bros.) The Glasgow Art Club is an association of Scottish painters which was started in 1867 for mutual encouragement and culture. At first its schemes and proceedings were on the most modest scale, but as years went on the undertaking prospered; the Club is now in possession of commodious premises in Glasgow, and since 1875 its members have made their appeal to the public by annual exhibitions. Of late the artists of the West have had their attention very specially directed, by the excellent Black and White Exhibitions of the Glasgow Institute, to the works in light and shade of the masters of the French and Dutch schools; and, in emulation of Continental efforts, the Glasgow Art Club now issues a volume of lithographic studies of landscape and figure subjects. It is inevitable that the book should provoke comparison with similar works by foreign draughtsmen; and it is no less certain

that one cannot disguise the fact of the distinct superiority of the latter equally in technical dexterity and in qualities of thought and sentiment. We must, however, remember that for many years the Dutch and especially the French painters have found a public ready to welcome and to purchase their etchings, charcoal sketches, and other works in *chiaroscuro*; while, until quite recently, there has existed no market for this class of art in Scotland, where drawing dealing with form and with light and shade has been pursued almost exclusively for private study, and in preparation for works in colour. To the present volume each of the members of the Club has contributed a sketch. It is not always, and in every sense, true that "the whole is greater than its part," and certainly the book would have gained had a more fastidious taste presided over the selection of its contents, and winnowed away some of the inferior work which now encumbers it. Certainly so bald and puerile a sketch as the female profile entitled "Wandering Thoughts" called for no labour of the lithographic printer for its dissemination, but might well have been suffered to remain in the uniqueness of its original drawing. Among the more interesting subjects of the volume is the "Village Washing Stream, Normandy," by Mr. D. Murray, A.R.S.A.—a quaint glimpse of timbered gables, seen beyond running water, and through a vista of high walls overhung by those grotesquely contorted boughs of fruit trees which appear so often, and so effectively, in the paintings of this artist. The shadows in the foreground stream fall somewhat in their hardness and want of transparency. In his "Return from the Pic-Nic," Mr. J. Miller deals with a vigorous effect of driving rain-cloud, and gives much breadth and quietude in the space of distant sky. Mr. E. A. Walton contributes "A Pastoral," strongly reminiscent of Continental work, and effective—though wanting in refinement and subtlety—in its sharply contrasting light and shade. Mr. A. K. Brown is simple and direct in method in "Our Village;" Mr. J. Henderson has a placid seascape with shipping, seen beneath a misty sunrise; and Mr. P. Buchanan, Mr. Pratt, and Mr. E. S. Calvert show work of varying skill. One of the best of the figure-subjects is Mr. T. McEwan's "Kind Granny," excellent in the expression of its well-conditioned aged face, but marred by the clumsy drawing of hands and wrists. Mr. D. Fulton gives a graceful study of a young haymaker, and Mr. R. C. Crawford depicts the charms of a pretty orange-girl. The pleasantly discursive letterpress of the volume is from the pen of Mr. R. Walker, the vigorous secretary of the Glasgow Institute.

**The Life and Works of Robert Hewetson, Boy Painter and Poet.** By H. B. Hewetson. (Sonneschein.) This is an infinitely touching book; the story of an exceptionally pure and gentle nature, richly endowed with artistic gifts and far-reaching aspirations, which were weighted by a soberness of feeling far beyond his years. Before he was eighteen the ardent spirit left a world which would soon have profited by his work had he been spared. Mr. Hewetson writes a slender thread of narrative in excellent taste, and strings on it his artist-brother's letters, poems, and fairy tales. The reader insensibly sympathises with his sorrow for the rare soul entrusted to our earth for so short a time. We imagine that this is the highest praise to bestow upon the biography. The main interest of the book rests in the phototypes of the youthful artist's drawings. There is no hesitation of touch, no faulty sentiment, in these first-fruits of genius. Founded on a careful study of the early masters, they are the outpourings of a fresh, enthusiastic youth, instinct with beauty and true sentiment. The same perception of ideal beauty and grace which is seen in Blake

characterises Robert Hewetson's drawings; and even the sombre tones of a phototype cannot veil the purity of colours, matching those of Fra Angelico, in which we are assured that so virgin a soul was wont to paint. Born in 1863, the boy-artist only lived until last year. "One of the Frightened Disciples," as the Lord approached the ship walking on the water, is an exquisite study of expression, marvellous for a painter of Hewetson's tender years. An "Adoration" is grouped most felicitously; while the face of the Madonna (a portrait of the artist's mother), which has been enlarged for this work, is full of ideal devotion and love. As the artist studied in Edinburgh, the sketches show the development of his powers. That of "Mrs. Landmann" (p. 39) is characteristic and eminently graceful. Almost his last drawing was a chalk study of the Barberini Faun, which obtained the Queen's Prize last year. The massiveness and yet the delicacy of the drawing are very striking. The thoughts of the poet are better than their expression, but they were evidently the spontaneous overflow of feelings irresistibly drawn to painting as the master-passion, and have received no polish. The fairy tales are simple, and yet set in a splendour of diction which again bespeaks the colourist. One or two of R. Hewetson's letters show how accurately he had conceived the province of true art. The correctness of his perceptions is evident in the manner in which he contrasts the meretricious paintings of Doré with the masterpieces of sacred art in the twelfth and thirteenth centuries. And another letter shows that he had embraced art with his whole soul, and rightly deemed that this is the only temper consistent with the true worshipper. We close this deeply interesting record with a conviction that English art suffered a serious loss in the same bereavement which plunged into sorrow the relatives of Robert Hewetson.

**Saints and their Symbols:** a Companion in the Churches and Picture Galleries of Europe. By S. A. G. (Sampson Low.) Very compact and entertaining, and quite as full and accurate as could be expected.

WE have received from Messrs. J. S. Virtue and Co. the bound volume of *The Art Journal* (New Series) for 1881. As we have noticed the numbers of which it consists from time to time on the occasion of their appearance, we need only state that this handsome volume contains no less than thirty-seven plates, besides innumerable wood-cuts in the text and head- and tail-pieces. We are glad to notice that the plates are very fairly divided between engravings, etchings, and facsimile reproductions, and that due honour is always assigned to the engraver.

**Petits Musées de Hollande et grands Peintres ignorés, etc.** Par C. Charles Casati. (Didier.) This pamphlet, though containing what are little more than notes and memoranda of different exhibitions, is valuable for the care taken by the author to record the inscriptions and dates found upon the various works of interest which he mentions. Among the "peintres ignorés" he alludes specially to Ravensteyn and Vermeer or van der Meer, of Delft, Jan de Bray (pupil of Frank Hals), Cornelis, of Haarlem, and Marten van Heemskerck. It is not surprising that the works of most of these men should be comparatively little known out of Holland, as it is only at Haarlem that Jan de Bray and at The Hague (and other places in Holland) that Ravensteyn can be properly studied; and their principal works have never been engraved. Last winter's exhibition at the Royal Academy revealed the presence of two fine Vermeers in this country; and now that his style, with its strong touch and peculiar harmonies of blue and amber and green, is becoming more

generally known, it may be hoped that some more discoveries of the same kind will be made. It is much to be desired that some etcher of first-rate sympathy should do for Ravensteyn what Unger has done for Frank Hals, and include among his works that magnificent picture at Haarlem—"The Officers of the Archers of St. Adrian"—which is now erroneously ascribed to van der Helst.

M. S. LARPENT has sent us a little pamphlet, printed in French (Christiania: Thronsen), about the well-known picture at Dresden which was once absurdly attributed to Leonardo da Vinci, and is now generally described as the portrait of Hubert Morett, jeweller to Henry VIII., by Holbein. M. Larpent, however, has here expended not a little ingenuity in seeking to prove that the portrait is really that of Charles Solier, comte de Morette, a somewhat notable personage of his time, of Piedmontese origin, and one of the French hostages in England in 1518. His arguments, we may add, are drawn rather from historical documents than from the methods of technical art criticism; but they deserve to be considered.

#### NOTES ON SOME OF THE OLD MASTERS AT BURLINGTON HOUSE.

AMONG the numerous and excellent works this year to be admired with so much convenience at Burlington House, not a few will be regarded by art students as filling up blank pages in the history of painting. Some of these have already been announced and welcomed as unexpected revelations. Others, however, require further investigation.

In accordance with the well-founded prerogatives of the lenders, the pictures are entered in the catalogue with such names of artists as they are pleased to suggest; but for many reasons these suggestions cannot be expected to be always judicious. Collecting works by Old Masters is a very old fashion, but the predilection for special masters will always undergo changes. Catalogues of past centuries enumerate hundreds of masterpieces by Giulio Romano. These pictures are not lost, but most of the attributions have been altered with the increasing dislike of his style. Within the last few years paintings with the name of Botticelli seem to have become more common in London than in Florence, his native town, which is yet reputed to possess most of his genuine works. There has scarcely been any exhibition for some time without some pictures attributed to him. This year there are two, hung close together: "Atalanta's Race" (195), lent by Mr. J. S. Budgett; and "Virgin with Child and St. John," lent by Mr. James Young (196). Leaving apart the question whether the subject in the first-named picture is really Atalanta's race, we cannot refrain from saying that, in looking at the picture, nothing in the world would have brought to our mind the name of the greatest dramatic composer among the quattrocentists except the label on the frame. The "Tondo" (196) appears to us to be one of the finest works of Raffaellino del Garbo. The fact that Raffaellino's master, Filippino Lippi, was a scholar of Botticelli may therefore be regarded as a plausible excuse for the apparent mistake in assigning the picture to Botticelli. Another equally important and characteristic work of Raffaellino was exhibited three years ago, in the same room, under the name of Domenico Ghirlandajo.

One of the finest Florentine pictures in Gallery IV., "A Virgin and Child with St. John" (203), lent by Mr. B. Fox, has, to its lasting misfortune, been placarded, probably by some speculative picture-dealer, with the forged signature "GA\* FRANCIA BONONIAE F.A.D.MCI" [sic]. The catalogue makes an attempt to check

this imposture in substituting an "Unknown" in the place of the signature. This picture is in an excellent state of preservation, and we have, therefore, not the least difficulty for the study of its peculiarities in drawing and colouring, by which the individual style of its real author can easily be recognised. The grand line, for instance, which indicates the folding of the mantle near the lap of the Virgin is peculiar to Fra Bartolomeo's composition, but the painting is evidently not his own. After examining closely the details, we have come to the conclusion that its author is Fra Bartolomeo's friend, Mariotto Albertinelli, by whom there is a well-known picture in the Louvre, signed and dated 1506. There is probably no third picture out of Italy so well entitled to be classed as a standard work of this master as Mr. Fox's pseudo-Francia.

The school of Ferrara is represented by an early work of Garofalo's (202), lent by Lord Penrhyn, "A Holy Family," painted in a tender grayish harmony of colour, betraying thereby the early manner of the artist. A similar specimen of this somewhat rare class of pictures is in the Fitzwilliam Museum at Cambridge. The composition in Lord Penrhyn's picture seems to have been a favourite one of the artist. It recurs, with little variation, in a large picture of the Dresden Gallery and elsewhere. Another picture belonging to the same school has been lent by Mr. F. R. Leyland (188). It represents the Virgin and St. Joseph in adoration, and is ascribed to Lorenzo Costa, the master of Francesco Francia. The only plausible reason which we can imagine in support of this attribution is the circumstance that Costa's name is better known than that of one of his fellow-countrymen, Francesco Bianchi, who appears to us to be the real author of this picture. Bianchi's works are rare, and every new one coming to light deserves to be specially noticed. Notwithstanding their morose and languid character, they have a claim to consideration, even above their real merits, on account of the very old tradition that young Correggio was a pupil of Bianchi. No doubt the style of the picture before us seems far from giving support to this tradition; but we must not forget that Correggio was only sixteen years old when Bianchi died in 1510, at the age of seventy-three; and, if we compare the picture in question with others by the same master, it becomes evident that this one is to be placed among his earlier productions. As a proof of our assertion that Bianchi and not Costa was the real author of the picture, it will suffice to draw attention to the peculiar shape of the hands, with long thin fingers, the swollen eyelids, and the style of the landscape, never to be met with among the numerous pictures by Costa. See, for instance, the large altar-piece in the National Gallery, which is signed and dated 1505. A comparison with another picture in the same gallery, also bearing the name of Costa on its label (895), would not be so much to the point, because in this instance the authorship of the Florentine Pier di Cosimo seems to be indisputable (see Frizzoni, *Galleria Naz.*, pp. 13, 14, and *Dulwich Gallery Catalogue*, p. 41). We only refer to it here because this very picture is well adapted to guide us when investigating the authorship of a highly interesting altar-piece in Gallery III., ascribed to Ridolfo Ghirlandajo (150), lent by Mr. Budgett. There is, we think, a very close resemblance in the two pictures with regard to the modelling of the faces and the brownish tone of the landscape, which are characteristic features of the style of this master, who influenced so many of the best-known Florentine painters.

In the "Flora" (139), lent by Mrs. Morrison, the style of Bernardino Luini is so obvious, especially in the drawing of the hands—perhaps

the only part of the painting which is left free from restoration—that it is almost superfluous to say that this *replica* of one of the best-known pictures by Luini is not the work of Leonardo da Vinci. But it is, perhaps, worth while to mention that panel pictures by Luini, which are rather scarce in other Northern countries, are frequently to be met with in private collections in England, where, as a rule, they are ascribed to Leonardo da Vinci.

A place of honour has very justly been given in the same principal room to another picture of Mrs. Morrison's splendid collection, "A Holy Family" (162), which bears the name of Rubens. This composition is, if we are not mistaken, identical with one of Rubens' masterpieces in a Continental gallery. The picture before us would, therefore, be only a *replica*. On a close examination, it cannot be denied that the execution is somewhat timid—e.g., in the modelling of the head of St. Joseph, which has nothing of the energetic freedom of Rubens' brush. Again, in the modelling of the nude infant Christ and the little angel, we miss those cold gray-blueish tones by which Rubens always counterbalanced the warm light in substitution of the deep and dark shadows employed by other artists. The colouring of the draperies is very brilliant, but less graduated in the tones than Rubens used to paint. There are, on the other hand, some palpable characteristics which lead to the conclusion that this is an early work of van Dyck's, when a pupil of Rubens. In proof of this we may refer to the tender and rosy tones of the flesh parts, and the smooth rendering of the landscape. The somewhat irregular outline of the faces of the infants, with their very short noses and excessive jaw-bones, are faults only to be met with in early work of van Dyck. The modelling of the Virgin's elegant hand has still something of Rubens' style, and is not yet of the ever-recurring shape which van Dyck adopted in all his later works. But the massiveness and nervousness of the hands, as Rubens used to form them, has here evidently undergone a sensible alteration, already adapted to the tendencies of van Dyck's art. The picture has, from this point of view, a special historical value, as early works of van Dyck are scarce in this country. There is a portrait of a gentleman in the National Gallery (52), well known as a favourite subject for copying students, which is commonly considered as being an early work of van Dyck; but we would not propose to compare it with Mrs. Morrison's picture in confirmation of our theory, as, to our regret, we are unable to recognise the hand of van Dyck in this beautiful work. In judging from the above-mentioned characteristics of individual styles, we cannot refrain from confessing our heterodox belief that this is a genuine production of Rubens—probably contemporary with "Le Christ à la Paille," and, therefore, painted about the year 1617. This opinion, however, does not stand alone. When, some years ago, we communicated our suggestion to the late compiler of the National Gallery Catalogue—to whom the discovery is due that the man here represented is Cornelius van der Geest—he told us that he had already come independently to the same conclusion. There are a few other pictures by Rubens and by van Dyck in this country which indicate that there existed more intimacy between the two than has hitherto been elucidated by the study of written records. It may be worth while to allude here to the origin of the first famous picture of van Dyck, the "St. Martin on Horseback," in the church of Saventhem. The painting itself is, perhaps, less known than the romantic story by which Campo Weyerman has explained its origin. The compilers of the Catalogue of the Antwerp Museum have already suggested that this picture may, perhaps, only be a free copy from a composition by Rubens,



of which they knew an engraving. But we think that this problem can conclusively be solved only by a reference to two pictures preserved in this country—van Dyck's original sketch for the picture at Saventhem, a small panel-piece, now at Dorchester House; and Rubens' representation of the same subject—a composition of eight figures (one more than in van Dyck's sketch) larger than life-size—in one of the saloons of Windsor Castle. Van Dyck apparently borrowed from Rubens the general arrangement of the composition and the attitude of the saint, who is in the act of dividing his cloak. In Rubens' picture the saint's countenance is, perhaps, less imposing; and there is less submissive reverence in the movements of the beggars. Yet no one who has had an opportunity of comparing the two pictures will doubt that the merit of van Dyck's dramatic composition is chiefly due to a derived inspiration. However, the general tone and the harmony of colours are in both pictures quite independent; and this might lead to the conclusion that van Dyck sketched the St. Martin only from memory.

The portrait of a lady by Rembrandt (63) cannot well be Rembrandt's daughter, as the picture is called in Mrs. Morrison's collection. This picture, which we have not found mentioned either in Smith or in Vosmaer, is signed, but not dated. It appears to us to have been painted about the year 1654. The person represented must have been more than twenty years of age, and, therefore, none of Rembrandt's children can here be taken into account. With regard to the style, there are, perhaps, no pictures of his that come so close to it as the celebrated female portrait in the Salon carré of the Louvre, and still more the *genre*-picture (54) in the National Gallery, dated 1654. Notwithstanding the great difference between the gay look of the woman in the last-named picture and the melancholy expression of the portrait at Burlington House, we venture to suggest that in both pictures the model is the same. This would imply that there really existed some intimacy between the artist and the unknown lady; but the subject of the *genre*-picture does not allow us to dwell further upon the nature of this connexion.

J.-P. RICHTER.

#### WESTMINSTER ABBEY AND THE SCHOOL.

THE memorial given below has been sent to us for publication. It has already received a number of important signatures, among them the following:—Sir Charles Anderson, Bart.; F. Burton (Keeper of the National Gallery); Matthew Holbeache Bloxam, M.A., F.S.A.; Sir Henry Cole, K.O.B.; Sir Henry Dryden, Bart.; the Rev. J. T. Fowler, F.S.A.; Edwin Freshfield, V.-P. Soc. Ant.; the Rev. William Greenwell, F.R.S., F.S.A.; J. T. Micklethwaite, F.S.A.; H. S. Milman (Director Soc. Ant.); William Morris, M.A.; Octavius Morgan, F.R.S., F.S.A.; John Henry Parker, C.B., F.S.A.; F. O. Penrose, M.A.; Edward Peacock, F.S.A.; J. L. Pearson, R.A., F.S.A.; and the Rev. Canon Venables.

Westminster Abbey, with all its monastic buildings, is so exceptional a monument of real national importance that it would be most lamentable for a part of it to be sacrificed to the interests of any school, however flourishing. In this case it would be doubly to be deplored, as there is little doubt that, sooner or later, Westminster School must remove into the country, if it is to be a successful boarding-school; while, if it is to be a day-school, its encroachments upon the Abbey buildings will have been needless.

"MEMORIAL TO THE RIGHT HON. W. E. GLADSTONE, M.P., FIRST LORD OF THE TREASURY, &c., &c.

"Sheweth—

"I. That your memorialists are deeply interested in the preservation of Westminster Abbey and its ancient precincts, which they look upon as emphatically a National Monument:

"II. That Westminster School, by virtue of a clause hurriedly and incautiously introduced into the Public Schools Act, has recently come into possession of a portion of the Abbey buildings which includes monuments of art and history dating from the eleventh to the seventeenth centuries:

"III. That the school can make no use of this property without destroying these valuable and interesting remains:

"IV. That such destruction of public property will not be compensated by any increase in the usefulness of Westminster School, because it has disregarded the suggestions of reform made by the Royal Commission of 1864, viz., that if it is to remain at Westminster it should become a day-school only, or if it still continues to be a boarding-school should remove into some locality more obviously suitable to the health and morals of the scholars—suggestions, the acceptance of which is acknowledged on all sides to be necessary to the revival of the school:

"V. That it is much to be deplored, therefore, that encroachments should be made on a National Monument of such importance and of such great educational value to the country, by a body which, since it resists reasonable reform, must be considered as moribund:

"VI. Your memorialists therefore believe that the interests of the public demand that enquiry should be made into the circumstances under which Westminster School has come into possession of an important part of the precincts of Westminster Abbey, and humbly pray that a Royal Commission may be issued to consider and report upon the whole question of this encroachment upon Westminster Abbey."

#### OBITUARY.

GIOVANNI DUPRÉ, the greatest of modern Tuscan sculptors, died at Florence, on the 10th of this month, in his sixty-fifth year. He was born at Siena of humble parentage, and at an early age manifested a talent for art. His training, like that of most of the great artists of Italy, commenced with the study of ornament; and at the beginning of his career he was a wood-carver. The first important works which he executed in wood were a statue of Santa Filomena and a crucifix. The genius of Dupré subsequently found its expression in his marvellous statue of the dead Abel. Hitherto the taste in sculpture of his countrymen was entirely bound up in imitations of the antique, preserving few traces of real greatness; affectation was often substituted for simplicity, purity, and dignity. In his "Abel," Dupré opened up a new path to sculpture by a faithful imitation of nature in its most perfect form. The realism of his statue so startled the adherents of formality that they insisted that it was a cast from nature. The writer of these lines remembers the exhibition of this beautiful work, and hoped that the knell was then rung of the frigid inanities of the purists. They were not, however, so easily killed; but at the present time they have few representatives. Giovanni Dupré gave the impulse to a better and truer view of art. He combined, with his close study of nature, a thorough comprehension of form and detail as these must be represented in marble or bronze. He never forgot the dignity of sculpture. If we cannot sympathise with all his designs, we must feel that, in this accomplished artist and worthy citizen, Italy has lost one of those great sculptors who carry on the best traditions of an art in which she generally excels.

DURING the past week the French Institut has lost two of its most distinguished members—M. Charles Blanc, of the Académie des beaux-arts; and M. de Longpérier, of the Académie des inscriptions et belles lettres. Of the former, it is sufficient to say that he was the founder of intelligent art criticism in France, for which he had qualified himself by learning painting, under Delaroche, and also engraving. M. de Longpérier enjoyed a scarcely inferior reputation in the world of archaeology. Since 1838 he had been Keeper of the Egyptian department at the Louvre; but his interests were wide enough to include Greek vases and Persian numismatics.

Of Sir Daniel Macnee, P.R.S.A., who died on January 17, we hope to have a notice next week.

#### NOTES ON ART AND ARCHAEOLOGY.

AT a general assembly of the Royal Academy held on the evening of January 18, Mr. Henry Woods, painter, and Mr. G. F. Bodley, architect, were elected associates.

WITH a view to promote art in Wales, a proposal is on foot to found a "Cambrian Academy of Arts," which shall have its home at Llanudno, the accepted art centre of the Principality. It is suggested that an annual exhibition should be held in the summer months of works in oil and water-colour, chalk-drawings, sculpture, &c., by artists who either reside in Wales or have studied there.

EARLY this month the Corporation of Leeds purchased from Mr. John Holmes, of Roundhay, the well-known Yorkshire antiquary, his valuable collections of prehistoric antiquities and British and foreign pottery—the result of forty years' diligent research—with the intention of making it the nucleus of a public collection for a museum in the town of Leeds.

WE hear that Mr. Ernest Radford, whose letter on the "Andrea del Sarto" of Mr. Browning we recently quoted, and whose translations of Heine we give in another column, has joined the literary staff of the *Artist*.

MR. W. G. PATTERSON, of Edinburgh, has sent us an etching, by Mr. C. Lawrie, after the portrait of Burns, drawn in red chalk by his friend Archibald Skirving. This portrait, which is a very interesting one, is now in the possession of Mr. George Rennie, of whose father, the celebrated engineer, a similar drawing was made by Mr. Skirving at the same time. In our opinion, a facsimile reproduction would have had far more value, for the etching before us cannot be considered satisfactory as an independent work of art. The term "etching" is widely interpreted nowadays; but the distinction between the *technique* of the etcher and the line-engraver need not be still further confused, as they are in this case.

AT the meeting of the Royal Society of Edinburgh on January 16, a paper was read on a cist discovered in a gravel mound at Parkhill, in Aberdeenshire. The cist was composed of four large slabs of stone, enclosing a small urn, only five inches high, and several bones, together with fragments of wood charcoal. The peculiarities of the "find" are—first, that bones of a hog were mixed with those of a man; second, that charcoal was found with buried bones. This latter circumstance indicates, according to Mr. Joseph Anderson, that Christian interment had not entirely overcome Pagan burning.

IT is announced that the Turkish Government has decided to establish a school of art at Constantinople, under the charge of Hamdi Bey, a former pupil of the great French painter M. Boulanger. The chief object is to encourage



architecture and the industrial arts; but other purposes will not be neglected. Lectures in Turkish, open to all, will be given on painting, sculpture, architecture, ornamentation, engraving, and aesthetics. A library and a collection of casts will also be provided. For some time past Hamdi Bey has been Director of the Museum of Antiquities at Tchিনি Kiosk. Besides setting the whole of this collection in order, he has obtained from a member of the French school at Athens a catalogue of the objects in marble and bronze, numbering more than 600; and this will shortly be published in Turkish and French.

EXPERIMENTS have been made by M. Deck, the celebrated *faiencier* of Paris, with a view to replace M. Baudry's mural paintings at the Opéra with copies on tiles, should it be found impracticable to use the electric light to illuminate the house. The paintings have already suffered from the gas. M. Legrain accurately copied one of the panels, and, after it was fired, the surface was treated with acid, in order to reduce the brilliance of the glaze. The success is said to be perfect, the copy having the same tone and unreflective surface as the original painting.

M. ANTONIN PROUST has informed the artists who obtained grants of money to assist them in travelling for the purposes of study at the close of the last Salon, that the usual quarterly reports will not be required of them, but that they will be expected, at the end of the year, to send their sketches to a special exhibition.

THE rooms containing the important collection of Chaldean antiquities discovered by M. de Sarzec, and now in the Louvre, have been opened to the public.

THE *Portfolio* commences the year with an excellent number. M. Dujardin's héliogravure of Mc Ardell's mezzotint of Reynolds' portrait of Mrs. Chambers has not the velvety quality of the original engraving, but it leaves little else to be desired. Mr. Frederick Wedmore's serious study of the sketches of William Müller is well illustrated, especially by Mr. C. O. Murray's very brilliant and sympathetic etching of the splendid sketch of the Lion Tomb, Xanthus. These and many of Müller's sketches convey the artist's vivid personal impression with almost unexampled force both of line and colour; and, though Mr. Wedmore evidently feels the true character of the artist's power, and praises him both strongly and well, we think he is too careful in demonstrating that his sketches do not possess certain qualities which are foreign to their nature. Mr. F. G. Stephens, in a first article on Hans Holbein the younger (and greater), describes with his usual learning and care the result of personal study of the treasures of the museum at Basle. He agrees with Rumohr, Wornum, and Paul Mantz that the four upright panels painted with eight scenes from the last days of Christ are not (as thought by Dr. Woltmann and other critics) the work of the great Holbein. He thinks they are by an unknown painter of Basle, "of very extraordinary ability." The last article is not the least in importance. It is the first of a series of papers, by Mr. H. G. Statham, called "Notes on Ornament," in which he has condensed his admirable lectures at the Royal Institution.

THE current number of the *Gazette des Beaux-Arts* contains an appreciative article, by M. Alfred de Lostalot, on the children's books of Caldecott, Walter Crane, and Kate Greenaway; and another on Ribera and his picture of the "Pied-bot" in the Louvre. The rest of the number is occupied with continuations of articles previously noticed and reviews of illustrated books.

THE excellent series of art handbooks published under the direction of the South Kensington Museum are not being imitated or rivalled, but they may rather said to be supplemented by a series of well-written and well-illustrated little books now being published by M. Quantin, called "Bibliothèque de l'Enseignement de Beaux-Arts." Four of these books appeared last month—*La Peinture hollandaise*, by M. Henri Havard; *La Mosaïque*, by M. Gerspach; *L'Anatomie artistique*, by M. Mathias Duval; and *L'Archéologie grecque*, by M. Collignon. It will be seen that some of the subjects are general and some special, and that they comprise every description of art—ancient and modern, emotional and decorative. In the present year we are promised no less than twenty volumes, each of which will be written by an author whose name is a guarantee for the value of the contents. Thus *L'Ornementation* has been undertaken by our valued contributor, M. Ph. Burty; *La Peinture*, by M. Paul Mantz; and *L'Archéologie orientale*, by M. Maspero. The series is superintended by M. Jules Comte, head of the Educational Department of the Ministry of Fine Arts, and published under its patronage. The series will be of high value to all students and lovers of art; and it need scarcely be said that in the matters of type and illustration M. Quantin is not likely to fail. The binding selected is strong and useful, as well as elegant.

MR. J. STEVENSON has written an account in the New York *Tribune* of his researches among the *pueblo* Indians of New Mexico and Arizona, conducted on behalf of the Smithsonian Institute. He explored a number of rock-built towns, one of which he estimates to have contained a population of 100,000. Dwellings are excavated out of the rock for sixty miles along the face of a winding cliff. Mr. Stevenson has brought back a collection of many thousand objects of pottery, &c.

THE Prince Stirbeg, who possessed all the drawings of Carpeaux, has given the whole to France—some to Valenciennes, the birthplace of the great sculptor, some to the Louvre, and some to the Ecole des Beaux-Arts. The number of them is astonishing. Those given to the Ecole alone amount to about 1,200.

THE material known as Spence's Metal has been applied with the greatest success to many ornamental purposes. Composed principally of iron pyrites, it has the properties of melting at a low temperature and cooling rapidly. These enable it to be cast in gelatine moulds, so that the most elaborate carving, with all the under-cutting and fine work, can be reproduced in *facsimile* swiftly and surely. A perfectly sharp casting can be obtained by pouring this metal at a temperature of 250° F. into a gelatine mould which melts at 90°. Chilled at once, the metal forms a hard skin before the gelatine has time to melt. Afterwards, the heat of the metal melts the mould, but too late to injure the casting; and if both be allowed to cool together the mould can be used again. When taken out of the mould, the metal has much the appearance of black Wedgewood, and is susceptible of the same amount of polish. Statues and bas-reliefs of any size can be cast with accuracy, and the finest work, such as the plate of a steel-engraving or the carving of a Chinese card-case, can be exactly reproduced. Its capability of withstanding exposure to the weather renders it very suitable for the decoration of architecture.

## THE STAGE.

WE doubt whether Mr. Herman Merivale's "Cynic"—"the shadow of an old legend in modern life"—can be a theatrical success. The public is perfectly able and willing to enjoy a bitter little satire that shall turn "Faust" to ridicule, and shall represent Margaret as a young woman whose original purity was distinctly overrated—and the piece might run for 300 nights if Mr. Arthur Sullivan were disposed to undertake the music; but a serious translation of the story of "Faust" into modern English life is a more vexatious matter, and considerably less entertaining. It is this that Mr. Merivale has attempted in the piece in which Mr. Vezin and Miss Litton enact principal characters; and he has been obliged, of course, in making the attempt, to deprive Mephistopheles of supernatural power. There is little compensation for its absence; and, if the force of Mephistopheles is considerably diminished, there is likewise a certain lack of greatness in the wickedness of which he is guilty. The heroine of the story, though possibly as worthy, is distinctly less interesting and less poetical than Margaret; and Miss Litton—the actress who impersonates her—is not a likely artist to endow the character with even its proper share of pathos and passion, for it is in these qualities that the actress is least gifted. Miss Litton is preferable in that old-world comedy which is wholly intellectual, and which makes no demand upon the emotional faculties. Mr. Vezin gives to the modern Mephistopheles—an evil Count Lestrange—the characteristics of the part; and, among other actors, Mr. A. Wood lends character to a minor person of the drama. The work, it is felt throughout, is the production of an accomplished and scholarly man of letters. Only time can prove whether it is likewise a popular play. But the signs, thus far, are those of a *succès d'estime*.

"OURS," the late Mr. Robertson's popular military comedy, was to be revived at the Haymarket Theatre to-night (Saturday), the part of the heroine being assigned to Mrs. Langtry, who therein makes her first professional appearance on the stage. The lady will appear also in some morning performances of "She Stoops to Conquer."

It is the intention of Mr. Thomas Thorne to present at the Vaudeville Theatre a series of carefully managed revivals of old comedies. The first—for which a strong cast is already prepared—will be that of "The School for Scandal," with which the theatre has before now been fortunately associated. Indeed, the play has even now been performed at the Vaudeville oftener, we suppose, than at any other house, not excepting the theatre at which it was originally produced.

## MUSIC.

### THE CARL ROSA COMPANY.

NEARLY forty years ago Spohr was studying and rehearsing Wagner's "Flying Dutchman" previous to its production under his direction at Cassel. The original and romantic music "à la Berlioz," as Spohr termed it, interested him greatly; and in a letter to a friend he wrote as follows:—"I think I am so far correct in my judgment when I consider Wagner as the most gifted of all our dramatic composers." About the same period Berlioz was at Dresden, where he heard "The Flying Dutchman," and the last three acts of "Rienzi" (at that time two evenings were devoted to the opera—the first and second acts being given on the first day, and the three last on the second). In a letter he expressed his opinion that "M. Wagner donnait une preuve de capacité plus que suffisante pour attirer sur

lui l'attention et l'intérêt." Such were the opinions of two illustrious musicians, neither of whom was inclined to overpraise the works of a contemporary. From that time down to the present Wagner has continued to excite the greatest attention and interest abroad; and now, in the year on which we have just entered, all his acknowledged operas are to be performed in London. "The Flying Dutchman" was the first of his works heard in this country; it was produced in Germany in 1843, but not here till 1870, and "Tannhäuser" was only given for the first time in London thirty-one years after its original production at Dresden.

Mr. Carl Rosa was not deterred by the announcements of Wagner operas to be given in May and June from making that composer's works a marked feature of his present scheme; and the crowded houses to hear "Lohengrin" and "The Flying Dutchman" last Saturday and Monday (January 14 and 16) prove that he has made a wise choice. All who take an interest in Wagner's art theories and dramatico-musical productions know that more than a cursory glance is necessary in order rightly to understand and appreciate them; and the Carl Rosa performances will be most welcome not only to all who intend hearing the same works conducted by Herr Richter, but also to those who will hear, perhaps for the first time, the master's later productions. Wagner's operas are not so many specimens of one and the same style, but they all represent some special phase in the history of his mental development. "Rienzi" is a work "full of youthful fire," to which the composer "does not attach any special importance." In "The Flying Dutchman" he began "to draw the laws for the form of his conception from a different source than the sea of recognised publicity which lay before him." "Tannhäuser" and "Lohengrin" show still further developments; and in "Tristan" the composer thinks he has taken a "wider step than he had done from his first standpoint—that of the modern opera—to 'Tannhäuser.'" The "Nibelungen," another very wide step in advance, is, in the opinion of many, Wagner's greatest creation.

The performance of "Lohengrin" last Saturday at Her Majesty's Theatre was a success. Herr A. Schott appeared as Lohengrin; his acting was excellent, and his singing more satisfactory than on the occasion of his *début* two years ago; yet in the last act he showed unmistakable signs of hoarseness. Miss Gaylord (Elsa) acted her part with pensive simplicity; her singing, however, was at times lacking in strength and freshness. Miss Josephine Yorke (Ortrud) was excellent both in her acting and in her singing. Mr. Ludwig was the Telramond, Mr. Crotty the Herald, and Mr. Pope the King.

It is scarcely necessary to speak in much detail of the performance of "The Flying Dutchman" on Monday evening. The principal feature of interest was the first appearance of Mme. Valleria as Senta. Her singing was very fine, and her impersonation of the ill-fated maiden most pleasing and sympathetic. Mr. Ludwig gave a thoughtful and impressive rendering of the Dutchman's part. Mr. F. C. Packard and Mr. J. W. Turner, as in former seasons, were the Eric and the Steersman; Miss Yorke took the small part of Mary; and Mr. Hervet D'Egville made a creditable first appearance as Dalaud.

Both operas were splendidly put on the stage. The chorus sang well, especially on the first night. The excellent orchestra, with Mr. J. C. Carrodus as leader, was conducted with tact and efficiency by Mr. A. Randegger. Owing, probably, to the lowering of the pitch, the wind was at times out of tune; and on Monday night the performance was somewhat marred by one or two mishaps.

J. S. SHEDLOCK.

## AGENCIES.

London Agents, Messrs. W. H. SMITH & SON,  
186 Strand, and Messrs. CURTICE & Co.,  
Catherine Street, Strand.

Copies of the ACADEMY can also be obtained  
every Saturday Morning in EDINBURGH of  
Mr. MENZIES; in DUBLIN of Messrs. W. H.  
SMITH AND SONS; in MANCHESTER of Mr.  
J. HEYWOOD. Ten days after date of publi-  
cation, in NEW YORK, of Messrs. G. P.  
PUTNAM'S SONS.

## PARIS.

Copies can be obtained in Paris every Satur-  
day morning of M. FOTHEBINGHAM, 8 Rue  
Neuve des Capucines.

Ready, Vol. I., 400 pp., small 4to.

**HISTORY OF THE IRISH CONFEDERATION** and the WAR in IRELAND, 1841-43. Now for the first time published. In 2 vols. With Portraits, &c. Edited by JOHN T. GILBERT, F.S.A., M.R.I.A. A very small number has been printed. Subscription, £1 5s. per vol.; large paper, £2 2s. per vol. Vol. II. will be issued in March, 1882. Subscribers' names received in London by B. QUARTICH, 15, Piccadilly; and in Dublin by the principal Booksellers.

Just ready, 1 vol., 8vo, pp. xv+458, with Ten Maps in Facsimile from rare old Woodcuts, cloth, 20s.

## ELTON'S

## ORIGINS OF ENGLISH HISTORY.

"Awaited with so much interest in many quarters."—*Academy*.  
London: BERNARD QUARTICH, 15, Piccadilly.

Now ready, crown 8vo, 4s. 6d.

**M. T. CICERONIS DE LEGIBUS LIBRI**  
TRES. A Revised Text, with English Notes. By W. D. PEAR-  
MAN, M.A., St. Peter's College, Cambridge.

Cambridge: J. HALL & SON,  
London: SIMPKIN, MARSHALL, & CO.; HAMILTON, ADAMS, & CO.

No. XXVI. Price Six Shillings.

THE  
CHURCH QUARTERLY REVIEW

For JANUARY, 1882.

## CONTENTS.

1. PALESTINE EXPLORATION.
2. COUNT ARRIVABENE.
3. SPIRITUALISM: its Facts and its Fictions.
4. CARDINAL KEMP.
5. THE DAWN OF THE PAPAL MONARCHY—II.
6. DR. ALLON ON CONGREGATIONALISM.
7. THE ARGUMENT from DESIGN as affected by MODERN SCIENTIFIC THEORIES.
8. THE NEW EDUCATION CODE PROPOSALS.
9. WESTCOTT and HOBT'S GREEK TEXT OF THE NEW TESTAMENT. SHORT NOTICES.

RETROSPECT for 1881.

London: SPOTTISWOODE &amp; CO., New-street-square.

## THE DUBLIN REVIEW.

JANUARY, 1882.

## CONTENTS.

1. THE MISSION of the ZAMBESI.
2. ENGLISH MEN OF LETTERS. By JOHN CHARLES EARLE, B.A. Oxon.
3. PHILOSOPHY of the THEISTIC CONTROVERSY. By W. G. WARD, F.R.S.
4. ST. FRANCIS de SALES: Doctor of the Church.
5. RECENT WORKS on the STATE of GERMANY. Part II. By Professor P. ALDENBROCK THIRIN, Louvain.
6. THE CONDITION of the CATHOLICS of IRELAND a HUNDRED YEARS AGO. By the BISHOP of OSORRY.
7. SIMONACAL CABINTRY in the CHURCH of ENGLAND.
8. THE CANONISATION on DECEMBER 8.
9. THE LAND LEAGUE and the LAND ACT.

NOTICES of CATHOLIC CONTINENTAL PERIODICALS.

NOTICES of BOOKS.

London: HURTS &amp; OATES, 17, Portman-street, W.

## MACMILLAN'S MAGAZINE.

No. 268. For FEBRUARY. Price 1s.

## CONTENTS OF THE NUMBER.

1. FORTUNE'S POOL. By JULIAN HAWTHORNE. Chapters X.—XIII.
2. A SEVENTEENTH-CENTURY WORTHY—SIR SIMON HARCOURT. By THOMAS HUGHES, Q.C.
3. THE GREAT DISCOVERY at THEBES. By Rev. W. J. LOFTIE.
4. THE FRENCH DETECTION POLICE. By M. LAING MEASON.
5. POEM.
6. THE STAGE AS IT IS.
7. EMIGRATION for WOMEN. By ADELAIDE ROSS.
8. ROSSSETTI'S NEW POEMS. By J. A. STYMONDS.
9. THE INDUSTRIES of the UNITED STATES in RELATION to the TARIFF. By the Right Hon. Dr. LYON PLAYFAIR, M.P.

London: MACMILLAN &amp; CO.

## DAVID DOUGLAS' LIST.

Now ready, in 2 vols., 8vo, 32s.

## THE EARLDOM OF MAR.

IN SUNSHINE AND SHADE DURING FIVE HUNDRED YEARS.

BY THE LATE

ALEXANDER, EARL OF CRAWFORD AND BALCARRES.

Now ready, Second Edition, price 3s. 6d.

## ERRORS IN THE USE OF ENGLISH.

BY THE LATE

WILLIAM B. HODGSON, LL.D.,

Fellow of the College of Preceptors, and  
Professor of Political Economy in the University of Edinburgh.

"Those who most need such a book as Dr. Hodgson's will probably be the last to look into it. It will certainly amuse its readers, and will probably teach them a good deal which they did not know, or at least never thought about, before."—*Saturday Review*.

"Perhaps at no period in the history of our language was such a work as this needed so much as it is at present. It would save the feelings of many a lover of pure English were all forced, as a preliminary exercise, simply to read Prof. Hodgson's collections of 'Errors in English.'"—*N. B. Daily Mail*.

"Beyond all doubt, Prof. Hodgson has attained his object—viz., to set forth the merits of correctness in English composition by furnishing examples of the demerits of incorrectness—to bring home the abstract rule that a sentence must be lucid in order and logical in sequence."—*Athenæum*.

"This little volume will surely do excellent service, and we strongly recommend it for the study of all."—*Manchester Examiner*.

"This posthumous work of Dr. Hodgson's deserves a hearty welcome, for it is sure to do good service for the object it has in view."—*Academy*.

"His conversation, as everyone who had the pleasure of his acquaintance knows, sparkled with anecdote and epigram, and not a little of the lustre and charm of his talk shines out of these pages."—*Scotsman*.

"The book is neither large nor expensive, but it contains a great amount of careful and scholarly criticism."—*Aberdeen Free Press*.

"No one who aims at a pure style of English composition should be without this book."—*Educational News*.

WORKS BY MR. W. F. SKENE,

Historiographer-Royal for Scotland.

## THE FOUR ANCIENT BOOKS OF WALES.

Containing the Cymric Poems attributed to the Bards of the Sixth Century. By WILLIAM F. SKENE. With Maps and Facsimiles. In 2 vols., 8vo, 32s.

## THE CORONATION STONE of SCOTLAND. With Facsimiles and other Illustrations. In 1 vol., small 4to, 6s.

## CELTIC SCOTLAND: a History of Ancient

Alban. In 3 vols., 4to., Illustrated with Maps. I. History and Ethnology. II. Church and Culture. III. Land and People.

"Forty years ago Mr. Skene published a small historical work on the Scottish Highlands which has ever since been appealed to as an authority, but which has long been out of print. The promise of this youthful effort is amply fulfilled in the three weighty volumes of his maturer years. As a work of historical research it ought, in our opinion, to take a very high rank."—*Times*.

THE RHIND LECTURES IN ARCHAEOLOGY, 1879 AND 1880.

MR. JOSEPH ANDERSON.

## SCOTLAND in EARLY CHRISTIAN

TIMES. By JOSEPH ANDERSON, Keeper of the National Museum of the Antiquities of Scotland. Demy 8vo, with numerous Illustrations. First and Second Series, price 12s. each.

MR. CHARLES LANMAN.

## RECOLLECTIONS of CURIOUS CHARAC-

TERS and PLEASANT PLACES. By CHARLES LANMAN, Author of "A Summer in the Wilderness," &c. In 1 vol., demy 8vo, 12s.

[Now ready.]

CONTENTS: The Wizard of Antioch—Forest Recollections—The Hunters of the Sea Elephant—Around Cape Horn—Montauk Point—Salmon Fishing on the Jacques Cartier—The Boy-Hunter of Chicoutime—The Potomac Fisherman—Sword-Fish Fishing—Newfoundland—Block Island, &c.

"It is not unpleasant to be sometimes reminded by the appearance of a book of travel, written with great fidelity and wider knowledge than is usually found, how little we know of the world and how large it really is. Mr. Lanman conscientiously notes down all that he has seen and what he knows."—*Saturday Review*.

DR. JOHN BROWN.

## JOHN LEECH, and other Papers. By

JOHN BROWN, M.D., Author of "Horse Subscribers," "Rab and his Friends," &c. In 1 vol., crown 8vo, price 7s. 6d. [Now ready.]

MR. GAIRDNER AND MR. SPEDDING.

## STUDIES IN ENGLISH HISTORY. By

JAMES GAIRDNER and JAMES SPEDDING. In 1 vol., demy 8vo, 12s.

1. THE LOLLARDS.
2. SIR JOHN FALSTAFF.
3. KATHERINE of ARAGON'S FIRST and SECOND MARRIAGES.
4. CASE of SIR THOMAS OVERBURY.
5. DIVINE NIGHT OF KINGS.
6. SUNDAY, ANCIENT and MODERN.

EDINBURGH: DAVID DOUGLAS.

## TRÜBNER &amp; CO.'S LIST.

## THE INDIAN EMPIRE:

Its History, People, and Products.

By W. W. HUNTER, C.I.E., LL.D. Post 8vo, pp. 568, cloth, 16s. [Next week.]

## YUSUF and ZULAIKHA:

A Poem. By Jāmi.

Translated from the Persian into English Verse. By R. T. H. GRIFFITH. Post 8vo, pp. xii+302, cloth, 8s. 6d.

## TSUNI-IIGOAM:

The Supreme Being of the Khoi-Khoi.

By T. HAHN, Ph.D., Custodian of the Grey Collection, Cape Town. Post 8vo, pp. xii+154, cloth, 7s. 6d.

## AN ESSAY on the PHILOSOPHY

of SELF-CONSCIOUSNESS.

Comprising an Analysis of Reason and the Rationale of Love. By F. F. FITZGERALD. Demy 8vo, pp. xvi+196, cloth, 5s.

Now ready (Mr. GREGG's last work).

## MISCELLANEOUS ESSAYS.

By W. R. Gregg.

Crown 8vo, pp. 363, cloth, 7s. 6d.

## DR. BREEN'S PRACTICE: a Novel.

By W. D. HOWELLS. Crown 8vo, pp. 272, cloth, 6s.

## THE FATE of MADAME LA TOUR:

A Tale of the Great Salt Lake.

By Mrs. A. G. PADDOCK. Crown 8vo, pp. 332, cloth, 4s. 6d.

## THE BIOGRAPHY and TYPOGRAPHY of WILLIAM CAXTON,

ENGLAND'S FIRST PRINTER. By W. BLADES. Founded upon the Author's "Life and Typography of William Caxton." Brought up to the Present Date. Cheap Edition, crown 8vo, in appropriate binding, 5s.

## THE MIND of MENCIUS; or, Political

Economy founded upon Moral Philosophy.

A Digest of the Doctrines of the Chinese Philosopher Mencius. The Text Translated, with Explanations. By the Rev. E. FABER. Translated from the German, with Notes, by the Rev. A. B. HUTCHINSON, C.M.S., Hong Kong. Post 8vo, pp. xvi+294, cloth, 10s. 6d.

## ON MIRACLES and

MODERN SPIRITUALISM.

Three Essays. By A. R. WALLACE, Author of "The Malay Archipelago," &amp;c. Second Edition. Crown 8vo, pp. viii+345, cloth, 5s.

## THE SOCIAL HISTORY of the

RACES of MANKIND.

To be Completed in about Ten Volumes, 8vo.

Vol. V. THE ARABAEANS. By A. FEATHERMAN. Demy 8vo, pp. xvii+604, cloth, 21s.

## A HISTORY of MATERIALISM.

By Professor F. A. Lange.

Authorised Translation from the German by E. C. THOMAS. 3 vols., post 8vo, pp. 350, 424, 364 and Index, cloth, 31s. 6d.

## COINS of the JEWS:

Being a History of the Jewish Coinage

and Money in the Old and New Testaments.

By F. W. MADDEN, M.R.A.S., &amp;c. Royal 4to, pp. xii+330, with 275 Woodcuts and a Plate of Alphabets, cloth, 42s. \*The above can also be had as Vol. II. of the "International Numismata Orientalia," in paper wrapper, 4s.

## THE RELIGIONS of INDIA.

By A. Barth.

Authorised Translation by Rev. J. WOOD. Post 8vo, pp. 331, cloth, 16s.

## MANUAL of HINDU PANTHEISM,

THE VEDANTASARA.

Translated, with Annotations, by Major G. A. JACOB, B.S.C., Inspector of Army Schools. With a Preface by E. B. COWELL, M.A., Professor of Sanskrit, Cambridge. Post 8vo, pp. x+130, cloth, 6s.

## A CRITICAL REVIEW of AMERICAN POLITICS.

By C. Reemelin,

of Cincinnati, Ohio. Demy 8vo, pp. xxiv+630, cloth, 14s.

## FRANCE and the FRENCH, in the SECOND HALF of the NINETEENTH CENTURY.

By Karl Hillebrand.

Translated from the German. Post 8vo, pp. 223, cloth, 10s. 6d.

LONDON: TRÜBNER &amp; CO., LUDGATE HILL.

## W. SWAN SONNENSCHN &amp; CO., PATERNOSTER ROW.

## EDUCATIONAL BOOKS IN THE PRESS.

## Locke's Essay on the Human Understanding.

Book III. Edited, with Introduction, Copious Notes, &amp;c., by F. RYLAND, M.A. Crown 8vo.

## First Year's Course at the Pianoforte, for the Home, the School, and the Kindergarten. Illustrated by Music Plates and Pictures. By H. KEATLEY MOORE, B.Mus., &amp;c. Fcap. 4to.

## HISTORIES FOR CHILDREN.

## History of Rome, for Children. By Caroline

NORTON. New Edition. With Full-page Illustrations. 12mo, cloth gilt, 1s.

## History of Greece, for Children. By Caroline

NORTON. Full-page Illustrations. 12mo, cloth gilt, 1s.

## History of France, for Children. By Caroline

NORTON. Full-page Illustrations. 12mo, cloth gilt, 1s.

To be followed by Histories of Sweden, England, Germany, &amp;c.

## First Principles of Human Physiology. By the Rev. W. T. PILTNER. Fifth edition. With Thirty-eight Illustrations. 174 pp., 16mo, cloth boards, 1s.

## RECENTLY PUBLISHED.

Second Edition, Remodelled.

## Elementary Text-Book of Botany. By Pro-

fessor W. PRANTL, and S. H. VINES, D.Sc., M.A., Fellow and Lecturer of Christ's College, Cambridge. With 275 Cuts. Demy 8vo, cloth extra, 9s. "Will unquestionably take a high place at once. It is with a safe conscience that we recommend it as the best book in the English language." *Nature*.

## Botanical Schedules for Class Purposes.

Large 4to. Schedule I., Flower; Schedule II., Leaf and Stem. In packets of 50, each 1s. Samples free.

## Wurtz (A.).—Elements of Modern Chemis-

try. With 132 Woodcuts. 687 pp., crown 8vo, cloth, 10s. 6d. "This book is certainly very refreshing. . . . The author gives prominence to generalisations, and these he develops historically with great care and rare felicity of illustration, and he gives just sufficient detail concerning chemical manufactures for the ordinary student." *Nature*.

## Elementary Notions of Logic: being the

Logic of the First Figure. Designed as Prolegomena to the Study of Geometry. By ALFRED MILLER, M.A. With Forty-one Figures. 16mo, cloth boards, 1s. "A very meritorious work." *School Guardian*.

## Essays on the Kindergarten: being Eight

Lectures read before the London Froebel Society. Crown 8vo, cloth, 3s.

## Plautus.—Captivi. Edited, for School use, by

E. A. SONNENSCHN, M.A. Demy 8vo, cloth, 3s. 6d.

## MR. HERBERT SPENCER'S WORKS.

## THE DOCTRINE of EVOLUTION.

FIRST PRINCIPLES. Fourth Edition. 16s. PRINCIPLES of BIOLOGY. 2 vols., 34s. PRINCIPLES of PSYCHOLOGY. Third Edition. 2 vols., 36s. PRINCIPLES of SOCIOLOGY. Vol. I., 21s. CRIMINAL INSTITUTIONS. 7s. THE DATA of ETHICS. 8s.

## OTHER WORKS.

THE STUDY of SOCIOLOGY. Ninth Edition. 8vo, 10s. 6d. EDUCATION. 8s. Cheap Edition. 2s. 6d. ESSAYS. 2 vols., 16s. ESSAYS (Third Series). 8s.

## Also MR. SPENCER'S

## DESCRIPTIVE SOCIOLOGY. Compiled

and Abstracted by Prof. DUNCAN, Dr. SCHREFF, and Mr. COLLIER. Four boards. 1.—English, 18s. 2.—Ancient American Races, 16s. 3.—Lowest Races, Negroes, Polynesians, 16s. 4.—African Races, 16s. 5.—Austrian Races, 16s. 6.—African Races, 18s. 7.—Hebrews and Phœnicians, 21s. 8.—French Civilisation, 3s.

A detailed list of Mr. SPENCER'S Works may be had on application, WILLIAMS &amp; NORTON, 14, Henrietta-street, Covent-garden, London; and 21, South Frederick-street, Edinburgh.

This day is published, crown 8vo, cloth, with Maps, 9s.

## EGYPT:

Political, Financial, and Strategical,

Together with an Account of its Engineering Capabilities and Agricultural Resources.

By GRIFFIN W. VYSE,

Late on Special Duty in Egypt and Afghanistan for H.M. Government.

London: W. H. ALLEN &amp; Co., 13, Waterloo-place.

This day is published, 4to, with Thirty-five Full-page Illustrations, 14s.

## ON AND OFF DUTY:

Being Leaves from an Officer's Note-Book.

By SAMUEL PASFIELD OLIVER,

(Captain Reserve List,) late Royal Artillery, F.S.A., F.R.G.S., &amp;c.

London: W. H. ALLEN &amp; Co., 13, Waterloo-place.

This day is published, in 1 vol., price 4s.

## THE DUBLIN UNIVERSITY CALEN-

DAR for 1882. Also, price 4s., DUBLIN EXAMINATION PAPERS: being a Supplement to the University Calendar for 1882. London: LONGMANS &amp; Co.

## THEATRES.

## COMEDY THEATRE.

Lessee and Manager, Mr. ALEX. HENDERSON.

To-night, at 8, the enormously successful Comic Opera, THE MASCOTTE. Written by FARNIE and REECE; Composed by AUDRAN. Messrs. Lionel Brough, F. Gaillard, H. Bracy, T. P. Haynes, W. Bunch, and Lytton Grey; Mesdames Violet Cameron, Ada Wilson, K. Abrahams, Clara Graham, and Lottie Vesne. The whole produced under the direction of Mr. H. B. FARNIE. Preceded, at 7.30, by SEEING FROU-FROU. Messrs. T. P. Haynes, Lytton Grey, Steyne, and Bunch; Mesdames Graham, Vaucher, Percival, &amp;c. Doors open at 7. Carriages at 11. No booking fees.

## COURT THEATRE.

Lessee, Mr. EDWARD CLARE.

(Under the direction of Mr. JOHN CLAYTON.) ENGAGED, To-night, at 8.45, by W. S. GILBERT. Mr. HENRY J. BYRON specially engaged to play CHEVIOT HILL; Miss MARION TERRY and Mr. KYRLE BELLEVILLE in their original characters. Preceded, at 8, by A WAKING, by CAMPBELL CLARKE. Mr. JOHN CLAYTON in his original character. Doors open at 7.30. Prices from 1s. to 44 4s. Box-office open daily from 11 till 5. No fees.

## DRURY LANE.

Sole Lessee and Manager, Mr. AUGUSTUS HARRIS.

PANTOMIME. To-night, at 7.15, ROBINSON CRUSOE. Messrs. Arthur Roberts, James Fawcett, Charles Lamb, jun., Harry Nicholls, John D'Auban, Harry Payne, J. Ridley, and Harry Jackson; Mesdames Fanny Leslie, Amalia, Emma D'Auban, Mariette D'Auban, Clara Fisher, Luna and Stella; the Children from the National Training School of Dancing, under the direction of Madame Katti Lanner. Ballets by John D'Auban. Designs by Alfred Thompson. Music by Oscar Barrett. MORNING PERFORMANCE on MONDAYS, WEDNESDAYS, THURSDAYS, and SATURDAYS, at 1.30. "The Children's Toy Pantomime Book," free of charge, at the Box-office. The Theatre besieged.

## GLOBE THEATRE.

Manager, Mr. F. MAITLAND. To-NIGHT, at 8.15, a new and original Comedy, in four Acts, by HERMAN MERVILLE, entitled THE CYNIC. Messrs. Hermann Verin, A. Dacre, David Fisher, sen., A. Wood, H. Hamilton, F. Beck, Selton, Medwin, and Gardiner; Mesdames Litton, Louise Willes, Maria Harris, Meredith, Goldroy, &amp;c. Preceded, at 7.30, by ADVICE GRATIS. Doors open at 7. No fees.

## IMPERIAL THEATRE.

To-day, at 3, M. AGOST and his renowned Parisian Pantomime Troupe, supported by a powerful dramatic company, in MACFARLANE'S WILL. The uproarious fun and marvellous pantomime feats with which the piece abounds are received with continuous roars of laughter.

## OPERA COMIQUE.

Managers, Messrs. J. HOLLINGSHEAD and R. BARRETT.

To-night, at 9, a Frivolous Comedy, in three acts, entitled MOTHER-IN-LAW, by GEORGE R. SIMS. Preceded, at 7.45, by an original Operetta. In one act, LOVERS' KNOTS. Words by CUNNINGHAM BRIDGMAN, Music by WILFRED BENDALL. Messrs. W. H. Vernon, R. Temple, R. Erough, G. Temple, G. Moore, J. Edmondson, and Alfred Bishop; Mesdames Sallie Turner, Houlston, D'Aguilar, C. Maitland, and Emily Cross.

## PRINCE of WALES'S THEATRE.

Sole Lessee and Manager, Mr. EDGAR BRUCE.

To-night, at 8.40, a new Comedy in three acts, called THE COLONEL, by F. C. BURNAND. Preceded, at 7.50, by A HAPPY PAIR. Messrs. Coghlan, H. Beerbohm-Tree, W. Herbert, Dankes, Lambert, and R. Buckstone; Mesdames Amy Roselle, Myra Holmes, C. Graham, Costers, and Leigh Murray. Doors open at 7.30. Carriages at 11. Box-office open daily from 11 till 5, under the control of Mr. MILLER.

## PRINCESS'S THEATRE.

Lessee and Manager, Mr. WILSON BARRETT.

To-night, at 7.45, a new and original Drama, in five acts, THE LIGHTS of LONDON, by GEORGE R. SIMS. Preceded, at 7, by the Farce, by J. E. SODER, A PHOTOGRAPHIC FLIGHT. Doors open at 6.30. Carriages at 11. Box-office open from 9.30 till 5. No fees. Stage Manager, Mr. HARRY JACKSON. Business Manager, Mr. H. HERMAN.

## ROYALTY THEATRE.

Manager, Mr. ALEX. HENDERSON.

To-night, at 9.30, a Comedy, Classical Love Tale, entitled PLUTO; OR, LITTLE ORPHEUS and HIS LUTE, by H. J. BYRON, in which the following unrivalled company will appear:—Messrs. W. J. Hill, Felix Bury, and F. Irving; Mesdames Lydia Thompson, Eva Chapman, Maude Taylor, Maude Bramson, Farquhar, M. Herbert, A. Trevor, and Mademoiselle. Preceded, at 8, by an entirely new and original domestic Drama, in two acts, by CHARLES GARVICE, entitled THE FISHERMAN'S DAUGHTER. Preceded, at 7.30, by a Farce. Doors open at 7. Carriages at 11. Box-office open daily from 11 till 5, and at all Libraries.

## SAVOY THEATRE.

Sole Proprietor and Manager, Mr. DOVY CARTE.

To-night, W. S. GILBERT and ARTHUR SULLIVAN'S Aesthetic Opera, FA FINE C O. Messrs. G. Grossmith, Rutland Harrington, Frank Thornton, Walter Browne, and Burdard Leys; Mesdames Leonora Braham, Jessie Bond, Julia Gwynne, Fortunate, R. Braumman, and Alice Barnett. Conductor, Mr. F. Cellier. Entirely new scenery, dresses, and increased chorus. Preceded, at 8, by MOCK TURTLES. Doors open at 7.30. Seats may be secured at the box-office, which may be entered by Houlfort-buildings, Strand. No fees of any kind permitted. Programmes free. The Electric Machines supplied by Messrs. Siemens Bros. &amp; Co.

## TOOLE'S (late FOLLY) THEATRE,

Sole Lessee and Manager, Mr. J. L. TOOLE. Reconstructed and Newly Decorated, will shortly RE-OPEN. The precise date and full particulars will be duly announced.

SATURDAY, JANUARY 28, 1882.

No. 508, *New Series*.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Memories of Old Friends*: being Extracts from the Journals and Letters of Caroline Fox, 1835-71. Edited by Horace N. Pym. (Smith, Elder & Co.)

THE homes of the Foxes were the most pleasant of the country seats that surround the town of Falmouth, and every distinguished visitor who came to it in quest of health found a ready welcome in their houses. They had been an eminent family in Cornwall for several generations, ever since the time, now all but a century ago, when the then head of the house returned the prize that one of his ships had taken during war to its lawful owner in France. Five years ago three of the brothers were resident near Falmouth. Mr. Charles Fox had travelled in many countries, and had contributed scientific papers to the local societies; Mr. Joshua Fox was well known to naturalists for his knowledge of birds and of their habits; and the name of Robert Were Fox, the father of Miss Caroline, was a household word in the world of science for his treatises on the temperature of mines and on mineral veins. No wonder, then, that a constant succession of illustrious strangers came to their doors; and that Miss Caroline Fox, when she entered upon the task, which everyone begins and most people soon end, of keeping a diary, was able to describe the personal traits and the conversations of many scientific savants and famous men of letters. It happened, moreover, that in 1835 there dwelt in the neighbourhood of Falmouth several persons who had been prominent for their learning and their attainments in wider circles of life. Davies Gilbert had put on one side the care of presiding over the Royal Society, and was living in retreat at his pleasant villa on the Fal. Even nearer to the Foxes was the seat of Sir Charles Lemon, who for the first twenty-five years after the Reform Bill practically ruled over West Cornwall. Sir Richard Vyvyan had lost all hope of ever leading the Conservative party in the House of Commons, and was beginning to seclude himself in Trelowarren. Derwent Coleridge was keeping school at Helston, where Kingsley and Cowley Powles were among his pupils; and one of the most amusing pages in this volume describes, from the information of the latter scholar, the conversation of Southey while staying with the son of his old friend and fellow-poet.

Naturally enough, the chief names that we meet with in the early pages of the diary are those of the geological friends who had been

attracted to Penjerrick by the hope of seeing its owner. Dean Buckland was one of them; and, after reading these pages, we are not at any difficulty in finding the source whence his son drew his wit. De la Beche is described as "a regular fun-engine;" and, when he and the diarist went geologising, the greater part of the talk was on other subjects than geology. Sedgwick was graver; but he seems to have been provocative of fun in Sir Charles Lemon. On the day after his return from the five years' voyage in the *Beagle*, Admiral Fitzroy came to Penjerrick to see Mr. Fox's "dipping needle deflector," and to describe his journey round the world. Next month Admiral Belcher was a guest, and earns the praise of being "an admirable observer of many things." In later life, Dr. Lloyd, of Trinity College, Dublin, who died only a few months ago, was a grateful guest; and two venerable men of science, Sabine and Owen, happily still alive, the one a nonagenarian, the other not many years younger, came and talked of their favourite pursuits. Whewell and Lady Affleck were, of course, among the friends of Robert Were Fox; and he managed to draw from the Cambridge Don "a formal contradiction of the choice story about Chinese music," which everyone must be constrained to admit, with Miss Caroline Fox, "was a pity." Miss Fox might have added in her diary that the story would, in spite of this contradiction, go the round of innumerable dinner-parties. Whewell may protest "that he never wrote on the subject; only on Greek music;" but diners-out owe a duty to their hosts, and the story, true or false, must still be repeated.

When Miss Caroline Fox was in her twenty-first year sickness brought to Falmouth some strangers whose conversation exercised a wondrous influence over her mind. From that time the subjects discussed in the diary take a wider range, and its interest deepens daily. John Sterling was the first of these new acquaintances, though Mrs. Mill, with her two daughters, had been living in the town for some weeks, endeavouring to sustain the flickering flame of life in Henry Mill. With Sterling the themes of discussion glanced from earth to heaven. One day the party went to Perran Foundry and viewed the casting of a massive beam for a steam-engine, and the sight brought out numerous allusions to Vulcan's forge and other classical subjects; on another day he would tell them of the sermons of Irving and of the golden lectures of Henry Melvill, which reminded one of his friends of nothing but "the burning of blue lights." If they walked to the sea-shore, Sterling would lead the conversation with a discourse on the characteristics of German literature, with anecdotes of Coleridge and the friends whom he had met at Highgate, or with reflections on the doctrines of the Friends, or of some other religious body. A few days after her introduction to Sterling, another suffering invalid joined the circle. This was Dr. Calvert, whose presence gave just that slight spice of contradiction which was needed to bring out the full force of Sterling's character. By-and-by, still more illustrious persons appeared on the scene. John Stuart Mill came down to be with his dying brother during the

few days of life that were left to him. Sometimes John Mill would talk to his new friends of his father and his literary acquaintances. His father's "confabs" with Conversation Sharp were especially interesting to him; but he did not, in the charm of listening, forget to notice that a favourite good thing would make its appearance more than once. Sometimes he would draw away the veil over his boyhood and tell them of the educational experiments which Jeremy Bentham and his father performed upon his youthful mind. One of the most valuable parts of the diary is the letter which Mill sent to Barclay Fox, giving the history of his well-known essay on Lord Durham's administration of Canada. One night there came a great parcel from Mill containing the *London and Westminster Review* from the beginning, with notes in his own handwriting, and the names of the authors. If the set should still remain at Penjerrick this information should be published for the benefit of the future historian of the periodical literature of England. A close acquaintance with the Mills naturally led to an introduction to the Carlyles. Miss Fox was one of the audience at the lectures on Hero Worship, and noted down a very faithful description of their subjects and of the manners of the lecturer. Mrs. Carlyle gave them some "brilliant female portraiture," and described her husband's dread lest the people at his lectures should be considering that they had not had enough for their guinea. The eight lines on p. 181 in which Sterling sums up the character of Mrs. Carlyle is a striking anticipation of the effect produced on the reader by the *Reminiscences* of her husband. There are a host of interesting anecdotes, and many glimpses of the habits and peculiarities of the celebrities of the past, which we cannot reproduce here. The reader must find them out for himself; indeed, it would be almost a crime to give more than a general description of the contents of this delightful volume. One curious incident we have not the heart to leave unquoted. Mr. W. E. Forster was one of the friends of the Foxes; and thirty-five years ago he wrote to them, while on a visit to Daniel O'Connell's house in Ireland, painting a pleasing picture of the simple habits of the old man "with nine grandchildren flying about and kissing him on all sides." It could not then have entered into the mind of either guest or host that the former would be the ruler of the Irish nation at a critical time in its history.

The volume has been produced with everything in its favour to ensure it a wide popularity. We have rarely met with any work which exercised so irresistible a fascination over our will. It has been well edited, though there are a few misprints which might have been corrected by someone possessing a local knowledge of Falmouth. Two "beautiful boy-children" came to Miss Fox's to dinner; the theory of one was "that in twenty months from this time (he being now of the mature age of four) he shall awake and find himself a man." The name of this ingenious child is printed as Bastin; but that is a disguise for Mr. H. C. Bastian, whose theories in later life have attracted wider attention than was the case in 1841.

W. P. COURTNEY.



*Studies in English History.* By James Gairdner and James Spedding. (Edinburgh: David Douglas.)

THE several papers included in this volume represent an amount of genuine investigation into the main facts of a series of important questions which will cause all students of English history gladly to hail their republication in a collected form. Two only—that on Katharine of Arragon's first marriage and that on the case of Sir Thomas Overbury—are from the pen of the late Mr. Spedding. The remaining six are by Mr. Gairdner. Among these, the two on the Lollards and that on the historical element in Shakspeare's Falstaff, all of which appeared in the *Fortnightly Review* a long time ago, excited some attention at the time by their novel treatment of the views to which they gave expression. The connexion of the last-named article with the former two is to be seen in the theory advanced by the writer—that Jack Falstaff was intended by Shakspeare for the portraiture of “a demoralised Puritan or Lollard,” and that, too, not as of one of a class, but of a particular individual. “It is,” he says,

“tolerably well ascertained that the name of the character, even in Shakspeare's play, was originally Oldcastle and not Falstaff; but owing to the greatly increased reverence for Lollard martyrs which had been inspired by the reading of Foxe, and the growing Puritanism of the days of Queen Elizabeth, it was altered in order not to give offence.”

On the broader question of Wyclif's relation to the Reformation, as its “morning star,” Mr. Gairdner seems still to adhere in the main to his original view—namely, that the metaphor is only permissible if we guard against the confusion of *propter hoc* with *post hoc*. His language, however, on this point is considerably modified. He holds, indeed, that “there is no appearance that the teaching of Wyclif was at the beginning of Henry VIII.'s reign at all in general favour;” and that, “on the eve of Henry's rupture with Rome, nothing that could be called a Lollard sect existed.” But he admits that “the religion of Englishmen in general, if not even of other countries also, was largely tinged with an element which had come down from the Lollard teaching of an earlier day;” and his assertion in the original article that, “so far from Lollardy having taken any deep root among the English people, the traces of it had wholly disappeared long before the great revolution of which it is thought the forerunner,” is altogether withdrawn. We should not be surprised if Mr. Gairdner's researches (almost exhaustive although they may be considered in relation to the English history of this period) were to incline him still further to reconsider his original verdict on this point, even, indeed, at the risk of impugning the strict accuracy of Mr. Froude. “This year,” says Fabyan, writing of 1496, “many Lollers stode with fagots at Poulys Crofs;” and the references to the sect as still active, and calling for repression, throughout Henry VII.'s reign are by no means rare. But the question is one which will probably yet receive elucidation. An article that recently appeared in the *British Quarterly*, which

seemed to promise something, was singularly disappointing in this respect.

On Wyclif's position as a realist—a material point in the relations of a theologian in the fourteenth century—Mr. Gairdner does not touch; nor, again, does he bestow any further attention on the interesting question, now attracting no little attention, with respect to the originality of Wyclif's version of the Scriptures and its claims to be looked upon as the first systematic endeavour to place the Bible in the hands of the English laity. He still holds that Wyclif “placed the precious book, *once for all*, in the hands of the people.” “Its mere popularity,” he says, “seemed not only to impair the old traditional reverence for the Latin text, but in some measure to degrade theology by removing it into the vulgar atmosphere of common life.”

The paper on “Sundays, Ancient and Modern,” well deserved to be reprinted, if only as showing how arbitrary and conventional a thing the observance of the seventh day has been even among the Puritans themselves. “It was on a Sunday that the Reformed Commendators of Holyrood and Coldingham, both of them Lords of the Congregation, rode at the ring in women's clothes.” Yet before half-a-century had elapsed, the Puritans of Massachusetts were enacting,—“No woman shall kiss her child on the Sabbath or fasting day.” Mr. Gairdner supplies some notable instances which serve to show that the movement towards Sabbatical austerity was a thing prior to and apart from the Reformation. In England, its first impulse may certainly be traced back to the Lollards. When it revived in the sixteenth century, along with the rise of Puritanism, it was still a thing of slow growth, and received no encouragement from the earlier Reformers. Archbishop Parker was elected Chancellor of the University of Cambridge on a Sunday; and Queen Elizabeth, when honouring the university with a visit in 1564, witnessed a performance of the “Aulularia” in King's College Chapel on a Sunday evening, although it is to be noted that twenty-six years later she was herself prevailed upon by the citizens of London to prohibit plays from being acted on Sundays within the liberties of the City. The standard whereby the Puritans sought to determine their own practice appears to have been that of “man's invention”—a test which others have since applied to observances which certainly cannot be assigned to the perverted ingenuity of mediæval times.

Mr. Spedding's lengthy paper on Katharine of Arragon's first marriage failed, unfortunately, to receive that intended revision which Mr. Gairdner informs us it would have undergone had it not been for the writer's fatal accident. He holds, indeed, that the revision would have involved little or nothing in the way of positive correction; but most readers, we think, will be of opinion that the article would have gained considerably by being recast and rewritten. Lucidity of exposition and precision of expression were not among the gifts to which the writer could lay special claim, as those who have profited most by his valuable labours on Bacon can testify; and the present paper is remarkably destitute of

literary merit. The really essential points are not brought out with any adequate clearness and force; the grammar is careless; and even the facts appear to be somewhat loosely put together. At p. 89, any ordinary reader would gather that it was a daughter and heiress of the Duke of Orleans, not of the Duke of Brittany, for whose hand Maximilian, King of the Romans, was suitor; while it is distinctly implied that Maximilian was the “accepted suitor” of Anne of Brittany *in the lifetime of her father*. If such were the case, it is more than we gather from the labours of M. Bergenroth or any other authority; and the fact should have received due prominence as an important factor in the policy of the Duchess when she had herself succeeded to the administration of the province. As it is, it looms hazily before us throughout the narrative, and seems hardly in agreement with the other evidence. We infer, however (p. 98), that the engagement was a secret one; although, oddly enough, Maximilian appears (p. 94) as undertaking a formal obligation in Anne's behalf in a manner which can only be explained by supposing that he was recognised as her betrothed husband. Another defect in the narrative is that the date of the year is so irregularly given that it is often difficult to find out what date is denoted by a certain “4th July” or “19th February.” Notwithstanding these drawbacks, however, the article is one of no small value, especially if read along with Bacon's *Life of Henry VII.* Taken in conjunction with that by Mr. Gairdner on Katharine's second marriage, it affords a most useful insight into a subject which, as the writer justly says, “mixes itself up directly or indirectly with all the business of the reign;” and it sheds a new light on the position of France at that important crisis in her history when, materially augmented by the recent acquisition of the duchy of Burgundy, but still lacking Brittany in the west, and Elsass, Lorraine, and Franche Comté on the east, she was passing through a process of consolidation to enter upon that career of aggrandisement which marks the long struggle between the Houses of Bourbon and Hapsburg. J. BASS MULLINGER.

*A Lady Trader in the Transvaal.* By Mrs. Heckford. (Sampson Low.)

ONE would wish to know something more about the antecedents of this vigorous lady who suddenly, without friends or relations, lands at Durban in December 1878, and is equal to anything, from nursing, teaching, and cooking to grooming her horses and ordering and superintending the flogging of a Kaffir. We learn incidentally that she was born in Ireland and has been in India, and, incidentally also, that she went out to learn farming in the Transvaal.

It is extremely unlikely that under present circumstances any more English will attempt a settlement in the Transvaal. Mrs. Heckford's experiences are, therefore, of little use as a warning; but, as a record of the courage, perseverance, and endurance of an Englishwoman, they are well worth reading. We must admire the spirit with which she bears



a constant run of ill-luck, and feel for her when political blunders, which could not have been foreseen, annihilated all her prospects in the country in which she had settled.

At Rustenberg she had her first experience of the trickery which, though it abounds in the Transvaal, is not confined to that part of South Africa. She discovered that the scheme about a farm at which she was to learn was a delusion, and she was left to shift for herself. Equal to the occasion, she forthwith accepted the situation of governess to a family of English settlers, kind-hearted people, who were afterwards ruined by the disastrous peace of last year, and with whom she seems to have remained about a year. Kind as her employer was, he could not resist a piece of sharp practice at her expense, and persuaded her to buy half his farm and part of his stock at what was evidently an exorbitant price. Most gallantly did the lady set to work and persevere on this farm; and one cannot but feel that the same energy and toil would have assured her a comfortable living as a farmer at home, even under the present depressed state of agriculture. Do what she would she could not make Griu-fontein pay; and she left it with the reflection "that South Africa is a bad training school for high-class morality in money matters—or, indeed, in any matter whatever."

Her next venture was a trading one. Filling her wagon with goods, she travelled about retailing them to the Boers and natives as she went. A trader is called a "Smouse," and, if sufficiently sharp and firm, may make large profits. Mrs. Heckford then bought a small farm about twenty-five miles from Pretoria, known as Jackallfontein. No sooner had she taken possession than the war between the English and the Boers broke out, and she, with other English settlers, took refuge in Pretoria. On the hill above Pretoria three camps were formed, exclusive of the camps in the convent and in the prison within the town; the three camps were known as the military, the civil, and the native. Our authoress wrote the greater part of her book while in camp, and thus relieved some of the tedium of the siege, of which she gives an interesting but melancholy account. We read of the same mismanagement which has attended almost all the conduct of our affairs in South Africa. One of the chief difficulties was the native one; the coloured people were thoroughly demoralised; the authorities were afraid of them, and winked at their misconduct. The immense number of them in camp helped the general demoralisation. It was an absolute fact that their leaders knew most of our movements; and there were doubtless many messages sent backwards and forwards between the Boers and their secret friends in camp by means of the natives. The Boers were informed beforehand of the sortie of February 12, were quite prepared for us, and the result was another defeat. Mrs. Heckford well describes the way in which the news of the peace was received—news which brought ruin to almost all in the camp. Had the Transvaal been given up before the Boers took up arms, or on their declaring war, all might have been well, the Boers would not have been divided into two hostile parties, and the English

settlers might have lived on at peace with the Boers. But our Government adopted a course of action which forced the loyal Boers and the English settlers to declare themselves openly, and then left their farms and stock-in-trade at the mercy of their enemies. The condition of these unfortunate people is truly pitiable, and a national disgrace to our country. One of these, a trader, married to a young Boer wife, thus expressed himself to Mrs. Heckford:—

"It has been cruel to us—cruel! If the country was to be given back after all the solemn oaths that it should for ever remain English, why go to war? Why force us who *must* live among the Boers to declare openly against them, or be disloyal? It is not only that we are ruined, it is our domestic happiness that has been destroyed. I am but one among numbers who have thrown up the ties of relationship, of old friendship, only to be cast off like an encumbrance. Numbers like me have turned love into hatred, have closed doors upon themselves which were ever open to them before."

Any hypocritical pretence that after going to war we gave in because the Boers were in the right is disallowed by Mrs. Heckford.

"Even the Kaffirs jeered at us. In the midst of all this, a large body of Boers were seen riding close past the camp. Henning, Pretorius, Joubert, and Hendrick Schumann rode up to head-quarters on their shaggy nags, and then rode through the camp to greet old acquaintances. How proud those men must have felt that day when the handsomely dressed gentlemen in military attire had to acknowledge them (whom they had termed, and unjustly termed, 'rebels') their virtual conquerors. It was of no use trying to hide the fact under the cloak of generosity; the Boers knew in their hearts that we should not have attempted to fight if there had been any generosity in the matter, and so did we all; and we both knew also that we had found a harder nut to crack than we had expected, and that the Government at home had considered the game not worth playing out."

The authoress concludes her story in Natal. She has given us an amusing and interesting book; and we sincerely trust that she has a future in store for her more prosperous than her past has been. WILLIAM WICKHAM.

*John Amos Comenius: his Life and Educational Works.* By S. S. Laurie, Professor of the Institutes and History of Education in the University of Edinburgh. "Education Library." (Kegan Paul, Trench & Co.)

IN this little book we have a thoroughly good piece of workmanship for which all students of education should be grateful. "The object of this volume," says Prof. Laurie, "is to present Comenius himself to the English reader—not Comenius as I may understand him" (216); and the result has been a very careful piece of portraiture, which gives us faithfully, to the best of my judgment, the "objective" Comenius.

But faithful portraiture sometimes has its drawbacks. There are cases in which, as a well-known epigram "on the portrait of a gentleman" tells us,

"The likeness, hang the artist! is so true,  
Instead of one fat brute we now see two."

It is hard indeed on the memory of the

good old Moravian bishop to quote the epigram in this connexion. I merely do it to introduce the question: Is Comenius worthy to be the subject of an accurate study such as Mr. Laurie has made of him? No one who cares for the history of education will doubt that he is well worthy. Comenius was the first man who tried to get some conception of education as a whole; who considered, first, what is the aim of education, and, secondly, how that aim may be attained. In thus considering the *aim*, he was making an immense advance. "Failure," as Ruskin says, "is less frequently attributable to either insufficiency of means or impatience of labour than to a confused understanding of the thing actually to be done;" and this is especially true in education. Most of the conflicting proposals now afloat owe their origin to this confusion, and it would be a great gain if we would learn from Comenius that the first thing to be considered is what we want to do.

As to the means we should employ, Comenius has made many shrewd suggestions, but he also fell into not a few unquestionable errors. Here we see the "shadow-side" of faithfulness in portrait-painting. Mr. Laurie has told us much which, as he is well aware, has little or no intrinsic value. But he could not have given us a right notion of Comenius otherwise. He was no doubt tempted to run over the main writings Comenius has left us, and to single out just what seemed valuable or original. By doing so he might have produced a book which would have better pleased the general reader or students for examinations, but not the student proper. As yet, the general reader may be neglected by the historian of education, but the students for examination are, unfortunately, his principal readers, and he is therefore expected to give in a condensed and portable form what are supposed to be the peculiar tenets of each reformer. This enables his readers to get marks, and in their eyes it is hardly a drawback if they do not get at the truth. It stands recorded in one of the chronicles of Joseph Miller that a clergyman, when putting his choir boys through the customary recitation of the Creed, was informed that the boy who believed in the Holy Catholic Church was minding the cow and could not come. A similar distribution of the articles of the educational creed has been arranged by some historians, or rather epitomisers; and we are in danger of losing the thoughts of the great minds which have been at work on education, and getting in their stead a mere string of names, with labels attached to be quoted in examinations. Our only escape from this perversion of history lies in the study of original sources, or, where this is impossible, of some faithful account of great authorities such as Mr. Laurie has given us in this book on Comenius.

How much this subject suffers when it is thought of only with reference to examinations may be seen by a glance at the last book about it, published in Germany (*Kurzer Abriss der Geschichte der Pädagogik*, von Berthold Müller, 1881). Here we have in twenty-eight small pages an account of all authorities on education in ancient and modern times. With reference to our own chief

authorities, we learn that Locke's was "the pedagogy of the useful and serviceable;" and that "Milton, the author of *Paradise Lost*, was one of the noblest representatives of the Methodists, among whose members John Wesley, the founder of the society, especially distinguished himself." I was lately informed by a candidate for a commission in the army that he knew a crammer who had a splendid "rigmarole" which would get a fellow through any examination in English history. The students in Germany must think themselves fortunate indeed if they derive a similar benefit from the twenty-eight pages of Herr Müller.

Comenius was the first exponent of the educational doctrine of "Realismus" and "Anschauung," a doctrine which seems now established, or at least getting the upper hand, on the Continent, though we, the countrymen of its great discoverer, Bacon, know little about it, and can hardly express it in our own language. Mr. Laurie is, in the main, a champion of this doctrine. He says: "It is only thought about the realities of sense or about the products of thought that can call forth original powers" (p. 7); and again: "It was the study of the realities of sense that was finally to place education [instruction?] on a scientific basis" (p. 12). But in the words I have italicised we see Mr. Laurie's divergence from the realism of Comenius and Herbert Spencer. He holds that Comenius (and I doubt not he could unite with him many modern authorities) "did not fairly appreciate humanism, and accepted the products of the genius of past ages only in a half-hearted way. His eyes were turned to the present and the future" (p. 22). Against the despisers of literature, Mr. Laurie maintains that "the question is as to the field in which the Real is to be sought—in the mind of man or in external nature" (p. 220). So Mr. Laurie would distinguish between "humanistic realism" and "naturalistic realism." Here we touch the great controversy on which the education of the future depends. Two centuries ago Comenius endeavoured to rescue school instruction from verbalism ("that unhappy divorce of words from things") by means of naturalistic realism. But this evil spirit, verbalism, is still in possession of our school system, and it remains to be seen whether naturalistic realism or humanistic is the true charm with which to exorcise it. R. H. QUICK.

*The Candle of the Lord, and other Sermons.*  
By the Rev. Phillips Brooks, Rector of Trinity Church, Boston, U.S.A. (Macmillan.)

MR. BROOKS' reputation as a preacher is not confined to America. The sermon which gives its name to this volume, and which has rather a Puritan sound about it, was preached in Westminster Abbey on July 4, 1880, and attracted some little attention at the time. Its republication will be welcome to those who then heard it, and to the still larger number who only heard of it. It possesses, in common with the sermons that follow it, some rare merits; and conspicuous among them is a tone of thoughtful, chastened eloquence which cannot fail to pro-

duce a definite result. The words are aptly but not artfully chosen; the appeals are made to reason as well as to feeling; and, though vigour and originality are seldom absent, there is no straining after effect by fantastic devices—no mere kindling of excitement by sensational language. Men, as well as women, might listen to such a preacher and own his influence. As a specimen of Mr. Brooks' ordinary style, we select the following passage from an able sermon entitled "The Symmetry of Life," addressed upon Advent Sunday to young men in particular:—

"When a man has length and breadth of life together, we feel at once how the two help each other. Length without breadth is hard and narrow. Breadth without length—sympathy with others in a man who has no intense and clear direction himself—is soft and weak. You see this in the instinctive and strong dislike which all men have for the professional reformer and philanthropist. The world dislikes a man who, with no definite occupation of his own, not trying to be anything particular himself, devotes himself to telling other people what they ought to be. It may allow his good intentions, but it will not feel his influence. The man whom the world delights to feel is the man who has evidently conceived some strong and distinct purpose for himself, from which he will allow nothing to turn his feet aside; who means to be something with all his soul; and yet who finds, in his own earnest effort to fill out his own career, the interpretation of the careers of other men; and also finds, in sympathy with other men, the transfiguration and sustainment of his own appointed struggle."

But from time to time the preacher rises above his own high level, and gives full play to the powers which he more often holds in check. There is real poetry and eloquence in the following:—

"Suppose a human soul looking out into the mysterious and unrevealed experiences of the everlasting world. *The window of death is wide open, and the shivering soul stands up before it, and looks through and sees eternity.* No wonder that it trembles. The warm, bright, familiar room of earthly life, where it has dwelt so long, lies there behind it; and before it, outside the window, the vast, dim, pathless, unknown world of immortality. How shall the soul carry with it the sense of safety and assurance in God, which it has won within His earthly care, forth into this unknown, untrodden vastness whither it now must go? Only in one way; only by deepening as deeply as possible its assurance that it is God—not accident, not its own ingenuity, not its brethren's kindness—that it is God who has made this earthly life so rich and happy. God is too vast, too infinite for earth. He is too vast for time, and needs eternity."

Mr. Brooks reminds us occasionally of F. W. Robertson and Charles Kingsley; but, to use a rather objectionable phrase, he is "a better Churchman" than either of them, and his theology, though broad, is distinctively that of the Church of England. From time to time we come across allusions to the natural and social features of the land in which the sermons were delivered, and the little local colouring thus obtained is not without its attractiveness. But there are certain Americanisms (for which the printer, we suppose, is responsible) which have annoyed us not a little. Even if we are to accept "favor" and "color" and such-like misspellings, we must protest against "Savior"

and the awkward division of the word "knowledge" which repeatedly disfigures these pages. CHARLES J. ROBINSON.

*Bibliotheca Cornubiensis: a Catalogue of the Writings, both Manuscript and Printed, of Cornishmen, and of Works relating to the County of Cornwall; with Biographical Memoranda and Copious Literary References.* By George Clement Boase and William Prideaux Courtney. In 3 vols. (Longmans.)

WE heartily congratulate Messrs. Boase and Courtney upon the completion of their great work, the result of the labour of many years. Only those who have experienced the mental and bodily burden of some twenty years' literary toil upon a single work can appreciate the relief and satisfaction arising from the accomplishment of such a task as these gentlemen set themselves. Their design was not only the production of a *Bibliotheca* of a county which has produced many authors, and among them an unusual number of more than ordinary celebrity; it had a much wider scope. It contemplated the inclusion also of all works relating to the county, though written by persons unconnected therewith; and it went even beyond this, for it was proposed to embrace therein also pamphlets, political tracts, literary and scientific papers, reports of societies, patents, drawings, music, songs, extracts from sale catalogues, maps, MSS., &c. Some of these additional subjects, though not falling within the usual range of a *Bibliotheca*, contain a great deal of information of a very valuable character. In illustration of this we may refer to the selection from the immense mass of the Civil War Tracts of those which relate to transactions in, and affecting, Cornwall during that lamentable internecine strife. How far the list is complete we are unable to say; but the collection is of very great value to anyone who desires to become acquainted with the circumstances and incidents of the Great Rebellion in the South-western counties, and especially so for one who will undertake the much-to-be-desired task of doing for Cornwall what the late Rev. John Webb has done so well, and in so unprejudiced a manner, for Herefordshire and the surrounding counties. Under other special heads—e.g., "Duchy of Cornwall" and "Mining"—will be found many useful notices.

We regret, however, to say, as stated in our last notice of this work, that our authors, unwisely as we think, have, in a large number of instances, exceeded even the wide limitations of their own programme by the insertion of the names of persons who have never written anything upon Cornwall or upon any other subject. Many examples of this might be adduced, but it is undesirable to occupy space by inserting them; and, after all, though this is a blemish to be regretted because it unnecessarily increases the bulk of the work, it is an error on the right side. For, although it is not to be expected that the great diligence and labour bestowed by the authors on the work, which is apparent on every page, has enabled them to disinter every pamphlet, or even every work of a more ambitious character, connected with Cornwall and Cornishmen,

they have produced a *Bibliotheca* which is unrivalled in any other county.

The first two volumes of the work contain an Alphabetical List of Authors, supplemented by concise biographical notes, so that it partakes of the character of a biographical dictionary as well as of a *Bibliotheca*. This is followed by a description of the several works each author has written, with, occasionally, literary notes thereon. Vol. iii. commences with a list of works which could not be included under the names of authors, and which are here classified under the heading of "Subject" and "Place." In this division will be found the Civil War Tracts, &c., to which we have alluded above, and various other interesting matter. And because, during the long period which had elapsed between the time when the first sheets were sent to press (1869) and the completion of the printing, many new books relating to the county had been issued, some of them by authors whose names had already appeared, and others by persons whose names had not been included in the first list, and because of the discovery of other works which had been accidentally omitted, it was found necessary to print a supplemental list of authors. This renders the work as complete, up to the time of publication, as a work of this nature can be expected to be. It contains a vast amount of information relating to Cornish literature, Cornish families, and Cornish men, and is indispensable to all who shall in future undertake to write on matters connected with the county. The value of the work is greatly enhanced by a very copious and excellent Index, to which attention is especially called, for it gives many particulars of a very interesting character not readily found in the text.

JOHN MACLEAN.

#### NEW NOVELS.

*The Question of Cain.* By Mrs. Cashel Hoey. In 3 vols. (Hurst & Blackett.)

*In Trust.* By Mrs. Oliphant. In 3 vols. (Longmans.)

*The Autobiography of Thomas Allen.* By the Author of "Post Mortem." In 3 vols. (Blackwood.)

*A Home Ruler: a Story for Girls.* By Minnie Young and Rachel Trent. (W. H. Allen.)

If Mrs. Cashel Hoey's story is not exactly probable, it is, at least, most ingenious and interesting—interesting, that is, in the more worldly parts, for we must confess to caring very little about the beautiful and guileless heroine, Helen Rhodes, whose simplicity very nearly equals that of the heroine of *Ruth*. Surely it would be quite impossible for any school-girl of seventeen to consent to a secret engagement with a young man whose acquaintance she had casually made in a picture gallery, to suffer him to take a house for her, and to agree to take possession of it and his name prior to the contemplated marriage ceremony (which is postponed for Mr. Lisle to take a trip to England), and not have a suspicion that she was doing "anything wrong." Mrs. Cashel Hoey would doubtless urge as the girl's excuse the fact

that she was practically friendless, for the gentleman to whose care her father had left her, and under whose Parisian roof she was then living, was quite unsympathetic, while his wife was coldly unkind. Still, if a woman has no knowledge, she is never without instincts, and these would have speedily helped Helen to gauge the meaning of her lover's proposal. From the moment of his appearance the experienced novel-reader detects that Mr. Frank Lisle is one of the things "that are not what they seem;" and, in spite of much ingenious mystification on the part of the author, one quickly surmises that he is Mr. Frederick Lorton, brother to Helen Rhodes' temporary protectress. A severe illness prevents his returning to Paris and Helen, and he soon falls in love with a professional beauty, who is drawn with a great deal of skill. To unravel the intricacies of this part of the story would be unfair both to author and to reader, but the complication is managed with much cleverness, and is, so far as we are aware, entirely original. Although usually in favour of tragic dénouements, we should have liked a happy ending for Miss Chevenix, the beauty by profession, who had some good in her after all. It is not, however, made very clear what was the reason of Mr. Lorton's attraction for her, as during the period of their acquaintance he seems to the reader entirely without charm. It is also a pity that the title selected was not more appropriate; for the story divides itself so distinctly into two halves, each of which could almost stand alone, that it would have been better to have chosen some catch-word to include both. The more adventurous portion turns on that common event, a robbery of jewels, and has incident and interest enough for two ordinary novels.

It is difficult to feel the reality of a book when heroine number two, aged nineteen, remarks, not ironically, in the year of grace 1881, "You could stop us from going back to this will of 1868 that was made before I was born." Apart from this little blunder, however, there is, as usual, much to like in Mrs. Oliphant's new novel, *In Trust*, though—unfortunately also as usual—we feel that it is rather long. Anne Mountford is drawn firmly and clearly; we respect her, but could have desired for her the gift of humour. Rose, her half-sister, is merely the Phœbe of *Salem Chapel* in a higher sphere, equally true to nature, and equally irritating. The plot is a simple one. Mr. Mountford, a worthy and obstinate country squire, informs his daughter Anne at the opening of the story that, if she persists in a hastily formed engagement with a "Douglas of nowhere," he will leave a large sum of money, which he obtained through his marriage with Anne's mother, to Rose, the daughter of his second wife. Anne, like Catherine in *Washington Square* on a similar occasion, declines to be bullied. Her father makes his will, and leaves the money to her only in trust for Rose, but adds a sealed and secret codicil, providing that should, three years hence, her marriage with "Douglas of nowhere" be broken off, she is to regain possession of her property. We cannot help thinking that the hero has rather hard measure dealt out to him. Like many

another man, he saw the truth of the precept, "do not marry for money, but go where money is," and when the money disappeared what was he to do? All Anne's friends obviously think him very mean-spirited not to marry her without it, and are for ever calling on him and asking when something is to be "settled." But, though he was certainly not very energetic in his search after work, he was not the kind of man to exist contentedly on a few hundreds a-year, and what is the use of undertaking a burden too heavy for your strength? The end of the story seems rather hurried, and Rose's conduct improbable. Three years is a very short period for a girl, who is only "common-place" after all, to unlearn the instincts of the trust and loyalty of a lifetime, and turn into a bundle of selfishness, vanity, and sordid desires. The men of the story are, on the whole, natural, with the exception, perhaps, of Heathcote Mountford, who is a virtuous shadow.

As a combination of vulgarity and dulness, the *Autobiography of Thomas Allen* has seldom been equalled. The description of an English school and the low jokes—if such they may be called—by which the masters were in the habit of instructing the boys, are too repulsive to be quoted; nor do we find much more pleasing the conversation of a gentleman friend of the little school-boy, who loves to talk of the murderers he has seen hanged, and keeps a museum of their relics. The rest of the book is in the same style.

It would be interesting to know how the joint authors of *A Home Ruler* divided their work. It is apparently the first attempt of two very young girls, who have talked over earnestly "what they should do if they lost all their money," and have embodied the result of these conversations in this little story. There is a good deal of promise and vigour about it, and the writers may by-and-by rise to more important work.

LEONORA B. LANG.

#### RECENT VERSE.

*The Festus Birthday Book.* (Longmans.) This book comes not inappropriately to remind the present generation of a volume (or, if anybody likes, a series of volumes) which had for a time a somewhat foolish vogue, and which has since suffered from a somewhat foolish oblivion. It may even be said that Mr. Bailey's work is peculiarly suitable for the rather eccentric use to which, after the example of its betters, it is here put. For the quality of thought in it distinctly exceeds the quality of expression. Posterity is not very likely to decree to the author of *Festus* the position of a great poet; but it will probably, if it troubles itself about him at all, give him that of a thinker nearly always dignified, sometimes profound, and occasionally original.

*Sungleams.* By the Rev. R. Wilton. ("Home Words" Publishing Office.) Those who have enjoyed Mr. Wilton's previous volumes of half-secular, half-sacred verse will find no falling off in this. It consists of fifty rondeaux and fifty sonnets; and not the least part of its interest to a literary reviewer is that it will very likely carry the knowledge of the gracious form of Villon and Marot into not a few circles which would otherwise have known nothing of it.

Mr. Wilton is, it is hardly necessary to say, a diligent student of old English literature, and he has his reward in a command of language at once devout and scholarly, fervent and graceful.

*The King's Missive, and Later Poems.* By J. G. Whittier. (Sampson Low.) This is a pretty little edition, in parchment binding, on hand-made paper with good margins, of, as we understand it, all or most of Mr. Whittier's poems since the collected edition of 1869. It is never either seemly or necessary to criticise such "last fruit off an old tree" as if it were the first fruits of an orchard new in the market; and Mr. Whittier is too old a friend to those who have made acquaintance with him to need recommendation.

*Sir Hervey's Bride, and other Poems.* By J. O'Reilly Hoey. (Marcus Ward.) We rather like this volume, if for no other reason than that it is delightfully unlike other volumes. How many living bards or bardlets, for instance, have we who would dare to write such a stanza as

"There is a rustling in the trees,  
I hear a fairy step draw nigh,  
A form of light my vision sees,  
How timidly her lambent eye  
With which the opening orbs that gaze  
And gaze again in mute amaze  
And still astonishment, may try  
In vain, though in their prime, to vie  
Around her roams, as by she flees."

There is something very pleasing in these Byronic or would-be Byronic echoes. They testify to an independence of judgment which makes one more than willing to pardon a certain feebleness of execution. Mr. Hoey's minor poems are, perhaps, too provocative of wicked feelings worthy only of Mephistopheles and his like. A complimentary address to Osman Pasha, in which the panegyrist politely remarks (or makes the late Alexander II. remark),

"Pasha, permit this cymetar  
Once more to dangle by thy side;"

"Florianna," a serenade, which, if it be intended for a burlesque (but of this there is no sign), is quite superlative; and above all a poem on Agincourt, where Mr. Hoey, evidently well acquainted with the chronicles, has the pluck to write,

"With palsied step from gory fields  
They rush where blood was vainly shed"

—all these things are too much for us; we do not feel equal to the occasion.

*Patrick Hamilton.* By T. P. Johnstone. (Blackwood.) The annals of the Scotch Reformation are not exactly calculated to inspire bards. It is true that it is not long since we came across a person who thought proper to exult in verse over the brutal and cowardly murder of Card. Beaton; but there are probably not many people nowadays of so strong a stomach. The death (less brutal and cowardly, because there was law for it and fair warning given to the victim, but sad enough) of Patrick Hamilton, which, in a way, was the cause of Beaton's and many another tragedy, is a subject which no man need be ashamed to handle sympathetically. Mr. Johnstone has made a touching little drama of it. His verse is unequal, occasionally good in dialogue, generally weak in the lyrics which intersperse it, but oftener good than bad. The steadfast faith of the young martyr, and his peculiarly affecting circumstances, are well brought out. We ought to add that there are two rough but attractive etchings of St. Andrews and Maryburgh respectively. The poem on Columbus which ekes out the little book is not strong.

*Darroll, and other Poems.* By W. C. Spens. (Edinburgh: David Douglas.) This volume consists of a long narrative poem in the

Spenserian (we are not punning) stanza; of some minor pieces of the same general kind; of a considerable number of epitaphs, mostly in sonnet form; and of many miscellaneous verses, including some on the subject of the Glasgow Bank directors with which we have the pleasure of disagreeing very heartily. Formally there is not much to be said for or against Mr. Spens' verses. He has, however, begun one sonnet, with a line,

"Hereditary leader of the kirk,"

which will always dwell in our memory together with the exploit of a lesser genius,

"Lieutenant-Colonel to the Earl of Mar,"

and that of an infinitely greater

"Lord Lyon King at arms."

It would take a long time to explain the community of the ludicrous in the three, but it exists.

*Legends of the Heart.* By Gerald Bendall. (Holmes.) Mr. Bendall (from whom, if we mistake not, we have had some work of not inconsiderable merit in the past) has, among the cunning bards who bribe their critics with pretty books, hit upon not the least pretty. His few poems are presented in a square 16mo, bound in blue boards, with parchment back, and with paper, not *verge*, but thick, destitute of unholy gloss, and altogether satisfactory. Of some of the poems which this paper bears on its surface we are not quite prepared to pronounce favourably. "The Dutchman's Doom" deals with a story which wants a stronger hand than Mr. Bendall's; and "The Demon Lover," which follows it, is unwise in thus challenging a comparison with the magnificent ballad of the same name which every lover of poetry knows. But we have found in "The Waltz" some stanzas which are worthy of the *format*, and no lover of books can say more.

"Fast and fast; fast and fast;  
Could the measure only last,  
Free from break or rude disaster,  
Ever faster, ever faster,  
Till our life were overpast."

"Turn and turn; turn and turn;  
Till the heaven and earth should burn,  
Stars go out and leave no traces,  
While through the eternal spaces  
Flying, we new love might learn."

There are many claims to the title of poet, but by common consent not the weakest is to have said what many other people have thought.

*Hypermnestra: a Graeco-Egyptian Tale.* By G. G. Turner. (Longmans.) We prefer, on the whole, two lines which appear unsigned on Mr. Turner's title-page to anything within the covers of his book:

"Lust spits its light on modern days from fat  
hysteric wick,  
Lust writhe in alcoholic dreams for biting kisses  
sick."

This is followed by an antithetical couplet on love, of which we are glad to hear that Mr. Turner has a much better opinion. But the notion of a fat hysteric wick is pleasing and characteristic of the maker—the candle-maker, in short. Of the body of the poem we cannot say very much except that "aerial" rhymes to "dell," and that Mr. Turner describes *Hypermnestra* by the line—

"Pale grew the red pomegranate near the hue of  
her scarlet mouth."

Evidently the red pomegranate was afraid of the scarlet mouth's intentions. One more example of Mr. Turner's style may perhaps suffice—

"Thus to the traitor sitting *solitaire*  
Through the quiet opening door crept a small  
air."

*Lays of a Londoner.* By Clement Scott. (David Bogue.) Mr. Clement Scott's poems are of a sufficiently amiable kind, being chiefly poems of the affections, enforced with satire of the sort common in the pages of *Punch*, where, indeed, it would appear that not a few of these verses have figured. No generous soul can quarrel with a Muse which pleads for lifeboats, compassionates the woes of City clerks, and, after her manner and powers, criticises life in an affectionate Christmas-carol and hot-punch sort of fashion, not without intervals of patriotism, sexual affection of a decent kind, and other respectable emotions. Every now and then, when the author follows very closely some of Thackeray's rhythms, he exhibits very considerable powers of imitation. Perhaps the only caution he needs is to take care that his satire is just. A wrong note here is fatal. Thus, for instance, his City clerk ironically remarks of the British workman, "He'd strike if they gave him my weekly wage; and they never ask him for the income-tax." Now, "my weekly wage" has just been stated to be under a pound, and we certainly are not aware that income-tax is levied on any income of fifty pounds a-year, be it clerk's or workman's.

*The League of the Iroquois.* By Benjamin Hathaway. (Chicago: Griggs; London: Frubner.) As far as the ordinary critic can discern, this is an attempt to tell again in verse much the same story as Mr. Longfellow told a quarter-of-a-century ago in "Hiawatha;" but with a sterner attention to the authorities and with less attention to poetical requirements. Whether Hayowentha is the same as the husband of Minnehaha or another than he must be left to the anthropologist to say. The profane reader judges that he is another than he, and does not like him quite so well. However, our old friends Pau-puk Keewis and Kabibo Nokka, and Shingebis the Diver, and a great many more of them re-appear in rhymed eight of iambs instead of in Mr. Longfellow's fluent trochees. Yet Mr. Hathaway will bear reading even by most persons who remember the very strong man Kwasind and the wrinkled old Nokomis, and their fellows, through a kind of mist of childish memories which maturer judgment does not care to reduce to strict critical appreciation. The book is nicely printed, and its cover is plentifully adorned with totems.

*Daphnis, and other Poems.* By H. G. Hellon. (Kegan Paul, Trench and Co.) It is an appalling, but, we fear, a certain, fact that Mr. Hellon thinks the second syllable of *Artemis* long. We read,

"The heart that proud *Artemis* moved."

And with that infinite, but much misunderstood, charity which always animates the heart of the critic, we hoped that it might be scanned in anapaests, thus:—

— | ~ ~ | ~ ~ |

although the corresponding line

"I live, live only to be loved"

was but too plainly an iambic dimeter. But elsewhere, alas! there is

"With *Artemis* the huntress maid."

And though this might, as it stands, certainly be scanned as an iambic dimeter, the corresponding lines are but too clearly anapaestic—

"And away to the forest shade."

So there is no help for it. Now it is not an unforgivable crime to be ignorant of Greek, but it is an unforgivable crime to write poems about Greek subjects and to make false quantities in them.

*Forest Songs, and other Poems.* By John Todhunter. (Kegan Paul, Trench and Co.) In this tiny volume the inspiration of Heine seems to have been uppermost with Dr. Todhunter, or, rather, the wish to be inspired by that great



poet. The alternations of wild legend and short sentimental song and pastoral description are obviously Heinesque (we abstain ascetically from a horrible pun which we have never seen in print, but which, no doubt, has been printed in reference to imitations of this particular inimitable). We have read worse things of the kind than the following

"SONG.

"As drooping fern for dewdrops,  
For flowers the bee,  
Wave-weary birds for woodlands,  
Long I for thee.

"As rivers seek the ocean,  
Tired things their nest,  
As storm-worn ships their haven,  
So I thy breast."

*Douglas, and other Poems.* By J. M. Sutherland. (Douglas: "Times" Office.) This is one of those volumes of local verse which show, at worst, a healthy local feeling and a desire after literary excellence. Nor are Mr. Sutherland's verses by any means the worst of their kind.

*Bits of Life.* (Trübner.) This little book is anonymous; but, as the well-known cracked globe, o'erarching rainbow, and at *spea infracta* are engraved very carefully on the title-page and cover, it is to be supposed that the author is of the family of Hope. His device is prettier than his verse. The book is a kind of dialogue or semi-dramatic narrative in very rough octosyllables. The principal interlocutor's name is Charles, and he is designated at the head of his speeches by the hideous abbreviation, "Chas." Here is one of the deliverances of "Chas." :—

"It was, I own. I'm sorry now.  
The poor lady knows not how  
One can hate sin and stop away  
From churches on the Sabbath Day.  
But there are heaps outside the Church  
Who leave those in quite in the lurch,  
And foremost stand to aid their race,  
'Gainst all the ills that here have place."

There may be "heaps" who can see why this sort of slovenly twaddle should be forced into doggerel verse. If so, the heaps leave us quite in the lurch.

*A Book of Lyrics.* By Joseph Skipsey. (David Bogue.) This is a new edition, apparently with additions, of some poems by a working collier in the Newcastle coal-field. They can be praised with much less than the allowance usually necessary in such cases; they are often melodious, and seldom either trivial, grotesque, or heavy.

*The Blessed Hope.* (Williams and Norgate.) This dainty volume contains three lyrics and 234 "Shakespearian" sonnets, all inspired by the writer's perplexity at the loss of an idolised father. All the sonnets bear superscription *in nomine patris* (not *in nomine*), as if the writer's father were their moving force. Almost all of them contain hypermeters; a few of them contain commendable lines in couplets; the whole of the first lyric is pretty, some of it rather more than pretty.

#### NOTES AND NEWS.

A RUMOUR has reached us that the publication may be expected shortly of an important work by Carlyle, hitherto quite unknown, describing a tour in Ireland in 1849.

THE Vice-Chancellor of the University of Cambridge has convened a meeting of members of the Senate for Tuesday next, January 31, at 2.30 p.m., in the Cavendish Laboratory, to take steps to procure a portrait of the Chancellor, the Duke of Devonshire, who has filled that high office for twenty years, and who himself built and fitted out for physical research at his

own cost the building in which the meeting will be held.

WE hear from Oxford that some of the friends and old pupils of Prof. Fowler have decided to commemorate his election to the Presidency of Corpus Christi College—or rather his departure from Lincoln—by presenting him with a testimonial, towards which more than £150 has already been subscribed. It is proposed that the testimonial shall take the form of a silver *épergne*.

THE philosophical faculty of the University of Breslau has conferred upon Mr. T. W. Rhys Davids the honorary degree of Philosophiæ Doctor, in consideration of the services he has rendered to the comparative study of the history of religious belief. We may add that Breslau has the reputation among German universities of being specially stringent in the granting of such degrees.

MR. E. B. NICHOLSON, of the London Institution, has resigned his seat upon the Council of the Library Association.

WE understand that the interesting article in the current number of *Blackwood* entitled "Marginalia" is from the pen of Miss Helen Zimmer, who has here rescued from oblivion some of the most characteristic thoughts of Coleridge.

WE hear that Messrs. Besant and Rice have received a commission to write a story for the summer number of the *Illustrated London News*.

MR. KARL BLIND will contribute an article on "The Constitutional Conflict in Germany" to the forthcoming number of the *Nineteenth Century*.

AN inaugural lecture was delivered last week at Bedford College, Portman Square, by Mr. J. Cotter Morison, on "The Higher Education of Women considered in Relation to Women's Rights and Women's Duties."

THE Government have made a grant to Aberdeen University for the purpose of extending the library buildings at King's College so as to provide accommodation for 25,000 additional volumes. The grant will be included in the estimates in the ensuing session of Parliament.

THE third edition of Prof. Hales' *Milton's Areopagitica* is now in the press.

A MEMBER of the Browning Society calls our attention to the curious misunderstanding, by the Cambridge Public Orator, of the word *faultless*, in the description of Andrea del Sarto as "the faultless painter." The epithet is well known to apply to the painter's unerring accuracy of line and style; but Mr. Sandys, in his deservedly praised oration on the conferment of the Doctor of Laws degree on Mr. Browning at Cambridge, actually rendered "faultless" by *sine fraude*, if the contemporary report is to be trusted; and this, when Andrea's swindling King Francis out of a large sum of money is one of the most notorious events in the artist's life.

A CORRESPONDENT writes to us to complain of the length of time taken by the Library Association to issue the volume descriptive of their proceedings at Edinburgh in the autumn of 1880. It is some months ago since it was stated that nothing but the index was required for the completion of the volume, but it still remains in the press. The council should endeavour, in the interests of the society, to expedite its publication.

THE Hon. Roden Noel proposes to deliver a lecture on "Mr. Robert Browning," with readings from his works, at the Lecture Hall, Jasmine Grove, Anerley, at 8 p.m. on Tuesday next, January 31. This will be a repetition of

a lecture given at the Midland Institute, Birmingham, last November.

THE next volume of Messrs. Kegan Paul, Trench and Co.'s "Parchment Library" will consist of the dramatic essays of Charles Lamb, with a Preface by Mr. J. Brander Matthews on Lamb as a dramatist and as a critic of the drama. The frontispiece will, probably, be an etching after Hogarth's portrait of "Peg Woffington," now in the Garrick Club.

WE learn that Mr. Charles Welsh has in preparation a work, which will be published by Messrs. Griffith and Farran, entitled *A Book-seller of the Last Century: being Some Account of the Life of John Newbery and of the Books he published, with a chapter on the later Newberys*. "The philanthropic publisher of St. Paul's Churchyard," as Goldsmith, in his *Vicar of Wakefield*, has called him, is a figure of some interest in the literary history of the eighteenth century. He is not only to be remembered as the publisher of *Goody Two Shoes*, and kindred works. He was intimately associated with Dr. Johnson, Oliver Goldsmith, Smart the divine, and many others; and he busied himself with projects of a seemingly more important character than the publication of works for the young. The volume will be supplemented by an alphabetical list of books published by the Newberys from about 1730 to 1800, which the author has spent some years in compiling.

MESSRS. S. BAGSTER AND SONS will publish in a few days Hudson's *Critical Greek and English Concordance of the New Testament*, revised by Dr. Ezra Abbot, Professor of New Testament Criticism in Harvard University, and one of the American Revisers. This Concordance claims to show how every Greek word is translated in the Authorised Version in every passage where it occurs, and also to exhibit the various readings of the most ancient MSS. and of the best critical editions.

THE New Shakspeare Society's first book for this year will be Mr. Furnivall's re-edition of the *Digby Mysteries* from the MSS., to open the seventh series of the society's publications, that of the Mysteries, Miracle-Plays, Interludes, &c., before Shakspeare's time. These Mysteries are in the North-Midland dialect, but contain only three of the full series. Mr. Furnivall, however, adds to those before printed a fourth, in two parts, on "The Burial and Resurrection of Christ," which evidently once belonged to the Digby volume. The fragment of the "Morality of Wisdom, who is Christ," formerly treated as one of the Digby set, will now be called one of the "Macro Moralities"—whose MS. contains a complete copy of it. It is in the Southern dialect, introduces the Holborn Quest, and must be put down to London. The book is nearly ready.

NEXT week will be issued to the members of the Hunterian Club part vii. of the Bannatyne MS. (completing the text), and Lodge's *Looking Glasse for London and England* (1598), these two being the second instalment for the seventh year. There will shortly be ready for the eighth year *Euphues Shadow* (1593), *Poorer Mans Talente* (? 1623), and miscellaneous pieces. The following also are in preparation :—(1) Bibliographical Index to Lodge's works; (2) Mr. Edmund W. Gosse's *Life of Lodge*; (3) Notes, Glossary, and Indexes to Lodge's works; and (4) Notes, Glossary, Indexes, &c., to the Bannatyne MS.

*The Confessions of a Medium* is the title of a book which Messrs. Griffith and Farran will publish immediately. It is written by one who states only what he knows, and the truth of the narrative is vouched for. They will also issue *The Care and Treatment of the Insane in Private Dwellings*, by Dr. Lionel A. Weatherly, being



an amplification of a paper recently read by him at a meeting of the Medico-Psychological Society at Bethlehem Hospital.

THE same publishers have in the press a story of an allegorical character, entitled *Halek*: an Autobiographical Fragment, by Mr. John H. Nicholson; and a tale by Miss Cecilia Luashington, entitled *Over the Seas and Far Away*.

A NEW edition of the *Bibliography of Ruskin*, corrected and augmented to the present time, is in the press, and will be issued shortly by Mr. Elliot Stook.

THE National Federation Union have republished, in pamphlet form, Mr. Sydney Buxton's Dialogue on "Free v. Fair Trade," which appeared in the December number of the *Contemporary*.

MR. W. DAVENPORT ADAMS will contribute to the February number of the *Theatre* an article on "The Decline of Pantomime," and to the February number of the *Churchman's Shilling Magazine* a paper on "A Clerical Essayist."

MR. HORACE WEIR, a popular writer of short tales, has prepared a series of stories, entitled *Romance and Reality*, for publication in the provincial and colonial press, and, eventually, in book form. The dramatic incidents of these tales are not drawn from the imagination, but are supplied by the newspaper accounts of actual occurrences.

MR. F. ROSS, author of *Celebrities of the Yorkshire Wolds*, will shortly commence in the *Hull Miscellany* a series of papers on "The Poets and Poetry of Yorkshire."

AMONG the most valuable additions to the Advocates' Library at Edinburgh during the past year is the collection known as "The Biddell Papers," bequeathed by the late Earl of Crawford. This consists of 129 volumes of historical and genealogical documents and annotated books.

ON January 21, the editor of the *Glasgow Herald* was presented with his portrait, in recognition of his public services, and in anticipation of the centenary which that newspaper is about to celebrate.

WE have mentioned some recent gifts to the Peel Park Museum, Salford, which is one of the great holiday resorts of the Lancashire artisans, and not of them only, but of their "mates" for a hundred miles. Since we wrote, it has received from Mr. O. Heywood the present of Calderon's "Queen of the Tournament." An effort is being made to make the collection of still greater educational value by means of lectures pointing out the historical and scientific value of the contents of the museum, art gallery, and library. The first lecture of the course was given by Mr. W. E. A. Axon, whose "Visit to the Peel Park Museum" was an introductory sketch of the uses and value of museums and picture galleries. Mr. W. H. Bailey follows with "Inventors of Spinning and Weaving Machinery;" Mr. J. G. Mandley, with "Salford in the Olden Time;" Mr. George Evans discourses on "Thackeray;" Mr. A. Heywood, jun., notes the connexions of "Time and the Almanac;" and Mr. J. H. Nodal concludes with "Lancashire in Fiction: a History of the County as told by its Novelists." The lecture system should be more fully developed in connexion with libraries. At Liverpool lectures have been highly successful for some years past, and a special hall has been built. At Leicester the Curator of the Museum gives an occasional "gossip" on natural history. These seem to us excellent methods of awakening attention and teaching visitors really to see the objects set before them.

THE annual meeting of the New York Historical Society took place on January 3. Among the contributions to the library during the past

year were mentioned the genealogical and heraldic library bequeathed by the late Stephen Whitney Phoenix; and a third contribution of works relating to American history from the library of the late George Brinley, of Hartford.

MR. H. H. BOYESSEN writes to the *New York Critic* that Mr. Kristofer Janson, one of the four authors who receive an endowment from the Norwegian Parliament, has settled in the United States as a Unitarian minister. His reputation is founded upon a long series of tales of peasant life, written in the vernacular, which is closely allied to the old Norse or Icelandic language. It is to continue his labours among the people, though in another sphere, that Mr. Janson has emigrated to America, where the total number of persons of Scandinavian descent is estimated at 600,000.

WE are promised a contribution of some importance to the history of the Massacre of St. Bartholomew from the pen of Hermann Baumgarten, Professor of History in the University of Strassburg. It will be entitled *Vor der Bartholomaeusnacht*, and will be published by Messrs. Trübner, of Strassburg.

THE *Oedipus Tyrannus* of Sophocles was to be produced at the Globe Theatre, Boston, U.S.A., on January 23, and at New York a week later. The actors are all professionals, with the exception of Mr. George Riddle, a professor at Harvard College, who takes the part of Oedipus. It is stated that Mr. Riddle is also the only one who will speak in Greek. There is to be a chorus of sixty, and an orchestra of forty performers. The music is that written by Mr. Paine for the performance at Harvard last year.

M. ROTHSCHILD is about to issue a serial illustrated work which will do for Paris what he has already done for Venice and Florence. The choice of illustrations has been entrusted to MM. Cousin and Champeaux, and among the contributors are MM. Jules Simon, de Chennevières, Yriarte, Leroy-Beaulieu, Claretie, Sarcey, and Laugel. The first part will appear in February.

A COMMISSION was lately formed at Piatigorsk for the purpose of examining and defining the exact place of the duel which proved fatal to the Russian poet Lermontov. The conclusion arrived at, after close investigation, is that the spot hitherto accepted is not the true one. A contemporary witness named Evgraf Chalov states that the duel occurred near the foot of the Mashuka Hill, and other evidence corroborates this view. The commissioners invite further evidence, but in default of this it is proposed to proceed with the erection of a memorial to the poet on the spot indicated by Chalov.

K. KONEGEN, of Vienna, is about to publish a new edition of the complete works of Friedrich Schlegel, revised and annotated by Dr. J. Minor.

AN interesting work on the historical, geographical, and philological importance of German family names has just appeared from the pen of Dr. Albert Heintze, who has devoted years of research to this subject (Halle: Waisenhaus).

THE third *fasciculus* of the fourth volume of the Dictionary of the Accademici della Crusca has just appeared at Florence. It comprises from the last section of the word *Disarcicato* to the fifth of *Disunito* (pp. 481-720).

SIGNOR GARGIOLLI is editing, with introduction, notes, variants, and appendices, an unpublished work by G. B. Niccolini, entitled *Vespro Siciliano*.

AN important sale of books is fixed to take place at the Hôtel Drouot on February 6 and

the five following days. The catalogue (which is published by M. A. Durel) includes original editions of the *Discours de la Méthode*; Bossuet's *Oraisons funèbres*; the *Roman de la Rose*; *Les faits maître Alain Chartier*; Jean Marot, Bonsard, Scarron's *Virgile travesty*, *Manon Lescaut*, the *Mémoires de Commines*, &c., the *editio princeps* of Herodotus and of Thucydides, the Aldine Plato, &c.

THE *Revue critique* for January 9 contains an appreciative review, by M. James Darmesteter, of Mr. F. W. H. Myers' *Wordsworth in the "English Men of Letters" series*.

THE American Library Association has prepared a Bill, to be laid before Congress, by which one library in each congressional district, as well as another to be named by the representative, and also every library in the United States containing over 100,000 volumes, shall receive gratuitously all public documents ordered to be printed, provided that the libraries undertake to preserve them for public use.

B. Q.: a Biographical and Bibliographical Fragment. This dainty brochure of twenty-two pages, printed on hand-made paper, with wide margins, not a letter more on the title-page than those we have transcribed, and short Arabic inscription occupying the last page, is a specimen of the limited editions which are so frequently issued at present to be joys for ever to the book-collector. Only twenty-five copies have been struck off, and presented by Mr. Wyman to a little association of enthusiastic bibliographers, or, as they appropriately term themselves, the "Sette of Odd Volumes." The book is a biography of Mr. Bernard Quaritch, with full particulars of the Catalogues he has issued; from the first, in 1848, which consisted of a single leaf, to the magnificent volume of bibliography sent out in September 1880, containing 2,395 pages and describing 28,009 books. Mr. Quaritch, as might be expected, was a book-lover from his birth, and ought to have first seen the light in a library, though the fact is not stated in this "Fragment." But every line of it shows the persevering activity of one pre-eminent among the Sosii of the century.

MR. HARRISON has sent us Burke's *Peerage, Baronage, and Knightage* for 1882, being the forty-fourth edition of that invaluable work. Among the new features is the Table of Precedence which Sir Bernard Burke issued as a separate volume last summer, and which was noticed in the ACADEMY at the time (see No. 481). There is also here given for the first time a memoir and the arms of the Duke of Albany, and a list of the holders of the Albert medal. With regard to the new territorial designations of regiments, we notice that such *post-nomina* as "the Buffs" are omitted. Unless we are greatly mistaken, these still remain part of the official name—in brackets.

#### ORIGINAL VERSE.

##### BEFORE SUNRISE

ON HELVELLYN.

OVER the peaks of huge crags uncreate,  
Across the stricken stars usurped domains,  
Through mutinous vapours to her realm terrene—  
Behold she comes, the morn inviolate.  
Girdled with fire, radiant of face, elate,  
Leaping the lit waves of the steep ravine—  
Here first since eldest time the earth hath seen  
Her venture's trail, in heaven articulate.

Say not the world grows old: Behold arelong  
Forth from the mountains come the swift and strong  
Who scale the heights to greet the deathless day;  
And in the abysmal plains the sick and sore  
Following their feet shall see the imminent gray  
Glad dawn has never breathed o'er sea or shore.

T. HALL CAINE.

## OBITUARY.

MR. DANIEL PUSELEY, who died at 21 Rochester Road, on the 18th inst., aged sixty-seven, was an industrious compiler; but, as most of his works appeared under the *nom de guerre* of "Frank Foster," his name was but little known to the world. Under that pseudonym he published a variety of works, the most successful of which were a *Popular Guide to the Watering Places of England and Wales* and a *Colonial Directory of Sydney, Melbourne, and New Zealand*. The first edition of the latter work appeared in 1862; in 1865 a fifth edition was issued in three volumes. A cognate work on the rise and progress of the three colonies of Australia, Tasmania, and New Zealand came out under his own name; and in his own proper person he came forward as the author of *A Record of Eminent Commercial Houses* (1858 and 1860). He laboured to the last. A few weeks ago there appeared from his pen an attack on the financial swindles of the day—a fruitful field for employment which no man can exhaust.

## MAGAZINES AND REVIEWS.

THE strongest portion of the *Westminster Review* consists in its survey of contemporary literature, which continues to be well sustained. In the notes upon India we are glad to observe so little said about Afghanistan. In nothing was the policy of the late Indian Administration more mischievous than in the absurd predominance which it induced English opinion to assign to foreign policy. There is still room for improvement in this respect in the weekly telegram of the *Times*. In the current number of the *Westminster* attention is rightly drawn to the pressing question of the education of the children of poor Europeans and Eurasians. In the face of the large sums annually subscribed at home for Indian missions, it is significant to hear that the Government proposes to grant £10,000 a-year, from taxation on the natives, to provide white children with Christian instruction. Another article, entitled "The Basis of England's Power in India," also deserves notice. The writer evidently knows something of India; and while we are not concerned to dispute his main proposition—that the natives do not constitute a nationality—we may point out one or two of those mistakes in fact from which no writer on Indian matters can keep free. It is the reverse of the truth to say (p. 26) that the Bengalis "are, of course, with few exceptions, Hindus in religion;" or (p. 29) that "most of the Mahomedans of India are, like the Persians, heretical Shiāhs." According to the census of 1872, the Mahomedans of Bengal numbered 20,000,000, or almost one-third of the total population; and among these, at least, it may safely be said that the Shiāh sect counts only a few dozens. Again, the Gurkhas—i.e., those in our own army—are twice described as Buddhists! The Gurkhas proper, who form the ruling race in Nepal, are Hindus; it is only the subject population that is Buddhist. Our Gurkhas, it is needless to add, are members of the ruling race.

THE *Revue historique* publishes a chapter of a forthcoming work by the late Paulin Paris, father of M. Gaston Paris, consisting of studies on various points of the history of Francis I. The specimen now published shows that the book will contain much serious and thorough criticism. The present article is on "Louise de Savoie et Semblançay," and is a vindication of Louise from the charges so generally repeated, that she diverted money from Lautrec in his Italian campaign, and ruined Semblançay to screen herself. M. Callery writes an excellent paper on "Les Douanes avant Colbert et l'Ordonnance de 1664;" it is full of details of

great importance for the economic history of France. The most valuable work undertaken by the *Revue* is its attention to historical bibliography; and a paper by M. Cordier on the literature relating to China is an admirable addition to this important branch of historical study. It is noticeable that England, which, perhaps, contributes least to European history, does most for the Oriental peoples.

In the *Revista Contemporanea* of January 15 Señor Rodríguez Villa publishes the autobiography of Fernandez de Medrano (1646-1705), who was head of the Spanish Military School at Brussels at a time when no scientific instruction could be obtained in the mother country. After long interruptions, R. Ferrer's descriptive letters on the Almaden quicksilver mines, and Diaz Sanchez' "Guia del Archivo de Simancas," are resumed. The latter catalogue the papers concerning the Inquisition and Ecclesiastical Patronage. The extreme jealousy of the Inquisition is shown in the "Informaciones de Genealogía y Limpieza de Sangre de los Empleados y dependientes del referido Tribunal." Capt. S. Bermejo continues his "Impresiones de Viaje," giving a decided preference to the arsenals of Kiel and Berlin over those of Austria. Becerro de Bengoa treats of various applications of electricity to the conveyance of sound, signs, and images.

## TWO LETTERS OF THE DUKE OF MARLBOROUGH.

I.

"Au camp de Soignies  
"ce 22<sup>e</sup> août 1707

"Monsieur  
"J'ay receu les deux lettres que vous m'avez écrites le 9<sup>e</sup> et le 12<sup>e</sup> de ce mois et vous assure que Monsieur Stanyan m'a fait un véritable plaisir de me recommander un correspondant dont les lumières nous pourront enfin tirer de l'incertitude ou nous avons esté pendant toute la campagne touchant nos affaires en Allemagne. Pour moi j'ay toujours esté du sentiment que les troupes n'y manquoient point, mais il est vray aussi qu'on ne doit jamais s'attendre à aucune chose considerable des troupes quelques nombreuses qu'elles soient sans des chefs non seulement de capacité mais aussi d'un zèle et accord unanime et disinteressé pour le bien du service. Ainsi il n'y a rien plus à souhaiter de votre costé que l'arrivée de S. A. E. de Hanovre à la teste de l'armée, car il y a tout lieu d'espérer que par son credit et autorité ceux qui sont à cette heure en division seront réunis et les affaires remises autant que le peu de tems qui reste pour la campagne le permettra.

"En ce pais icy nous avons fait tout notre possible pour joindre les ennemis, sans les pouvoir engager, et le tems pluvieux qu'il a fait depuis plusieurs jours nous a obligé à quitter la poursuite, car les chemins sont presque partout impraticables. Si le bon Dieu nous fait naître enfin l'occasion d'entreprendre quelque chose, on ne la negligera point. Vous m'obligerez sensiblement de continuer à me donner de vos nouvelles et s'il se passe quelque chose icy qui le merite je vous en ferai part aussi. En attendant je vous prie d'être assuré que je serai fort aise de vous marquer partout l'estime avec laquelle je suis

"Monsieur

"Votre très humble et très obéissant serviteur  
"Le PR. ET DUC DE MARLBOROUGH."

II.

"Au camp d'Aure ce 1<sup>er</sup>  
"Septembre 1707

"Monsieur  
"J'ay receu l'honneur de votre lettre du 22<sup>e</sup> du mois passé et vous suis sensiblement obligé du plan que vous m'avez envoyé de la situation des deux armées. On me mande depuis que Monsieur le margrave de Bareith étoit sur le point de quitter l'armée avec quelques autres généraux, de sorte que je me flatte que Monsieur l'Electeur d'Hanovre trouvera une meilleure harmonie entre ceux qui resteront que par le passé. Nous sommes marchés hier du camp de Soignies à celuy tant proche de

Cambron, mais les ennemis ayant appris notre mouvement ont marché à la petite pointe du jour avec précipitation ayant laissé du bagage et des provisions dans leur camp, dont nos soldats ont profité. Ils sont postés à présent entre Mortagne et Tournay, l'Ecaut derrière eux dans le dessein selon toutes les apparences de passer cette rivière sur le premier mouvement que nous ferons en avant.

"Je suis très sincèrement Monsieur  
"Votre très humble et très obéissant serviteur  
"Le PR. ET DUC DE MARLBOROUGH."

These two letters and the fragment of a third—dated "Au camp de Hulchin [?] ce 25 Septembre 1707"—are to be found in a volume of MSS. belonging to the public library of the town of Bern (MSS. Hist. Helv. xiii. 145). They are directed "à Monsieur le General Major d'Erlach," the same whose biography may be read in the *Allgemeine deutsche Biographie*, vol. vi., p. 216: Hieronymus von Erlach, born 1667, fought on the side of the Imperialists in the War of the Spanish Succession, and was a regular correspondent of Prince Eugène of Savoy.

ALFRED STERN.

## THE MYTH OF ER.

THE Myth of Er, the son of Armenios, with which Plato concludes his *Republic*, is one of the most charming episodes in his works. The story, however, was not of his own making. Though Plato calls Er a Pamphylian, the name of his father Armenios points to Armenia, and it was from Armenia that the legend originally came. M. Emine, in his Russian translation of Moses of Khorene (pp. 254, 255), has pointed out that Er is Ara the Beautiful, beloved by Semiramis, the Assyrian queen, according to Armenian legend, and slain on the field of battle. Mar Apas Catina, from whom Moses of Khorene quoted the story, related how that Semiramis, in passionate love for the beauty of the Armenian king, vainly sought his hand, and, all other means of persuasion failing, marched against him with the army of Nineveh. A fierce battle was fought on the plain of Ararat, so called from the hapless prince who was slain there by the soldiers of the Assyrian queen. In an agony of grief Semiramis called her gods to help, and essayed, by magical art, to recal the dead man to life. But though her efforts were useless, she calmed the Armenians by pretending that "the gods Aralez" had restored him from death. As M. Emine says, it is clear that in the original form of the myth the dead man was actually brought back to life; it was the influence of Christianity which caused this portion of the story to be modified. The spirits called Aralez still had their place in popular belief as late as the fourth century of our era, since, according to Faustus Byzantinus (v. 36), it was said of the Armenian general Mushegh (A.D. 384) that, "as he was a brave man, the Aralez would descend and restore him to life."

Now, there can be little doubt that in the legend of Ara we have but a repetition of the Myth of Aphrodité and Adonis, of Istar and Tammuz, of the beautiful Sun-god beloved by the goddess of nature, and slain by the winter only to return once more to life. M. Fr. Lenormant has long since shown that Semiramis is the Assyrian Istar, the Greek Aphrodité; and the story of Semiramis, borrowed by Ktésias from Persian writers, is but a rationalised form of the old Babylonian myth of the goddess of love and war. The Armenian Ara is the Accadian Tammuz, whom the Phœnicians called Adonai, Adonis, and we must see in him a name of the ancient Armenian Sun-god.

But who were the Aralez? The Armenian writers tried to explain their name from the verb *lezul*, "to lick," as though they had

"likened" the wounds of Ara and so restored him to life. This is plainly a mere piece of *Volksetymologie*. Babylonian mythology, however, here comes to our aid. The under-world to which Tammuz descends is called in the Accadian legend the land of Arali; and Arali, though the land of the dead, is also the land where "the waters of life" bubble up from under the golden throne of the spirits of heaven and earth. Arali, moreover, was the lofty mountain on whose summit the heaven rests, and was rich with gold, like the regions beyond the Hyperborean mountains in Greek story. It lay in "the extremities of the north," the place of shadows, and seems to have been identified in later times with the mountains of Ararat, the very spot where the tale of Ara was localised. We are, therefore, tempted to believe that the gods of Arali were the prototypes of the "gods Aralez" of Armenian legend.

The belief, I think, becomes almost a certainty when we turn to the list of Assyrian kings given by Ktésias. Ktésias professed to have derived his statements from Persian originals, and the progress of cuneiform research has supplied us with evidence that he spoke the truth. The earlier part of his Assyrian history consists of Assyrian myths rationalised in the way in which, as the opening chapters of Herodotus show, the Persians were accustomed to treat the mythology of their neighbours. I have already alluded to the Myth of Semiramis; and her son Ninyas "the Ninevite" is also called Zames—that is, the Assyrian Samas or Samau, "the Sun-god." The two successors of Ninyas were Arios and Aralios, with whom Moses of Khorene makes Ara I. and Ara II., the son of Semiramis, contemporary in Armenia. Now, Aralios seems plainly our Arali, while Arios seems equally plainly Aria, "the destroyer," the Accadian name of Nergal as King of Arali. Nergal, or Aria, was the Sun-god during the hours of night and darkness, as Tammuz was during the time of daylight and summer.

Whether or not Ara is the same word as Aria is, I think, doubtful. The Greek form Er speaks against it; and it is better to suppose that Er, or Ara, was an Armenian name for the Sun-god, which, in later times, was confounded with the Arios of Ktésias. I hope to show in a memoir I am preparing on the cuneiform inscriptions of Van that the Aryans did not make their way into Van or Ararat until after the seventh century B.C.; at all events, non-Aryans were ruling there in the time of Assurbani-pal. In both language and physiological type they resembled the Georgians of to-day. In their dialect the Sun-god was called by a name which seems to read *Ardinis*; unfortunately, in the only passage in which it is written phonetically, the reading of the second syllable is uncertain. According to the rules of Vannic grammar, the stem of *Ardinis* would be *ardé*, which is itself a derivative from the root *ar* by the help of the suffix of agency—*di*. *Ardinis* was also the name of a city whose deity was honoured with special sacrifices, and sacrifices were further offered to "the dead belonging to Khaldis" and "to the Khaldises of the dead." Khaldis, I should add, was the supreme god of Van, whose inhabitants were called "the men of Khaldis."

How Plato came to localise the Armenian Er in Pamphylia I cannot explain. What is certain, however, is that the legend had its primitive home in the highlands of Armenia, and originally described the death and resurrection of the Sun-god. The myth must have come from Assyria, like the worship of the goddess Ishtar herself, whose name was transformed into Sar or Saris by the people of Van, and reminds us, however remotely, of the Greek Semiramis.

A. H. SAYCE.

# RICHARD MILESON.

Laverton Rectory, Bath.

I now send the promised account of Richard Milesen.

Though belonging apparently to a Suffolk family, Milesen was a native of Yorkshire. He was born in 1607, and educated for five years at Bury St. Edmund's. He entered Caius College, Cambridge, as a sizar, June 8, 1624, and matriculated July 8. He took his B.A. degree in 1628, and his M.A. in 1631. The account of him in the Jesuit archives at Rome states that he took also the degree of B.D. But this is an error, as is also the statement (mentioned in my last letter) that he was a Fellow of Caius. He was Branthwaite scholar, but ceased to be so after October 15, 1631. For the dates of his matriculation and degrees I am indebted to the Rev. H. R. Luard, the University Registrar. The published Catalogue of graduates does not go back beyond 1659—a fact of which I was not aware when I wrote my letter in the ACADEMY of July 2, 1881. The account of Milesen's early history as given in the Roman archives was not derived from himself, and contains several inaccuracies. That given in the other Jesuit documents, from which Mr. Foley has sent me extracts, was derived from Milesen himself.

We do not know the date or place of his ordination, nor the origin of his acquaintance with Mountagu. But we find from Walker's *Sufferings of the Clergy*, quoted in the ACADEMY of July 16 (there was a slight error in that quotation—the correspondent who kindly sent me the extract wrote "Richard A. M. Milesen," instead of "Richard Milesen, A.M."), that he was Prebendary of Coleworth in the cathedral of Chichester. Unfortunately, as I know from Dean Burgon and Canon Swainson, there is a gap in the Chichester Cathedral Records from 1618 to 1662, so that they do not furnish any information respecting him. There can, however, be no doubt that he owed his stall to Mountagu, who was Bishop of Chichester from 1628 to 1638. It seems not improbable that he was Mountagu's curate at Petworth—a living which the Bishop held *in commendam* along with his see. It does not appear that he was ever beneficed in the diocese. In May 1638 Mountagu was translated to Norwich, and Milesen accompanied, or shortly followed, him to that diocese. On October 9 of that year he was instituted to the rectory of Beccles in Suffolk, on the presentation of Charles I., no doubt through Mountagu's influence. On December 4 he was instituted to the mediety of the rectory of Oatfield, in Norfolk, on the presentation of Mountagu himself. On November 27, 1640 (in the Appendix—attributed to John Hare, the Richmond Herald, who died in 1720—to Browne's *Posthumous Works* the date is wrongly given as February 27, 1640—i.e., 1641—a mistake which is repeated by Blomefield, iii. 654), he was collated to the archdeaconry of Suffolk, and installed December 23, in the place of Robert Bostock, who had held the office for ten months only—viz., from February to November—see the extract from Wood quoted by Mr. Hoskyns-Abrahall in the ACADEMY of July 23. By "Feb. 1639" Wood, of course, meant what we should call "Feb. 1640"—a circumstance which I strangely overlooked in a previous letter. It is singular that Sir Duffus Hardy (ii. 489) retains Le Neve's "Feb. 1639," instead of changing it to "1639-40," as he usually does in such cases. We do not know at what date Milesen became Mountagu's chaplain. But in the Roman account a very remarkable circumstance is mentioned of him in that capacity—viz., that he was in the habit of receiving the confessions of sixty men and women, including the Bishop's own wife. In 1640 he resigned Beccles, possibly in con-

sequence of his being appointed Archdeacon. But he retained Oatfield till 1642, on August 17 of which year a new rector was collated. His name was James Routh. Was he an ancestor of the venerable President of Magdalen? He was appointed by Bishop Hall. Blomefield (ix. 291) has made a strange confusion in his list of the Rectors of Catfield.

No doubt Milesen's resignation of Catfield was owing to his having become a Romanist. This must have occurred after February 17, on which day he appointed Dr. Kinge as his official in the archdeaconry. It does not appear whether he ever formally resigned the latter office. His successor was not appointed till September 1660 and it is not stated (as it usually is) how the office had been vacated. His conversion to Romanism is attributed to the famous Jesuit Edward Knott (whose real name was Matthias Wilson, but who also wrote under the name of Nicholas Smith), the Provincial of the Jesuits in England, in reply to whom Chillingworth had shortly before written his celebrated *Religion of Protestants*. But Milesen was not content with merely joining the Church of Rome. He determined also (no doubt through Knott's influence) on becoming a member of the Jesuit Society. Under the assumed name of John Daniel, he entered that society at Watten (near St. Omer) on April 30, 1643, and afterwards became Professor of Holy Scripture at Liège. In 1651 he was sent to the English mission in the Suffolk and Norfolk district, and was an active missionary for more than ten years, when he returned to the Continent. After filling various offices at Watten, Ghent, and Liège, he died of apoplexy at the last-named place on November 21, 1668. A more detailed account of his doings as a Jesuit will be given in the forthcoming seventh volume of Mr. Foley's *Records*.

It seems strange that the secession of a man holding his position should apparently have excited so little attention in England. The only contemporary notice of it which I have been able to discover is in the *Legenda lignea* (1653), where he appears as fifteenth in a list of fifty-three seceders. He is there called simply "M. Rich. Millesent," a name differing in one letter only (and not at all in pronunciation) from that given in Bayle from the King's College Register. Wood was evidently ignorant of his secession and subsequent history, and puts his death "some years before" 1660, whereas it occurred in 1668. And he seems to have been very imperfectly informed respecting his previous history. He does not mention his connexion with Mountagu or with Chichester, and though he calls him "M. of A." does not give his college or university. Apparently, his information was derived solely from some list of the Archdeacons of Suffolk. It is strange that Bliss did not add a note about him. Walker tells us more, but does not say from what sources he derived his information. He refers to Wood; but the only part of his account which was derived from him is that he was "M. of A." and Archdeacon of Suffolk. In one point his account differs from that of Wood—viz., in rightly putting his death after 1660, though he says that he did not know "the precise time." He says nothing about his becoming a Jesuit. It would be interesting to know whether Sir Thomas Browne, who was no doubt personally acquainted with Milesen when he was Mountagu's domestic chaplain, was aware of his secession and subsequent history; but Browne does not mention him. His name occurs, as we have seen, in the list of Archdeacons of Suffolk in the Appendix to Browne; but that was not written by Browne himself. There can, however, be little doubt that Milesen was one of those whom Bishop Turner,

the non-juror, was thinking of when he thus expressed himself in a sermon preached at Whitehall before Charles II. on November 5, 1684, of which I have seen a copy in Sion College Library:—

"May not I challenge all our Accusers, that reflect on so great a body of the Clergy, which consist (as I said) of ten thousand at least: To name but ten of the whole Clergy; ten men of any Note, either for their Dignity or Learning, who in the worst of Times, under the greatest Temptations, fell from the Church of England to that of Rome?"

Among those who heard this sermon was Evelyn, who mentions it in his Diary, giving, however, "five" instead of "ten." Apparently either (1) "five" is a misprint, or (2) Evelyn did not report the number correctly, or (3) Turner changed the number when he printed the sermon. It is worth noting that Evelyn adds, "And this was to my certain observation a great truth." J. H. BACKHOUSE.

PS.—Mr. Mullinger has kindly written to me about "S. P. (or Pa.) P." He says that he has often met with that affix, and that it stands for "Sanctae Patristicae (sc. Doctrinae) Professor." He tells me also that Dr. Walter Crome, in the same year in which he gave the MS. to Caius, gave some works to the Cambridge University Library, a list of which is printed by Mr. Bradshaw in a paper which I have no means of consulting. He refers also to p. 323 of the first volume of his own *History of the University of Cambridge* for another notice of Crome.

Can any of your readers explain "LM.M.M. D.D.C.Q." in the Dedication (to the memory of James I.) of Mountagu's *Apparatus* (Oxford, 1635)?

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- BARTSCHER, F. Der innere Lebensgang der Dichterin Luise Hensel nach den Original-Aufszeichnungen in ihren Tagebüchern. Paderborn: Schöningh. 3 M. 60 Pf.
- DUMONT, A., et J. CHAPLAIN. Les Céramiques de la Grèce propre. Vases peints et terres cuites. 1<sup>re</sup> Partie. Vases peints. Paris: Firmin-Didot. 20 fr.
- GIBAUD, P. L'Asclépiade d'Athènes d'après de récentes Découvertes. Paris: Thorin. 5 fr. 50 c.
- GORTZ, W. Das Donaugebiet m. Rücklicht auf seine Wasserstrassen nach den Hauptgesichtspunkten der wirtschaftl. Geographie. Stuttgart: Grönlager. 8 M.
- GONCOURT, E. de. La Saint-Huberty d'après sa Correspondance et ses Papiers de Famille. Paris: Dentu. 8 fr.
- HANDBUCH der musikalischen Literatur. 8. Bd., die von 1874 bis Ende 1879 neu erschienenen Werke enth. Leipzig: Hofmeister. 52 M.
- MATZ, F. Antike Bildwerke in Rom. Weitergeführt von F. v. Duhn. 3. Bd. Reliefs u. Sonstiges. Leipzig: Breitkopf & Härtel. 9 M.
- POHL, O. F. Joseph Haydn. 2. Bd. Leipzig: Breitkopf & Härtel. 9 M.
- SCHULENBURG, W. v. Wendisches Volkthum in Sage, Brauch u. Sitte. Berlin: Nicolai. 4 M.
- SORRANI, G. Geografia nosologica dell' Italia. Milano: Hoepli. 10 fr.

### HISTORY, ETC.

- BARON, J. Abhandlungen aus dem römischen Civilproceß II. Die aesthetischen Klagen. Berlin: Simion. 5 M. 40 Pf.
- FORNEM, H. Histoire de Philippe II. T. 3 et 4. Paris: Plon.
- RUCH, A. Geschichte unserer Zeit von den Freiheitskriegen bis zum Ausbruche des deutsch-französischen Krieges. Leipzig: Winter. 5 M.
- SCHNEIDER, W. Abt Johannes Trithemius u. Kloster Sponheim. Orensbach: Schmithals. 4 M.
- VANDAL, A. Louis XV et Elisabeth de Russie. Etude sur les Relations de la France et de la Russie au XVIII<sup>e</sup> Siècle. Paris: Plon. 8 fr.
- ZUR Geschichte der Strassburger Kapitulation v. 1681. Strassburg: Schultz. 2 M.

### PHYSICAL SCIENCE AND PHILOSOPHY.

- ALOUAY, E., et J. BOULARD. La Lumière électrique, son Histoire, sa Production et son Emploi, etc. Paris: Firmin-Didot.
- BART, A. v. M. WOROON. Beiträge zur Morphologie u. Phylogenie der Pilze. 5. Reihe. Beitrag zur Kenntnis der Ustilagineen. Frankfurt-a-M.: Winter. 6 M.
- BEITRÄGE zur Paläontologie Oesterreich-Ungarns u. d. Orienta. Hrg. v. E. v. Mojsisovics u. M. Neumayr. 2. Bd. 1. u. 2. Hft. Wien: Hölder. 26 M.
- DOUBRAVA, S. Ueb. Elektricität. Versuch einer neuen Darstellung der elektr. Grundgesetze. 1. Thl. Prag: Škafík & Borový. 2 M. 20 Pf.

- REMER, Th. Untersuchungen üb. das Verhören der Mauerdecke, a. B.-trag zur Theorie v. der Entwicklg. aus constitutionellen Ursachen, sowie zum Darwinismus. Berlin: Nicolai. 10 M.
- GOMMERMAN, W., u. L. RABENHORST. Mycologia europaea. 7-9. Lfg. Coburg: Riemann. 7 M. 50 Pf.
- GRASSMANN, R. Das Pflanzenleben od. die Physiologie der Pflanzen. Stettin: Grassmann. 4 M. 80 Pf.

### PHILOLOGY.

- BIBLIOTHEK indogermanischer Grammatiken. 1. Bd. Introduction to the Study of Language. By B. Delbrück. Leipzig: Breitkopf & Härtel. 1 M.
- FRISCHBIE, H. Preussisches Wörterbuch. Ost- u. westpreuss. Provinzialismen. 1. Lfg. Berlin: Koellin. 2 M.
- LÖNNROTT, E. Suomalais-Ruotsalainen Sanakirja (Finsk-svenskt Lexikon). Helsingfors: Edlund. 70s.
- RICHTER, R. Castellana. Leipzig: Hinrichs. 1 M. 20 Pf.

## CORRESPONDENCE.

### THE BASQUE SUFFIX -K.

6 Norfolk Terrace, Baywater, W.: Jan. 19, 1882.

Mr. van Eys imagines I have said that the suffix *k* is an ablative; and when quoting my words in support of his assertion, takes great care to suppress those which follow the comma after the word *ablative*, and to replace them by a full stop. My words were (see ACADEMY, December 17, 1881):—

"The only way to understand how the same word may represent Latin *a me* in the first and *ego* in the second phrase consists in admitting that the suffix *k* is in both instances capable of being rendered by the ablative, although the Basques, with great propriety, call it *active*."

Now, between saying that a suffix is a Basque ablative and that a suffix is capable of being rendered by the so-called Latin "ablative" or represented by it, there is a difference which can only escape the person who did not scruple to suppress the word "active" in quoting my statement. The Basque suffix *k*, I repeat, is an active suffix, although capable of being rendered either by the Latin ablative or by the Latin nominative. As the criticism of Mr. van Eys bears not upon what I have said, but only upon what it suits him to make me say, I take a final leave of him with the wish that he may abandon the absurd supposition, contradicted by all the Basque dialects, either ancient or modern, that the suffix *k* is a remnant of an active participle.

L.-L. BONAPARTE.

Paris: Dec. 31, 1881.

Great as is Prince Bonaparte's authority in Basque matters, his hypothesis (ACADEMY, December 17, 1881, p. 707), which consists, if I mistake not, in considering the active singular nominative suffix "*k*" as an ablative, or rather as an instrumental suffix, appears to me to be neither justifiable nor to tend to any useful purpose. It has, it is true, the advantage of supporting the Prince's Basque verbal theory; but—as that theory has always appeared to me wholly inadmissible, inasmuch as it is not proved by the observation of material facts, demands too many and too complex morphological and phonetical phenomena for its explanation, and is founded on a metaphysical and imaginative basis—that consideration can have no weight with me in the argument.

As regards, however, the nominative *k*, Prince Bonaparte insists on the strange anomaly of regarding a Basque noun followed by *k* as representing at one time a nominative subject of a transitive verb, and, at another, an indirect regimen or an ablative. Such an "absurdity" cannot, and does not, exist in Basque. It is a mere hypothesis suggested by considering only the translation of the Basque phrase into a modern analytical European language. For a Basque, in both *nik egina* and *nik egin dut*, *nik* has one and the same meaning, "I," "ego." Where an Englishman says "made by me," a Basque says "I thing-made," "ego factum" (and not "a me

factum"); just as, in the same manner, the Dravidian says *nān konda puli*, "the tiger I have killed," or "killed by me," "ego occisus tigris," as well as *nān puliyi kondān*, "I have killed the tiger," "ego tigridem occisi," in which two instances the same word *nān* is employed, and in the same sense—viz., "I." We are dealing not with a morphological problem, but with a syntactical and functionary one.

I take this opportunity of rectifying a slight mistake in your report of the Americanist Congress at Madrid (ACADEMY, October 29, 1881, p. 330). My friend Padre F. Fita wrote that I spoke in support of his interpretation of the Sigüenza inscription. I spoke in the session of September 28 but once, and with reference solely to the proposal for the erection of a Chair of Basque in the University of Madrid, which I energetically supported.

JULIEN VINSON.

### CHAUCEY'S "DRY SEA."

King's College, London: Jan. 22, 1882.

There has been, and is, much doubt as to what is meant by "the dry sea" in Chaucer's *Book of the Duchess*. A writer in the *Saturday Review* plausibly suggested the desert of the Great Sahara; and there are current several other suggestions of more or less value. But I am much inclined to think that the phrase may be best explained by a reference to Mandeville's *Travels*—a book that must have been thoroughly familiar to Chaucer—and to the account given by that veracious writer of a sea of sand. See Mr. Halliwell-Phillips' edition of *The Voyage & Travaile of Sir John Maundeville Knt.*, pp. 27, 28:—

"And he [Prester John] hathe in his Lordships many grete marveyles. For in his Contree is the See that men clepen the Gravelly See that is alle Gravelle & Sond with outen ony droppe of Watre; & it ebbeth & floweth in grete Wawes as other Sees don; & it is never stille ne in pee in no maner oecoun. And no man may passe that See be Naveye ne be no maner of craft; and therefore may no man knowe what Lond is beyond that See. And alle be it that it have no Watre, 3it men fynden there in & on the Bankes fulle gode Fische of other maner of kynde & schappe thanne men fynden in ovy other See; & thei ben of righte goode tast, and delycious to mannes mete."

Here is "a dry sea" with a vengeance. Surely this is what Chaucer means.

Mandeville seems to have derived his account of this remarkable phenomenon from Oderic of Portenau.

JOHN W. HALES.

### MR. CUMMINGS'S "LIFE OF PURCELL."

9 Emilienstrasse, Leipzig: Jan. 14, 1882.

In Mr. Cummings's *Life of Purcell*, reviewed in the ACADEMY of the 7th inst., an unpleasant story about the composer's death is mentioned and combated. It was said that Mrs. Purcell objected to her husband's late hours, and took the strong, but not unprecedented, measure of keeping the door locked against him. She did this once too often, and Purcell caught a chill from which he died. Mr. Cummings has found little difficulty in showing a variety of improbabilities in the scandal, and he has given the evidence of friends in favour of Purcell's private character. But he has not succeeded in finding any direct proof of the happiness of his married life. Those who are careful of the memory of our great English master will, I think, be glad to read an incidental notice confirming Mr. Cummings's judgment, written by Wanley, the librarian to Edward Harley, Earl of Oxford, and to his successor, in the first quarter of the eighteenth century. It occurs in the first volume of the *Catalogue of the Harleian Manuscripts in the British Museum*, pp. 642, 643, where a cantata by Stradella



gives the garrulous librarian occasion to expatiate as follows:

"This Alessandro Stradella was, as I think, a Venetian, and was, in his time, one of the greatest Masters in Music that Italy had ever bred, with respect either to the Church, Stage, or Chamber. He excelled not only in Composition, but in an extraordinary hand, so as to be accounted the best Organist in Italy. He was a comely Person, and of an amorous nature. And finding a Baroness who was admired by the Heir of the Family of Cornaro (or Colonna, I remember not exactly which) to be a most beautiful personage, witty, airy, Mistress of an admirable Voice, and a professed Lover of Music, he instructed her therein, and she was so far improved by him, as to sing the best of any Woman in Italy. He undermined her other Adorer, and rendered himself so agreeable to her, as that at last she consented to run away with him to Genoa, where (soon after his coming) he was shot in the back by his revengeful Rival. . . . When Mr. Henry Purcell (who had only seen two or three of his Compositions) heard that Stradella was assassinated, & upon what account, he lamented him exceedingly; nay, so far as to declare, that he could have forgiven him any injury in that kind; which, those who remember how lovingly Mr. Purcell lived with his Wife (or, rather, what a loving Wife she proved to him) may understand without farther explication."

The friend's testimony may be somewhat weakened by the qualification in the closing sentence; it is, at all events, unambiguous as to the point at issue—namely, the behaviour of Mrs. Purcell. REGINALD LANE POOLE.

[May not this passage be intended to bear a sarcastic interpretation?—ED. ACADEMY.]

#### "WYNBROWES" IN CAXTON'S "CHARLES THE GRETE."

Berlin, SW, Kleinbeerenstr. 7: Jan. 12, 1882.

In Caxton's "Charles the Grete" (p. 26 of Mr. Herrtage's edition for the Early-English Text Society, 1880-81) we read that Charlemagne "had the eyen like a lyon sparklyng lyke a cole by furyous regarde, his wynbrowes grete." Mr. Herrtage explains *wynbrowes* by "eyebrows" no doubt correctly, but he is wrong in adding, "Evidently a corruption of *eyebrowes*." Caxton's *wynbrowes* answers to the German *wimper*, whereas *eyebrowes* corresponds with the German *augenbrauen*. New-High-German *wimper*, "eyelash," is a corruption of Middle-High-German *winbrā*, *wintbrā*, Old-High-German *winbrāwa*, "eyelash," "eyebrow;" cf. also Middle-Low-German *winbrā*, "eyebrow." The Old-English form of the word was either *\*windbrēw* or *\*windbrā*. For the loss of the *d* cf. to answer, Old-English *andswarjan*; gospel, Old-English *godspell*; lawn, Middle-English *launde*; lime, Old-English *lind*; to winnow, Old-English *windujan*, &c. J. ZUPITZA.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, JAN. 30, 5 p.m. London Institution: "The Real Value of Mechanical Inventions to Civilisation," by Mr. Frederic Harrison.

7 p.m. Actuaries: "A Certain Method of Distributing the Surplus among the Assured, and the Construction of an Equitable Scale of Office Premiums with Reference thereto," by Mr. H. W. Manley.

8 p.m. Society of Arts: "Recent Advances in Photography," Cantor Lecture I, by Capt. Abney.

8.30 p.m. Geographical: "Across Iceland by the Springisandr Route," by Mr. Outhbert E. Peck.

TUESDAY, JAN. 31, 3 p.m. Royal Institution: "The Mechanism of the Senses," III., by Prof. J. G. McKendrick.

8 p.m. Society of Arts: "The Social and Physical Capacities of New Zealand for Tea and Silk Cultivation," by Mr. W. Cochran.

8 p.m. Civil Engineers: Discussion, "The Analysis of Potable Water."

WEDNESDAY, FEB. 1, 7 p.m. Entomological.

8 p.m. Society of Arts: "Stained Glass Windows," by Mr. L. F. Day.

8 p.m. British Archaeological: "Stone Circles at Duloe, Cornwall," by Mr. C. W. Dymond; "The Excavations of a Roman Villa at Benissa," by Mr. W. Myers.

THURSDAY, FEB. 2, 3 p.m. Royal Institution: "Corals," by Prof. H. N. Moseley.

7 p.m. London Institution: "The Causation and Phenomena of Dreams," by Mr. James Sully.

8 p.m. Linnean: "The Medical Use of *Medicago uncinata*," by Mr. Otto Tepper; "Elephants' Fluken," by Gen. Benson; "Botanical Sketch in Connection with the Geological Features of New South Wales," by Mr. Robert D. Fitzgerald; "Observations on Animal Intelligence," by Mr. Otto Tepper.

8.30 p.m. Antiquaries.

FRIDAY, FEB. 3, 8 p.m. Philological: "Correction of English Spellings," by Mr. H. Vogin; "Points of English Grammar," by Mr. H. Sweet.

9 p.m. Royal Institution: "Action of Molecules, Free and Constrained, on Radiant Heat," by Prof. Tyndall.

SATURDAY, FEB. 4, 3 p.m. Royal Institution: "Beethoven," by Prof. Pauer.

#### SCIENCE.

*The Religions of India.* By A. Barth. Authorised Translation, by the Rev. T. Wood. "Oriental Series." (Trübner.)

THE books hitherto written on the religion or religions of India have been distinguished by one of two predominant tendencies. The earliest treatises on the subject, written before the Vedas were generally accessible, naturally confined themselves entirely to the later forms of Hinduism. On the discovery of the earlier literature, the more general plan was to look upon it as the sole source of the later developments—to consider that to explain the Vedas, and what had grown out of the Vedas, was to explain the whole history of religious thought in India. From both these points of view Buddhism was of little importance. Modern Hinduism used to be considered altogether apart from it; and those who looked upon the Vedas, and especially upon the Rig-Veda, as the only really fundamental and important part of the problem, stopped in their researches at the period when Buddhism commenced. These two tendencies are still observable even in recent works. Prof. Monier Williams, in writing an account of "Indian Wisdom" in more than 500 pages, devotes less than thirty to the Vedas and only a few pages to Buddhism; and Prof. Max Müller, in his Lectures on the Origin and Growth of Religion as Illustrated by the Religions of India, confines his attention as regards India exclusively to the pre-Buddhist period, and almost exclusively to the Rig-Veda. In his opinion,

"the only original, the only important, period of Sanskrit literature which deserves to become the subject of earnest study far more than it is at present, is that period which preceded the rise of Buddhism."

It is inevitable that a third tendency should make itself felt. No explanation of the religion of India can possibly be finally accepted as accurate or complete in which the most influential religious movement which ever took place in India is ignored, and the greatest of India's sons is practically left out of the account. No scheme of the history of Indian religious beliefs can be rightly proportioned in which undue stress is laid upon any one phase of it, or in which the continuity of cause and effect through all the many centuries of that history is not adequately set forth.

It is this unparalleled continuity, persistence of belief in India which is really one of its most distinctive and most instructive characteristics. In no other civilised country in the world, even China itself not excepted, has the primeval human belief run so complete and so consistent a course, and lasted on so long

without yielding to any of those more modern forms of religion which have been founded by individual men. In this long history the Rig-Veda has preserved for us an invaluable record of a part, but only a part, of the religion of the Indian Aryans at an early, but by no means the earliest, stage in the development of their ideas. It gives us a picture of the more advanced views of certain classes; but before, around, and beneath those views there existed a whole legion of popular animistic superstitions which influenced, perhaps, more often and more deeply the daily lives of ordinary men, and of which the record must be sought elsewhere. At the very time when the hymns were being sung to the great gods the hearts of the people were being haunted by all kinds of petty fears; they were addicted to sorceries, incantations, perhaps even obscenities; and were seeking, by charms or by worship, to avert from themselves, or turn against their private foes, the anger of malignant spirits. As M. Barth very justly remarks, "a religion which, like that of the Rig-Veda, sees alongside of it practices like these, and refuses to adopt them, is in so far a moral religion." But we must not overlook the fact that the practices were there. And as the Vedic religion sank, or grew, into the ritualism of the Brāhmanas, the old animistic delusions still continued, though in ever-changing forms, perhaps, and in different details, to influence the masses of the people.

The conflict of opinions deepened as philosophy and the scepticism of common-sense, on the one hand, began to open the mental vision, and as the recognition of law, or of ancient custom, on the other, began to develop into emotional and ethical conceptions. These ideas found, no doubt, their most striking expression in Buddhism. But they began long before Buddhism arose, and they continued after it fell. Buddhism did not drop from heaven upon the plains of India, and then vanish as miraculously away. The long centuries of its power cannot be treated as a kind of cleft in Indian history, divided by sharp precipices from the past and from the future—a gap which may be jumped over with impunity. Those centuries of struggle between animism, ritualism, philosophy, and ethics—each of them powerful, during the whole period, within, as well as without, the Buddhist church—ended in the name of its Founder being no longer heard, and the yellow robes of the members of its Order being seen no more in the Valley of the Ganges. But it is only an adequate appreciation of that lengthened struggle which can afford the correct point of view from which accurately to understand the condition of the new order of things which followed upon it. A complete history of the religion of India—for, though manifold, it is essentially one—would not, therefore, lose sight in the Vedic times of the popular faith; in the description of later Hinduism it would not be content to enumerate the names and dates of the many sects and the many gods without attempting to estimate the origin and the force of the philosophical or ethical conceptions which gave them birth; and it would present a continuous picture in which the central struggle would fill a proportionate space.



It is in this respect that M. Barth's volume is especially welcome. It is, of course, not complete. It originally appeared as an article in an encyclopædia—the *Encyclopédie des Sciences religieuses*; and it only purports to be a sketch, and to be more concerned with statement of facts than with speculative deductions. But in its statement of the facts as a whole it is more complete than any other single work accessible in English, though there are other works which are much more complete as regards particular periods. It makes some attempt also to preserve a due proportion in the treatment of the various parts, and to give for each period a completeness to the picture. While the deeper side of the later movements is brought out with much judgment and insight, the lower forms of the Vedic times receive not a little notice. "I am far from believing," says the author,

"that the Veda has taught us everything on the ancient, social, and religious condition of even Aryan India, or that everything there can be accounted for by reference to it. Outside of it I see room not only for superstitious belief, but for real popular religions, more or less distinct from that which we find in it; and on this point we shall arrive at more than one conclusion from the more profound study of the subsequent period."

It is fair to add that these words are taken from the Preface, and that in the body of the work itself this view is made more evident by the general mode of treatment than by any prominence that is given to a statement of what these popular religions actually were. But this opinion, nevertheless, dominates the representation which is given of the Vedic Hymns.

The least successful part of M. Barth's book, as might naturally be supposed in the case of a writer who looks at things from an especially Sanskrit standpoint, is that which deals with the great central struggle. The proportion is here inexact, the details not always reliable, and the judgments somewhat one-sided. A valuable feature of the work is a carefully selected bibliography, from which no important works in the previous literature of the subject seem to have been omitted. This last addition to Messrs. Trübner's "Oriental Series" is, therefore, not only a valuable manual of the religions of India, which marks a distinct step in the treatment of the subject, but also a useful work of reference.

T. W. REYS DAVIDS.

#### MR. PATRICK GEDDES ON THE NATURE AND FUNCTIONS OF THE "YELLOW CELLS" OF RADIOLARIANS AND COELENTERATES.

ON Monday, January 16, a communication was read before the Royal Society of Edinburgh by Mr. Geddes, which not only sets at rest the vexed question as to the nature of these bodies, but presents us with an entirely new aspect of the economic inter-relations of the animal and the vegetable kingdoms.

Mr. Geddes' researches on animal chlorophyll paved the way to the present discovery. He had already proved that such animals as *Convoluta*, *Hydra*, and *Spongilla* vegetated by their own intrinsic chlorophyll; and he has now satisfactorily shown that certain Radiolarians and Coelenterates vegetate, as he terms it, "by proxy—by rearing copious crops of Algae

in their own tissues and profiting by their vital activities." Cienkowski and others had contended that the "yellow cells" in question were algae, for this reason, among others, that they continued to live and multiply long after the death of the animal. But, when Mr. Geddes set to work last October at the Naples Zoological Station, the whole subject was obscured by contradictions. After repeating the observations of Cienkowski on the Radiolarian yellow cells, he began an independent examination, which resulted in establishing their character as true algae. Not only is their mode of division thoroughly algal, but starch, as described by Haeckel, is invariably present. The cell-wall is of true vegetable cellulose, and the yellow colouring matter is the same as that of diatoms. In *Veilella*, in sea-anemones, and in a Rhizostome Medusa (*Cassiopeia borbontica*), similar organisms were found. Alluding to the methods of examination, Mr. Geddes says:—

"The failures of former observers in obtaining these reactions (in which I at first shared) have been simply due to neglect of the ordinary botanical precautions. Such reactions will not succeed until the animal tissue has been preserved in alcohol and macerated for some hours in a weak solution of caustic potash. Then, after neutralising the alkali by means of dilute acetic acid, and adding a weak solution of iodine, followed by strong sulphuric acid, the presence of starch and cellulose can be successively demonstrated in the same preparation. Thus, then, the chemical composition, as well as the structure and mode of division, of these yellow cells are those of unicellular algae. I, therefore, propose for this alga the generic name of *Philozoon*, and distinguish four species differing slightly in size, tint, mode of division, &c., to which the names of *P. radiolarium*, *P. siphonophorum*, *P. actinurum*, and *P. medusarum*, according to their habitat, may be conveniently applied."

Then follows a long enquiry into the mode of life and functions of these organisms. Reminding us that the colourless cells of a plant share the starch formed by the green cells, Mr. Geddes urges that it is impossible to doubt that, when the vegetable cell dissolves its own starch, some must needs pass out by osmosis into the closely enveloping protoplasm of the surrounding animal cell, which possesses abundance of amylolytic ferment. Further, the nutritive functions of the animal gain by digesting the *Philozoon* at its death. On the other hand, the carbonic acid and nitrogenous waste produced by the animal cell are necessities of life to the alga, which, in removing them, performs an intracellular renal function. Yet further, during the sunlight the alga constantly evolves nascent oxygen into the surrounding animal protoplasm,

"and thus we have foreign vegetable chlorophyll performing the respiratory functions of native animal haemoglobin, and the resemblance becomes closer when we bear in mind that haemoglobin frequently lies as a stationary deposit in certain tissues like the tongue of certain molluscs and the nerve-cord of *Aphrodite* and *Nemerteans*."

The details of the experiments and observations on which these statements are founded are of the highest interest, and the fertility of resource which directed them is as striking as the ingenuity shown in the interpretation of the phenomena.

"Thus, then, for a vegetable cell no more ideal existence can be imagined than that within the body of an animal cell of sufficient active vitality to manure it with abundance of carbonic anhydride and nitrogenous waste, yet of sufficient transparency to allow the free entrance of the necessary light. And conversely for an animal cell there can be no more ideal existence than to contain a sufficient number of vegetable cells, constantly removing its waste products, supplying it with starch and oxygen, and being digestible after death. . . . In short, we have here economic inter-relations of the animal and the vegetable world

reduced to the simplest and closest conceivable form."

That this is no mere case of parasitism is further proved by the fact that it is exactly those animals containing the algae which show exceptional success in the struggle for existence, instead of the weakened state to be found in the host of a parasite. They are not only far more abundant, but are capable of enduring greater hardships than their less fortunate allies.

To botanists, these investigations bear a very peculiar interest. No nearer analogue to this "consortism," if it may be called so, of the animal and the vegetable (algal) cell can be found than in that of the fungal and algal cells of the lichens. It is so apparent throughout that it is needless to enter into a detailed comparison. One point in the analogy, however, strikes me as noteworthy. The young gonophores of *Veilella* which bud off from the parent colony start in life with a provision of *Philozoon*. One cannot but be forcibly reminded by this of the function of the hymenial-gonidia of such lichens as *Dermatocarpon*, *Polyblastia*, &c., as described by Prof. Stahl. The hymenial-gonidia, which are the offspring of the thallus-gonidia, are carried up in the formation of the apothecia, and are cast out along with the spores. Falling in the same neighbourhood, the spores, on germinating, enclose with their filaments the hymenial-gonidia, which ultimately become the thallus-gonidia of the new lichen. The fact that among these animals the most closely allied to each other morphologically differ thus widely physiologically, bears comparison with the near relations of the fungal parts of the lichens with the other ascomycetous fungi.

Mr. Geddes' able essay on "Insectivorous Plants" in the last volume of the *Encyclopædia Britannica*; his original investigations into the function of the chlorophyll of the green Planarians; and, lastly, these researches, present us with three distinct aspects of the economic relations between plants and animals. For bringing forward the two latter, Mr. Geddes can hardly be sufficiently thanked by biologists.

GEORGE MURRAY.

#### OBITUARY.

M. THUROT.

GREEK learning in France sustains no slight loss by the death (on the 17th of this month) of M. Charles Thurot, of the Institut, following so close upon that of M. Oh. Graux, announced in the ACADEMY of last week. A nephew of the François Thurot who, at the beginning of this century, did so much to revive classical studies in France when the Revolution had all but swept away the old learning, Charles Thurot was, like his uncle, a teacher, and a teacher of rare capacity and excellence. After serving as professor at sundry provincial colleges—at Pau, Reims, Besançon, Clermont—he became, in 1861, professor at the Ecole Normale, where he worked and taught till the final moment, when a sudden attack of a malady from which he had long suffered carried him off at the age of sixty-two. Thurot was all his life a zealous student, and as a Greek scholar claims a high place among the best of our time. His versatility was such that, besides being a recognised authority in Aristotelian criticism, he was able to write an admirable monograph on the educational system in the mediæval University of Paris, and, during the latter years of his life, he even commenced a great work on the history of French pronunciation. Notwithstanding this variety of interests, however, he was the most thorough and accurate of men, conscientiously scrupulous about details, with a horror of anything that

savoured of pretence or sciolism. He accordingly welcomed the scientific movement which a younger generation of scholars started some fifteen years ago, and was one of the first contributors to the *Revue critique*, just as recently he lent a helping hand to the *Revue de Philologie*. An unostentatious kindness and generosity of nature made him ever ready to assist other labourers in the field of learning; and there are many who have reason to say that in Thurot they have lost one of the best and most sincere of friends. I. BYWATER.

### THE ORIGIN OF THE ARABIC NUMERALS.

I HAVE recently come upon a clue which may possibly lead to the discovery of the missing link in the history of the ciphers which we know by the name of the Arabic Numerals.

These ciphers were introduced by the Arabs into Spain, whence, during the twelfth and thirteenth centuries, they spread over Europe. They are plainly identical with the Gobar or "dust" ciphers of the Arabs, which are found in the tenth-century MS. written at Shiraz, in Persia. According to the Arab tradition, they came originally from India, and a comparison of the Indian numerals in their tenth-century forms with the Gobar ciphers shows this tradition to be correct.

The foregoing results were established by Woepcke in his *Memoire sur la Propagation des Chiffres Indiens*, which was published in 1863, and they have been confirmed by the subsequent researches of Cantor and Friedlein. But the source from which the Indian ciphers were obtained has hitherto been regarded as an unsolved problem. Analogy suggests an alphabetic origin; either the first ten letters of some alphabet being used as numerical signs, as in Greek or Hebrew, or the initial letters of the words denoting the numbers being similarly employed. This last hypothesis was that adopted by Woepcke, who attempted to explain the Gobar ciphers as the initial letters of the Sanskrit numeral words from one to ten—*eka*, *dva*, *tri*, *chatur*, *panchan*, *shash*, *saptan*, *ashtan*, *navan*, *dasan*. He bases his argument on the old Indo-Pali alphabet, as exhibited in the fourth-century Gupta inscription from Girnār.

The epigraphic materials at Woepcke's disposal were obviously inadequate, and recent researches have shown that his theory is untenable. The ancient Kawi or Javanese ciphers have now been recovered by Cohen-Stuart (see his *Kawi Oorkonden*) from an inscription of the year 841 A.D.; and these Kawi numerals have been shown by Dr. Burnell to be modifications of the ciphers used in the inscriptions of the Vengi dynasty, which probably belong to the fourth or fifth century A.D. These, again, can be traced to the numerical signs employed in the inscriptions of the Western Caves, which are assigned to the first centuries of our era. When these primitive forms of the Arabic numerals are compared with the letters of the old Devanāgarī or Indo-Pali alphabet, as exhibited in the inscriptions of Asoka (250 B.C.), or in the subsequent inscriptions of the Kanishka and Gupta dynasties, it becomes manifest that Woepcke's theory breaks down, there being no appreciable resemblance between the Cave numerals and the contemporary Indo-Pali letters, whether those letters be taken in their alphabetic order or as the initials of the numeral words.

This, briefly stated, is the present condition of the problem. None of the Devanāgarī alphabets supplying the required prototypes, it seemed desirable to undertake a careful examination of all other possible sources from which the ciphers might have been obtained.

It is hardly necessary to state that the

Edicts of Asoka, with one exception, are written in the Indo-Pali alphabet, which subsequently became the parent of all the existing alphabets of India. But on a rock at Kapur-di-giri, west of the Indus, on the very frontier of Afghanistan, there is engraved a copy of the Edicts written in a totally different character, which may be styled the Ariano-Pali, or Indo-Bactrian, alphabet. This, as Mr. E. Thomas has proved, is an alphabet of the Pehlevi type, and ultimately of Aramean origin. It is best known from the Kapur-di-giri inscription, but it is also employed on coins and inscriptions of the Bactrian and Indo-Scythian princes from the time of Asoka (250 B.C.) down to the year 79 A.D., when it finally becomes extinct. It is from this alphabet—the early alphabet of Bhochara, Afghanistan, and the Punjab—that the Arabic numerals may, as I venture to think, have been derived.

I first attempted to reconstruct the probable primitive order of this alphabet, imagining that the first ten letters might possibly correspond to the ten ciphers. This attempt manifestly failed, since the Cave cipher for "five" was found to be identical in form with the Indo-Bactrian *p*, and in no known alphabet is *p* the fifth letter. But since *p* is the initial of the Sanskrit *panchan*, "five," it seemed possible that, if Woepcke's original hypothesis were to be tested by the Indo-Bactrian instead of by the Indo-Pali alphabet, it might yield the long-sought solution of the problem. Further investigations have so far confirmed this conjecture that I now venture to submit it to the judgment of Indian epigraphists.

The identity in form of the Cave cipher for 5, and the Indo-Bactrian *p*, is so absolute as to leave nothing to be desired. The case of the 4 is, perhaps, even more convincing, as the forms are more complicated, and therefore a merely accidental similarity is less likely. In Sanskrit, "four" is *chatur*, and the Cave cipher for 4 closely resembles the Indo-Bactrian character for *ch*, and is almost undistinguishable from the slightly differentiated character which stands for the almost undistinguishable sound *chh*. So far, the agreement is more than sufficient. "Six" and "seven" are *iaṣ* and *saptan* in Sanskrit, and here again the Cave ciphers for 6 and 7 correspond very tolerably in form with the two Indo-Bactrian sibilants *s* and *ṣ*. Here our first difficulty arises, as the sibilants are apparently interchanged. The difficulty is, perhaps, not so formidable as it appears, since the interchange of sibilants is a well-known feature of the North-Western dialect. Thus, if we compare the Kapur-di-giri version of the Edicts with the version on the rock at Khalsi, only 400 miles to the south-east, we find that in corresponding words the Khalsi *s* is represented at Kapur-di-giri by either *s*, *ṣ*, or *ṣ*. There are half-a-dozen instances in the fourth Edict alone. The interchange of sibilants may, therefore, probably be explained as a mere dialectic difference.

The origin of the ciphers for 8, 9, and 10 is not so obvious, but it seems not impossible to refer the cipher for 8 to the conjectural ligature *as*, for *astan*, "eight"; that for 9 to *n*, the initial of *navan*, "nine"; and the cipher for 10, which is found in a Punjab inscription, written in the Indo-Bactrian alphabet during the reign of Kanishka, to *d*, the initial of *dasan*, "ten."

The signs for 1, 2, and 3 are of more doubtful origin. In the Cave inscriptions, these numbers are denoted by — = ≡, from which the curved Vengi symbols were manifestly obtained. It seems possible that the Kawi and Devanāgarī ciphers may have come from the same source, though till intermediate forms are discovered it is impossible to speak positively. But as in the inscriptions of Asoka the numbers 4 and 5 are expressed by |||| and |||||, a notation subsequently superseded by the initials of the

words *chatur*, "four," and *panchan*, "five," it is not impossible that this method of acrologic notation may have received a further extension; so that the ciphers 1, 2, and 3 may have been derived from the initial letters of *eka*, *dva*, and *tri*, to which they bear some resemblance. Probably, the question can only be settled absolutely by the discovery of transitional forms for these three ciphers.

I may add that in the Cave inscriptions the higher numbers are also denoted by symbols which appear to be of alphabetic origin. The initials of the numeral words would not be available, having been already employed to denote the lower numbers. Hence the first unappropriated consonant seems to have been selected, at least in some instances. Thus the sign for 70 agrees precisely in form with the cerebral *t* of the Indo-Bactrian alphabet. In Sanskrit "seventy" is *saptati*. The *s* having been already used to denote 7, and the *p* for 5, it would seem that the next available letter was taken to denote 70. In like manner the symbol for 60 resembles the dental *t*, the first letter not already used in the word *ṣaṭti*, "sixty." Such a rule in the choice of numeral symbols would, doubtless, be an aid to memory.

The Arabic Ciphers.						Letters of the Indo-Bactrian Alphabet.
European.		Gobar.	Indian.			
Sec. XIV.	Sec. XII.	Sec. X.	Sec. X.	Sec. V.	Sec. I. A.D.	Sec. II. B.C.
1	1	1	1	1	1	
2	2	2	2	2	2	
3	3	3	3	3	3	
4	4	4	4	4	4	4 = chh
5	5	5	5	5	5	5 = p
6	6	6	6	6	6	6 = s
7	7	7	7	7	7	7 = ṣ
8	8	8	8	8	8	8 = as?
9	9	9	9	9	9	9 = n
10	10	10	10	10	10	10 = d

The above table exhibits the chief stages in the history of the Arabic numerals according to the foregoing hypothesis. The first column shows the ciphers of the fourteenth century, when they had practically assumed their present forms. The second column gives the earliest European forms, from MSS. of the twelfth century. The Gobar numerals of the Arabs come next (col. 3). The three following columns contain the Indian ciphers of the tenth, fifth, and first centuries, and are followed by the suggested alphabetic prototypes taken from the Indo-Bactrian coins and inscriptions of the second and first centuries B.C. The table has been compiled from the forms given by Wattenbach, Woepcke, Friedlein, Burnell, and in the *Corpus Inscriptionum Indicarum*.

ISAAC TAYLOR.

## NOTES OF TRAVEL.

MR. HENRY COLE has sent home to the Church Missionary Society some interesting notes on his agricultural operations at Mpwapwa, in East Central Africa, in the course of which he refers to an excursion to Kongwa, previously unvisited by Europeans. Scarcity of food at Mpwapwa compelled both himself and the natives to obtain supplies from Kongwa, not because it is a more fertile locality, but because caravans do not go there. It lies at the foot of very high hills, some ten miles from Mpwapwa, and far from any caravan road. On the way, some beautiful vale and mountain scenery presented itself to the view, but the country was untenanted save by birds and wild beasts. At Kongwa, as soon as the object of their visit was known, Mr. Cole and his companion were well received by the inhabitants, many of whom had never seen a white man before.

DURING his recent journey through Makua-land, the unexplored region lying between Masasi and Mozambique, the Rev. Chauncy Maples, of the Universities' Mission, advanced as far as Meto, which is situated in about S. lat. 13° 25', E. long. 37° 58', six miles beyond the Mtepesi River. The cowardice of his native followers prevented him from continuing his journey to Mozambique, and he thus lost the opportunity of visiting a reported snow-capped mountain about half-way on the road. According to information which he obtained at Meto, this mountain is called Irati, and is about 130 miles distant to the south-south-east, and its white peak is visible from that town in very clear weather; in the hot season rifts are said to appear in the summit, and the melted snow rushes down in torrents into the valleys below. Mr. Maples suggests that this isolated snow-mountain may form one of a chain of lofty peaks, of which only Kilima-Ndjaru and Mount Kenia are at present known to us, but which may extend far into Somali-land on the north. We may perhaps hope that Mr. H. E. O'Neill—Capt. Elton's successor at Mozambique—who has already shown himself determined to take up the exploration of this neglected region, will find an opportunity for testing the accuracy of the report.

FROM Brisbane we learn that the party which has for some time been engaged in exploring the northern part of Queensland has returned to Cooktown. They have met with but few minerals during their journey, but have found country well adapted for sugar cultivation and other agricultural purposes. They appear to have encountered some hostility on the part of the natives at Princess Charlotte Bay and the Melver River.

M. MIZON, who was sent out some time back to take charge of one of M. Savorgnan de Brazza's stations in Western Equatorial Africa, arrived at Franceville, the station on the Upper Ogowé, on September 22. He was at once to continue his journey, and to join M. de Brazza, who has been engaged in founding a third station on the River Alima, which he discovered in his first expedition, and in his second proved to be an affluent of the Congo.

PROF. GRÖBLI, of Zürich, accompanied only by the guide Salomon Zweifel, ascended the Tödi on December 31. He has been blamed in the Swiss press for adventuring upon so dangerous a piece of work at such a time of the year, with only one companion.

THE *Handelszeitung* of St. Gallen reports that Dr. Konrad Keller, Professor of Zoology in the University of Zürich, has undertaken a scientific exploration to the shores of the Red Sea, at the instance of the East Swiss Geographical-Commercial Society. He will be

absent for some months; and in addition to his specific object—the study of the animal life of the sea—he is charged with the compilation of a report upon the neighbourhood in its geographical, ethnographical, and commercial aspects.

THE January number of Petermann's *Mittheilungen* contains a geological map of Western Africa by Dr. Lenz, based in a large measure upon that explorer's own researches, as well as a map of Wrangel Land. Herr Schuber furnishes some further particulars of his trip to the Galla country to the south of Fadassi. There can be no doubt that African geography will become largely indebted to this Dutch explorer, although in this particular instance he failed in accomplishing all that he had proposed to himself, owing to the hostile attitude of the Gallas. Even this trip, short as it was, has let in a flood of light upon the region drained by the Dedhesa and the upper Sobat. On the possible value of the results of the journey which Herr Schuber is now undertaking to the Victoria Nyanza, we said something last week.

WITH the present month the French Geographical Society have made a change in regard to the publication of their *Bulletin*, which has hitherto appeared a long time after its date. In future it will be divided into two parts, one of which will be issued quarterly, and contain maps, memoirs, and documents of any length; while the other will be published twice a month during the session, under the title of *Compte-rendu des Séances*.

## SCIENCE NOTES.

*The Nature of Meteorites.*—The extraordinary views put forth some time ago by Dr. Hahn as to the presence of organic structures in meteorites have met with ample refutation in the shape of a Memoir, by Prof. Carl Vogt, recently presented to the French Academy of Sciences by M. Daubrée. The author affirms, after a searching study of the subject, that Dr. Hahn has no foundation whatever for his conclusions; that all the pretended organic structures are purely inorganic; and that in no single case do they present the microscopic structure of the organisms for which they have been mistaken—such as crinoids, corals, and sponges.

MISS C. E. HOPELEY has, it is well known, been for a long time collecting information respecting the Ophidiæ. The result of her labours will shortly be given to the world in a work to be published by Messrs. Griffith and Farran, which will be illustrated with coloured and other pictures by Mr. A. S. Elwes, mostly from nature. In it popular errors and prejudices are traced to their sources, and the serpent is presented to the reader from a zoological point of view, divested of prejudices and superstition. Original matter from personal observation enters largely into the work, and the great utility of zoological gardens and museums will be seen.

AN international congress of ethnologists is to be opened at Geneva on April 2, divided into the seven following sections:—Origin and migration of peoples; ethnology; descriptive ethnography; theoretical ethnography; manners and customs; political ethnography; international regulations.

## PHILOLOGY NOTES.

BROTHER H. A. JÄSCHKE, of Herrnhuth, has finished the Tibetan-English dictionary on which he has been engaged, on behalf of the India Office, for the past eight years. He was one of the party who founded the Moravian mission at Kyelang, in the northern extremity

of British Lahaul, in 1853. This mission still exists; and an interesting account of it may be found in the late Andrew Wilson's *Abode of Snow*. Brother Jäschke himself returned to Europe in 1868. He has before issued several works on Tibetan, notably a grammar and a romanised dictionary, which were auto-lithographed at the mission station of Kyelang. The full title of his new work is "A Tibetan-English Dictionary, with special reference to the prevailing Dialects. To which is added an English-Tibetan Vocabulary." We hope to give shortly an adequate notice of this important contribution to Oriental philology.

ONE of the resolutions passed by the Semitic section of the Oriental Congress at Berlin last September was to urge the publication of the photographs of the remains of Persepolis, taken by Dr. F. Stolz in the summer of 1878, in company with Dr. Andreas. Messrs. Asher and Co., of Berlin and London, have now undertaken to carry this resolution into effect. They propose to issue these photographs, numbering 150 in all, in two large folio volumes, edited, with notes, by Prof. Th. Nöldeke. The first volume will illustrate the sculptures and inscriptions on the palaces of Xerxes, Artaxerxes Ochus, and Darius at Persepolis, and on the Hall of a Hundred Columns. In the second volume will be given the tomb of Darius at Istakhr, the tomb of Cyrus at Pasargadae, as well as the monuments and inscriptions of the Sassanidae to be found at these two places and at Shahpur. The first volume will appear in April of this year, the second in October. Up to March 15, the price to subscribers will be £10 for each volume.

WE learn from the *Nation* that Tsai Sih Yung, an *attaché* of the Chinese legation at Washington, has prepared a translation into Chinese of the Constitution of the United States, together with an elaborate Commentary. The work, which obtained the entire approval of Prof. Williams, of Yale College, has been officially forwarded to Peking, where it has won for its author the title of *tayen*, or scholar of the third (the highest) degree.

THE publication of texts goes on apace in Germany—so fast, indeed, that the same work not unfrequently appears in more than one edition. A new series is announced by Herr Max Niemayer, of Halle, under the title of "Altdutsche Bibliothek," edited by Prof. Hermann Paul, of Freiburg. The first volume will consist of the poems of Walther von der Vogelweide, edited by Prof. Paul himself. There will shortly follow the *Heliand*, by O. Behaghel; *Otfried's Evangelienbuch*, by R. Kögel; *Reinhard Fuchs*, by K. Reissenberger; *Gudrun*, by Barend Symons; the works of Hartmann von Aue, by Prof. Paul; *Tristan*, also by Prof. Paul; *Meier Helmbrecht*, by W. Braune; *Reineke Vos*, by Fr. Prien. Each volume will give a carefully revised text, with a short introduction upon the literary importance of the book. The price will be such as to bring books many of which are now rare within the reach of all.

M. PAUL GIRARD, a former pupil at the school of Athens, read theses on the two following subjects for his degree of Docteur ès Lettres at the Sorbonne:—the Locri Opuntii; the Asclepieion at Athens, according to the latest discoveries.

THE *Monatsschrift für Geschichte und Wissenschaft des Judenthums* for January opens with the beginning of a new series of Karaitic studies by Dr. Frankl (now joint-editor with Dr. Grätz). To wait any longer for the catalogue of the Firkowitch MSS. seemed inexpedient, on account of the misleading statements which abound in the first part of Fürst's *Geschichte des Karäerthums*. For the centre of these new studies Dr. Frankl takes the *Eshkol hakköfer* of

Yehuda Hadassi, written at Constantinople in 1148. Dr. Grätz discusses some points in the topography of Palestine according to Josephus and Pliny. Dr. Frankl publishes some documents concerning Moses Mendelssohn, the friend of Lessing; and Dr. Landsberger communicates facts relative to the history of the Jews in Brandenburg about the middle of the fifteenth century. In the preceding numbers, we may call attention to Dr. Grätz's historical article on "Jullos the Patriarch," from whom Origen states that he had gained information on various points of Biblical scholarship. The "Jullos" or Vilel, referred to must be the son of the patriarch Gamaliel II., and brother of the subsequent patriarch, Judah II. Dr. Grätz also writes in the November number on Agrippa II. and the condition of the Jews after the fall of Jerusalem, and on the Jewish stone sarcophagi in Palestine.

### MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Jan. 10.)

GEN. PITT-RIVERS, President, in the Chair.—Mr. Bryce-Wright exhibited a series of sixteen portraits of the Incas, copied from the originals in the Temple of the Sun.—Mr. Worthington G. Smith exhibited some stone implements from the North-east of London.—Gen. Pitt-Rivers read a paper on "The Entrenchments of the Yorkshire Wolds and Excavations in the Earthenwork called Danes' Dyke at Flamborough." At Danes' Dyke the author had found flints and flint-flakes, clearly proving that the constructors and defenders of the earthenwork used flint, and lived not later than the Bronze period. The whole district was the scene of the operations of a people much earlier than the Danes, and therefore the term Danes' Dyke was a misnomer.—In the absence of the author, the Director read a paper by Mr. J. R. Mortimer on "The Discovery of Ancient Dwellings on the Yorkshire Wolds."

NUMISMATIC SOCIETY.—(Thursday, Jan. 19.)

JOHN EVANS, ESQ., D.C.L., President, in the Chair.—The President read a paper on a hoard of Roman coins found near Nuneaton some time ago. Many pieces having been dispersed at the time that the urn in which they were deposited was dug up, only thirty-nine coins came into Mr. Evans's hands. These all consisted of the *denarii* class, and extended from the reign of Vespasian to that of Marcus Aurelius. The coin to which the latest date could be assigned was struck in the twentieth tribunitian year of Aurelius, A.D. 116, the date at which the hoard must have been concealed. The district in which these pieces were found was fairly peopled in Roman times, the station of Mandessedum, now Mancetter, not being far off. Although the number of coins examined is small, there are among them several rare and new varieties.—Dr. Aquilla Smith communicated a paper on the Irish coins of Richard III., in which he brought to light some very important Proclamations and Orders of Council relating to the coinage of Ireland during that reign. These documents were discovered by Dr. Smith in the Record Office at Dublin. The special point in them was the establishing, in the first year of the reign of Richard III., a new coinage for Ireland of a different type and standard to that then in circulation, which was after the type of the English coinage, but of a much lower and debased standard. Besides that, the number of forgeries was so great that the coinage became almost valueless. Dr. Smith gave an account of the new coinage issued in compliance with these Proclamations and Orders. It appears that the first mint to put the Acts into force was that of Drogheda, which was shortly afterwards followed by those of Dublin and Waterford, these last towns becoming in a short time the only legitimate places of issue.

ROYAL ASIATIC SOCIETY.—(Monday, Jan. 23.)

SIR H. C. RAWLINSON, V.P., in the Chair.—A paper was read from Mr. E. Thomas on "Arab Voyages to India during the Ninth Century A.D."

The decipherment of a Nagari legend, containing the word *Valarajya*, on certain Arakan coins suggested a new and unexpected explanation of the title *Balhara* used by the Arab merchants who visited India at that period. There can be little doubt that this name is the same as Bará Rái, meaning Lord Paramount. The sway of the Balhara must at this period have covered all the outlets of the Ganges, their chief capital being Monghyr. Mr. Thomas pointed out that it was an error to identify Djorz or Djorz with Al-Iuzr or Gujarat.—Mr. Ramsay contributed a paper on "Recent Researches in Phrygia," in which, with some modification, he supported the views previously advanced by M. Perrot.

### FINE ART.

*The Avon from Naseby to Tewkesbury.*  
Etchings by Heywood Sumner. (Seeley & Co.)

THERE is a special charm in a series of pictures which, in their choice of subjects, follow the course of some English river in all its windings, growing as it passes on from valley to plain and from village to town. The presence of the same quiet stream gives unity to the group of subjects, while endless variety is to be found in its course—from its mirror-like, sky-reflecting surface as it glides along in open country between low banks, its masses of inky blackness as it flows under groups of over-shadowing trees, or its clear, sharp reflections as it passes the walls of some old castle or country church. Mr. Heywood Sumner, in his series of Avon etchings, has caught with great skill and artistic taste many of these richly varied effects. Even in those plates where the Avon itself does not appear, there is generally something brought out in the character of the slopes or foliage which suggests the not far-off presence of the stream.

The series, as a whole, aims, and for the most part with great success, at reproducing those rapidly fleeting effects of light and shade, moving cloud and changing sky, which the quick needle of the etcher can so often catch when any slower and more laborious process must have let them slip. Some of the cloud effects are most admirable, especially the plates of Bidford Bridge, Stoneleigh Park, and Black-down Poplars. The last plate is a very masterly one; the two tall poplars which form the chief motive of the picture, standing up strong and dark against the sky, are drawn with great care and obvious truthfulness, and their scanty leafage is very skilfully indicated. The drawing of tree forms is very good in all the plates; those of Stanford and Charlecote Parks are especially worthy of study from the great care and faithfulness with which Mr. Sumner has rendered the complicated interlacings and subtle foreshortenings of the branches of great trees in their April nakedness. Some of the atmospheric effects are very clever—such as the distant view of Tewkesbury, with the great Norman tower of the abbey church, and the long slope of Bredon Hill, dark against a luminous evening sky, while a low-lying white mist rises from the flooded meadows, and forms a thin veiling line along the ground.

Several of the plates represent street scenes or views of buildings—subjects which are specially difficult to treat successfully. If they are done by an architect, he knows too

much, and consequently sees too much, and tries to put unimportant detail into his picture—an attempt fatal to breadth of effect. An ordinary artist, on the other hand, from technical ignorance of styles and details, fails to see aright, and so misses the distinguishing character of the building he is trying to represent. Mr. Heywood Sumner appears to have attained to the happy mean of knowledge on this point, and succeeded in giving the architectural features with sufficient truthfulness, without spoiling the general effectiveness and breadth of his picture. The east view of the abbey church of Tewkesbury is a good example of this; and so is the plate of the picturesque old gate-chapel at Warwick—a fine subject, and well brought out, with broad masses of light and shade.

One or two of the plates are not etched, but are pure dry-point work; these are not the most successful. The dry-point, except in the hands of a few artists whose peculiar style it suits, is generally more fitted for touching up or giving "glazes" to a bitten plate than as a means for producing all the lines.

Mr. Heywood Sumner's work, on the whole, deserves very high praise, and cannot fail to be a source of great pleasure to the rapidly increasing number of people who understand and appreciate the art of the "peintre graveur."

J. HENRY MIDDLETON.

### THE UFFIZI GALLERY AT FLORENCE.

THE Commissioners appointed to examine the works of art deposited and neglected for so many years in the magazines of the Uffizi have completed their labours, and have set aside a large number of pictures for permanent exhibition. To make room for these, it has been necessary to remove the drawings of the Old Masters and the tapestries which occupied the long winding galleries between the Uffizi and the Pitti Palace. The prints are to remain where they now are; the drawings have been arranged chronologically, and with much taste, by Signor Nerino Ferri in three handsome, well-lighted rooms which they occupied many years ago; what is to be done with the tapestries is not yet decided. One thousand three hundred portraits are now placed in the long gallery over the Ponte Vecchio and in the passages beyond. These represent the earlier and later Medicis, and are arranged chronologically with their wives and families. There are also portraits of Popes, of Sovereigns and Princes, of native and foreign nobles, and of eminent men of different nationalities, including the series formerly in the gallery above, most of which look apocryphal.

Such a collection of historic portraits is undoubtedly interesting, but they have, in a few instances only, any merit as works of art. The Court painters appear to have been the worst which could be selected. As examples of costume these pictures are instructive, and in some cases amusing. The steady decline of taste in dress after the first half of the *cinquecento* is very apparent. The Grand Dukes of the House of Lorraine are remarkable in a double sense: they must have been the plainest men in Europe, and the dress of the time was so unfortunate that they all look like footmen in gay liveries rather than sovereign princes. The four portraits by Sir Peter Lely purchased by Cosimo, Prince of Tuscany, when in London, are in the collection, as well as portraits of James III. and his sister as



children, in a picture by Largillière. These establish the fact that the artists employed by the English Court were incomparably superior to those who painted at the same time in Tuscany.

Other pictures have been selected which represent festivals, games, and processions, which are interesting as illustrations of manners and customs; and, besides these, there are some altar-pieces and smaller panels, by artists of eminence, which are all in bad condition at present, but may be put into better order by careful restoration.

It was hoped that the Municipality would grant the use of some very suitable rooms in the upper story of the Palazzo Vecchio, but it appears that these are to be appropriated to a municipal museum. It will therefore be necessary to extend the Florence Gallery in some other way.

To English people the most interesting addition to the contents of the galleries may fairly be considered the three portraits of Sir Frederick Leighton, Mr. Millais, and Mr. Watts. We must feel truly grateful to these Academicians for lifting the English school out of the slough of despond which it has so long occupied in Florence, represented as it has been by a few flimsy, ill-drawn portraits, one alone saving its credit—that by Sir Joshua Reynolds, although even that is not equal to his reputation. From occupying the last place, with this one exception, when compared with other modern schools, it is not an exaggeration to say that these portraits have raised the British school into the first rank.

The Florence collection represents at least 460 years of artistic succession, most of the portraits being painted by the artists themselves. It is a remarkable circumstance that, with few exceptions, they are inferior to their reputations. The only painter perfectly free from what may be *mauvaise honte* is a woman—Madame Vigée le Brun, who has painted her portrait with charming *sans-froid*. Time and the operations of restorers have destroyed the general effect of the portraits of the Old Masters: the heads are distinct, whether well or ill painted, but the costumes are dingy or black. It appears that all the modern artists who have contributed their portraits have felt depressed by these circumstances; and they have almost invariably represented themselves in black dresses, illumined by no ray of the intense light which is concentrated on the heads. We have had enough of this untruthful convention in England, but the three portraits which have lately arrived are free from it. It may be anticipated that they will not be placed among the pictures of the Old Masters, but that a new room will be provided, where modern artists may compete with each other on fair terms, unoppressed by a fanciful necessity of toning down their work till it resembles the effects produced by time and by decay.

If we compare these excellent pictures with portraits in other parts of the same galleries which are better preserved than those of the artists, an impression is made which it is not disrespectful to mention. The portraits of the great masters are manifestly influenced by their habits as mural painters or as men who lived when mural painting flourished. Thus, whether they were painted with the minute finish of the early Italians and Flemings, or with the breadth and *impasto* of the later Venetians, we find them invariably monumental in style. It is not surprising that modern portraits, painted under different conditions and free from similar influences, should present notable differences of treatment. Assuming that it would be desirable in special cases to paint portraits on the principles of the Old Masters, it may be worth while to enquire whether it is possible to restore, or to replace,

the conditions under which they painted. It may be considered hopeless that England should ever become a home of monumental art; thus artists are likely to continue to paint for exhibitions and private collections in which their pictures are shown under conditions which are absolutely the reverse of those which prevailed when mural painting was in the ascendant. If, instead of the usual jumble of little and big pictures of every class in public exhibitions, having no relation to each other in size or subject, some attention could be paid to scale, so that on the same wall there might be gathered together historic pictures and portraits only, the results would be something not far removed from the effect of mural painting, and an opportunity of contrast and comparison would be given which might be equally beneficial to the artist and to the public taste. Greatness of manner and breadth of *chiaroscuro* might be developed; and the portraits, whether head-size, kitkat, or half-length, would look better than when placed with a village festival on one side, a storm at sea on the other, and a flaming sunset overhead, as may now be the case.

CHARLES HEATH WILSON.

### "RESTORATION" IN ITALY.

At a committee meeting of the Society for the Preservation of Ancient Buildings held on January 13, at 9 Buckingham Street, Adelphi, the question of promulgating in Italy the principles of the society was discussed.

Great as has been the injury done to buildings and other works of art in Italy by centuries of neglect, the recent passion for renovation is still more fatal. A fresco may be much damaged by lamp-smoke or other injuries, but there is at least something of it left; while so-called "restoration" generally leaves absolutely nothing of the old painting visible. The coarse modern *tempera* paintings on the walls of the Cappella Bardi in Santa Croce, Florence, are a very poor consolation for the destruction of some of Giotto's best fresco work. The horrible way in which Santa Maria Novella was stripped a few years ago of the best part of its fine fifteenth-century fittings (see the *South Kensington Museum*), the repainting of the Bargello Chapel frescoes, including Dante's portrait, and the renovation of the whole palace in the most glaring cockney-Gothic style are some instances in one city only. The Bigallo is now in the hands of the restorers, and will soon come out "as good as new." Even the church of San Spirito, one of Filippo Brunelleschi's finest works, is now threatened.

It was decided that the committee of the society should communicate with friends in Italy with the view of getting some articles published on the subject in that country. The matter is a difficult one, as the Italians are pardonably jealous of any foreign interference, and are only too glad to be able to throw in our teeth such acts of vandalism as the destruction of the west end of St. Albans or the impending rebuilding of Magdalen Bridge at Oxford.

### OBITUARY.

SIR DANIEL MACNEE, P.R.S.A.

SIR DANIEL MACNEE, whose death was briefly announced in the ACADEMY last week, was born in 1806 at Fintry, in Stirlingshire. His father died when he was very young, and his family removed to Glasgow, where the lad was educated, and, at the age of thirteen, apprenticed for four years to John Knox, a local artist of some repute, under whom Horatio Macculloch and William Leitch, the water-colourist, were studying at the same time. He then worked as a lithographer for a year, and afterwards,

along with Macculloch, was engaged at Cumnock painting the plane-wood snuff-boxes for which the town was then celebrated, and in Edinburgh, making designs and colouring prints for Lizars, the well-known engraver. While in Edinburgh he studied in the "Trustees' Academy," which has been the Alma Mater of so many of the best Scottish painters; and by 1820 he had gained some popularity by his independent works, and was one of the twenty-four Associates of the Royal Institution who then made a successful application to be admitted members of the Scottish Academy, which had been started three years before. His early pictures were mainly figure-pieces, like "The Harvest Cart," "The Peat Sledge," and "Going to Market," but he gradually confined himself more exclusively to portraiture, and he soon returned to Glasgow, where he found a wide field for the exercise of his art. As a portrait-painter he was distinctly one of the school of the last generation, never attempting to turn his works into pictures by picturesque and elaborate treatment of dress and accessories, but concentrating his full force upon the face, in which, in his best works, he attained delicate expression of flesh and excellent truth of likeness. Among his most successful subjects may be mentioned "Dr. Wardlaw," which obtained a gold medal at the Paris International Exhibition of 1855; "Lord Brougham," "Viscount Melville," "Dr. Baxter," "Lord Inglis," and "Mrs. Bough." In 1876, on the death of Sir George Harvey, Macnee was unanimously elected his successor as President of the Scottish Academy, an honour which was followed by knighthood, and by the bestowal of the LL.D. degree by the Glasgow University. He now removed to Edinburgh, and devoted much of his time to the business and interests of the Academy, endearing himself, by his unaffected kindness of disposition and his rare social qualities, to a wide circle of friends, who now mourn his loss. In particular, he possessed singular narrative and dramatic powers, as a teller of racy Scottish anecdotes, of which we had a typical example only two months ago at a supper given by the Edinburgh Pen and Pencil Club to Mr. Irving. Sir Daniel was a humorist of the best and truest sort, one whose laughter-stirring stories were founded on the keenest and kindest observation of human nature.

J. M. GRAY.

JOHN LINNELL.

PERHAPS nearly all that we can know quite definitely concerning John Linnell and his place in English Art, is that by his death the career is over of one who was for many years a leader of the English school of painting. Linnell, who died last week in his country home in Surrey, was born as long ago as 1792, and the greater portion of his work was done at a time and under conditions of which the present frequenters of picture exhibitions can have little knowledge. A mere enumeration of his canvases, the titles of which may be culled from catalogues, conveys no knowledge worth having; and a Linnell exhibition, embracing alike his earlier and his later labour, becomes a necessity for those who would estimate at once the range and the originality of his work. The present generation has seen only the fag end of his life, though it happens, fortunately, that all but the very end has been productive of characteristic effort. Of course, for the last few years the artist, who was in his ninth decade, had done nothing worth mention. He was, indeed, practically in second childhood. But some of his best pictures, and those by which he is now best known—some of his quite finest landscapes—were the work of old age, and it is certain that he never painted better than when he was seventy. He only became properly a landscape painter when he was



past fifty; his earlier years having been much engrossed with portraiture, though he was, for a while, along with William Hunt, a pupil of Varley, the early leader of landscape in water-colour. The criticism which declares that by Linnell "gorse, and heather, and waving corn, and quivering timber were drawn with every tint and spot of light and droop of leaf or twig visible and traceable" can hardly be accurate, for, indeed, Linnell, as the writer of it knows and understands, was not a pre-Raphaelite. But it is true that in his work the detail of Nature assumed a form to which in the looser landscape of modern France it is a stranger. Among landscape painters, Linnell was a colourist—his colour was potent and massive, rather than delicate and refined. He was a man of imagination, and in his own art there are, here and there, suggestions of Blake, of whom he learnt something, and suggestions of Samuel Palmer, to whom he taught something. The Blake collector will be interested in knowing—if, indeed, he does not know already—that John Linnell was the possessor of very valuable and important examples of Blake's genius. The aged artist whose death we record was never a member of our Royal Academy, though he was continually an admired exhibitor at its annual shows. At one time, perhaps, he desired election, and could not obtain it. Later on, it was offered to him, and he was in a position to decline it.

PROF. M. WAGMÜLLER.

MANY persons in this country will have heard with regret of the death of the sculptor Prof. M. Wagnmüller, which took place at Munich in December last. He was chiefly known here through portrait-busts exhibited in our Academy. Among his sitters were Prof. Owen, the late Sir Arthur Helps, and the late Mr. Brassey. The bust of the latter was so much liked that no less than seventeen copies were ordered of it in marble for different societies. Those who remember our sculpture gallery twelve years ago and more will certainly admit the improvement that has taken place in portraiture—the more earnest endeavour to follow Nature than was then the case. This change is not a little owing to the works of Prof. Wagnmüller, which, by their truth and vigour of treatment, stood out against our more loaf-life productions. If the improvement is apparent here, it is still more so in his own country, where sculptors a few years ago were still under the baneful influence of Sohwanthaler. Wagnmüller started life as a mason, but he managed to find time for study at the Munich Academy, while at the same time he was supporting his parents by his labour. Besides his portraits, his chief works were a memorial monument, for which he received the Legion of Honour at the Paris Exhibition; a group representing "Mercy" for an hospital at Haidhausen; several allegorical groups, of colossal proportions, for the King of Bavaria, to be placed in his palaces at the Ohim-See and at Linderhof; and also the Liebig monument, which last, we believe, remains unfinished at his death. While engaged on this monument, and on the works for the King, who seems to have been over-anxious to have them speedily completed, Wagnmüller was appointed juror to the Munich Exhibition of 1879, in which position he offended many by his awards. There is no doubt that the overwork, and the strain on his sensitive nature caused by the unceasing attacks of disappointed competitors, accelerated a severe liver complaint from which he was suffering, and which was the immediate cause of his death.

Of William Miller, the eminent line engraver and interpreter of Turner, we shall speak at length next week. We now content ourselves

with recording that he died on January 20, at Sheffield, in the house of his son-in-law, Mr. Daniel Doncaster; and that he was buried on January 23 in the graveyard of the Friends meeting-house, Pleasance, Edinburgh.

NOTES ON ART AND ARCHAEOLOGY.

A WORK descriptive of the beauties of the Isle of Purbeck, by Mr. Chas. E. Robinson, author of the *Golden Hind*, and illustrated by Mr. Alfred Dawson, will shortly be issued to subscribers. It will contain about twelve etchings and photo-intaglio engravings, these latter being produced by the new process which Mr. Alfred Dawson has been endeavouring for some years to perfect; and about eighty typographic-etching vignettes in the text. It will differ in at least one respect from the general run of topographical books, author and artist having been over the ground gathering the materials in company.

THERE is a small collection of choice modern pictures now to be seen at Mr. Lefevre's gallery in King Street, St. James's. Among them are some well known—Marks' "Jolly Postboys" and Eyre Crowe's "Brothers of the Brush," both of which have been excellently etched by Victor Lhuillier. There is a good example of Henriette Browne, two of Edouard Frère, and three fine works by Goodall. A very powerful little landscape by E. J. Gregory is one of the most notable of the collection; but the palm is carried off by Rosa Bonheur and Alma-Tadema, the first of whom sends an Italian greyhound in a green lane, and the latter a water-colour version of his "Fredegonda and Ohilperic," in three scenes, and the life-size head of a lady holding a beautiful exotic flower to her face. This is painted in oils, and exquisite in colour.

WE have lately enjoyed an opportunity of seeing the important collection of paintings in oil and water-colours which are shortly to be sold at Plymouth by the executors of the late William Eastlake. Among the oil-paintings we may mention three by Sir Charles Eastlake and a Welsh mountain scene by B. W. Leader. The well-known work of Mrs. Coleman Angell is represented by nine finished drawings. By Frederic Taylor, of the old Water-Colour Society, there are eight beautiful examples. Other well-known artists whose paintings found their way to the folios of this amateur are Philip Mitchell, of the Institute of Painters in Water-Colour; J. A. Whittaker, Smallfield, and David Cox, jun., all of the old Water-Colour Society; Sir Robert Collier, Skinner Prout, Arthur Shelly, and many more. Perhaps, however, the most interesting feature of the collection will be a large number of important works and sketches by the late Samuel Cook, the Plymouth water-colour painter. His work at the Institute attracted Mr. Ruskin's attention in 1856; and assuredly it is no less worthy of our attention now than it then was of his. If someone should do for Samuel Cook what Messrs. Dowdeswell and Dowdeswells have done for George Manson—what has been done lately for so many artists—we are confident, as pure and genuine painting becomes daily more scarce, that a great pleasure and a great surprise would be in store for all true lovers of the water-colour painter's art.

PROF. MASPERO has succeeded in making satisfactory terms with the villagers whose dwellings and mosque encumber the Temple of Luxor; his only difficulty being with Mustapha-Aga, the local British consul, whose demands are said to be exorbitant. The temple is likely to yield results of the highest archaeological interest. It was begun by Amenhotep III., carried on by Seti I., Rameses II., Horus,

Sabaco, and Alexander Cegus; and the great pylons erected by Rameses II. are sculptured with battle-scenes similar to those at Abou-Simbel, and inscribed with a version of the heroic poem of Pentaur.

MANCHESTER has just entered upon its season of art exhibitions. The Athenaeum Graphic Club, a useful society chiefly composed of amateurs, has held a very meritorious exhibition. The picture of Hans Makart—to which the bitterest opponent will not refuse the right to be called "great"—is now on view at the Royal Institution. "Dian's Hunting Party" is, like the painter's previous works, unlikely to conciliate English prejudices, but the grasp and mastery of the artist are undeniable. Along with it are shown some interesting examples of Munich painters. In another room of the same building Miss Thompson's "Scotland for Ever" is appealing to the patriotic, as well as to the artistic, sympathies of the public. The Manchester Society of Women Painters has had a small, but very successful, exhibition in the Old Town Hall. The principal contributors were Miss Isabel Dacre, Miss Annie L. Robinson, and Miss Eleanor S. Wood. Their strength is in the direction of the figure, and they have evidently taken a serious view of their art. Miss Robinson's "Metaphor of Spring" and "Youth and Morning," Miss Dacre's "Helen," and Miss Wood's "Haunted Room" are especially notable; the latter would serve very well for a popular engraving. The men artists are busy preparing for the exhibition of the Manchester Academy which opens next month. Some interesting local portraits are likely to be shown, among them one of "Edwin Waugh," the Lancashire poet, by Mr. William Percy; and one of "Mr. H. H. Howorth," the historian of the Mongols, by Mr. W. H. Johnston. While on art matters, it may be mentioned, as a matter of regret, that the proposed transfer of the Royal Institution has for the moment fallen through. It is not thought, however, that the difficulties which have intervened are insuperable.

THE late Mr. Joseph Edwards, the Welsh sculptor, left his library and such works of art as might be deemed suitable to the Cymmrodorion Society; but a hope has been expressed that the casts and sculptures which remain may be preserved in some Welsh centre, such as Cardiff, which already possesses the nucleus of a fine-art gallery.

THE Lord Mayor has granted the use of the Egyptian Hall on February 28 for a *conversazione* for the purpose of promoting the interests of the City of London Society of Artists, and exhibiting sketches and works of art to be balloted for among the fellows and subscribers to the society. All information can be obtained from Mr. E. W. Parkes, 11 Queen Victoria Street, E.C., hon. secretary.

THE report of the autumn exhibition of the Arts Association, Newcastle-upon-Tyne, has been issued. The exhibition was opened on August 26 and closed on October 29. The total number of works hung was 774, of which eighty-one were contributed by local artists; the number of works sold was 130, representing a catalogue value of £3,000. It is proposed to hold the exhibition of 1882 during the months of June and July.

MESSRS. SOTHEY and Co. will sell next week the collection of coins and medals of the late George Walpole White. Among them are several rare *cinqcento* medals and *plaques*; and a piedfort of a pound of Queen Elizabeth, which is believed to be unique.

THE thirty-eighth volume of the *Archaeological Journal* contains a Catalogue of the fine collection of helmets and mail exhibited last year in the rooms of the Institute. This most careful

and interesting production is the result of great labour on the part of two distinguished men—the Baron de Cosson and the late Mr. Burges. The latter was occupied on his portion of the volume almost to the end of his life. The Catalogue, with its learned "introductions" to each section, is not only a worthy record of a singularly perfect gathering of certain portions of ancient armour, but a standard work of the highest authority on this subject. Its usefulness as a book of reference is greatly enhanced by the fifteen plates, containing no less than 223 illustrations drawn from photographs of the objects exhibited. As all of the drawings were corrected from the originals, their accuracy is indisputable.

We have received the first part of a periodical called *American Etchings*, edited by Ernest Knauff, and published by the Art Interchange Publishing Company of New York. The part contains one etching only—a charming piece of rustic scenery in the manner of Constable by Kruseman Van Elten, the well-known etcher—Dutch by birth, but American in his art. The etchers of America are so strong that it is quite time they had a periodical of their own, and it is to be hoped that their best men (Farrer, Parrish, the Morans, Church, and many more we could name) will contribute to this serial. The letterpress is printed in red, on buff paper, an innovation which is somewhat trying to the optic nerves.

We are informed that the Municipal Council of Rome has nominated the Commendatore Shakspeare Wood as a member of the General Commission for the International Exhibition of Fine Arts to be held at Rome in December. Mr. Shakspeare Wood's long residence in that city, and his practical knowledge of art, are good reasons, among others, for so judicious a nomination.

THE late Charles Blanc has bequeathed the whole of his collection of books to the library of the Institut, with a request to the librarian to hand over such as he may not want to the library of the Ecole des Beaux-Arts. Charles Blanc's collection was specially rich in works illustrating the history of art, of a kind which the funds at the disposal of the Institut do not permit it to purchase.

THE next number of the *Gazette des Beaux-Arts* will contain a memorial article on the late Charles Blanc, from the pen of M. Paul Lefort.

### THE STAGE.

THE revival of "Ours" at the Haymarket Theatre need scarcely occasion a discussion on the characteristics of Robertsonian comedy; nor is the part of the heroine so important a one as to subject Mrs. Langtry, who plays it, to detailed or unfavourable criticism. The piece has in it some elements of Nature which were wanting to the current literature of the Stage at the time at which Robertson wrote, and the performance has in it not a few elements of charm. At the same time, "Ours" is wanting in strength, in solidity, in accuracy of portraiture; and Mrs. Langtry's performance has still to acquire the finish which a somewhat flimsy comedy demands perhaps as urgently as a more complete and forcible one. Mrs. Bancroft appears in the piece, resuming her old part, with only a little less than her accustomed vivacity and aplomb. The representation is generally of a kind to please, and it is likely to be continued for a fair number of nights. Two other comedies by the same author will probably be performed later in the year, after which the Haymarket management is likely to be thrown back

upon the resources of contemporary authorship.

THE old and historic theatre of Bristol, upon whose boards Garrick played, and of whose proportions and acoustic properties he expressed admiration, has lately passed into new hands, which promise to be enterprising. Bristol, though it was long a school for actors, has never been a theatrical town in the sense in which Liverpool and Manchester are theatrical towns; but it is probable that the competition which arises from the presence of two first-class playhouses will add at once to the attractions of the theatres and to the playgoing propensities of the population. We have this week seen the performance of a pantomime at the elder Bristol theatre; and it may be interesting to state of it that, while the decorations and scenic display were, like Antonio's securities, "sufficient," the whole performance was conducted in a truer spirit of pantomime than any that it is easy to discern among the superfluous magnificences of Drury Lane and Covent Garden. The company that Mr. A. Melville has organised is thoroughly up to its work. The old story—that favourite country story of St. George which the mummings of Somerset and Gloucester still delight to perform in remote country-sides at Christmas time—is kept to with a vigilance that would please Mr. Blanchard, though it might hardly satisfy the independent spirit of his Drury Lane interpreters. A family of really marvellous agility and grace—known as "The Cobras"—go through a performance of pure pantomime in a fashion that the Vokeses in their best days could not possibly have excelled. In their kind, they are unapproachable. And at Christmas time these agreeable pranks may easily be pardoned even on boards which witnessed not only Garrick's exercises in tragedy and comedy, but, sixteen or seventeen years ago, the first successes of Miss Kate Terry, Miss Ellen Terry, and Mrs. Kendal.

### MUSIC.

#### SATURDAY AND MONDAY POPULAR CONCERTS, ETC.

SIR W. STERNDALE BENNETT's sextett in E sharp minor (op. 8), for pianoforte and strings, was performed at the Popular Concerts for the first time in 1876, and, for the second time, last Saturday afternoon, Mdle. Marie Krebs on both occasions taking the difficult, but brilliant, pianoforte part. This work was written in 1835, the composer being then in his nineteenth year. He had already at that period established for himself a high reputation as a pianoforte player; his great love and partiality for the instrument will best explain, if it cannot justify, the predominance of the piano part in the sextett. The work is one of very great promise, and it is to be regretted that the composer in after-life should have devoted so little attention to the cultivation of chamber-music. We need not attempt a detailed analysis of this bright, youthful production. The form of each movement is thoroughly orthodox; the various themes do not, it is true, display any marked individuality (in the first and last movements the influence of Mendelssohn is specially felt), but everything is expressed in a natural and flowing manner, the developments are orderly and unlaboured, and the whole work is easy to follow and pleasant to listen to. The *andante* is particularly graceful, and, in our opinion, the best of the four movements. It is not surprising that a youth of nineteen who could write such music should have won the approbation and friendship of Mendelssohn and Schumann. The work was admirably interpreted by Mdle. Krebs and MM. Straus, Ries, Hollander, White, and Piatti. The programme commenced with Spohr's popular quintett in

G major (op. 33, No. 2). The analytical programme-book, giving an account of Spohr's chamber-music, says:—"The *double quartett* may be cited as his own invention." Yet Spohr, in his Autobiography, writes:—

"After I had completed the third quartett of op. 58, a fancy seized me to carry out an idea I had long conceived, and of which, if I am not mistaken, Andrew Romberg, when we played a quartett together for the last time before his death, first spoke of—viz., to try my hand at a double quartett. The circumstance that Romberg had entertained the idea for several years without ever attempting it incited me to it yet more."

And he (Spohr) also informs us that a young composer of the name of Pape once sent him a double quartett in MS. Mdle. Krebs played Beethoven's so-called "sonata pastorale" (op. 28), and, with Signor Piatti, the first, second, and fourth of Schumann's "Stücke im Volkston." The two artists acknowledged the *encore* by repeating No. 2; and Mdle. Krebs also played a piece by Scarlatti after the sonata. It is to be regretted that artists of such standing should encourage a bad system.

On Monday evening, Johann Svendsen's octett in A major (op. 3), for strings, was performed for the first time at the Popular Concerts. This is one of the earliest works of the promising Norwegian composer. Last season his very interesting overture entitled "Sigurd Slembe" was heard at the Philharmonic Society; and Mr. Manns, Mr. Ganz, and others have from time to time performed works from the same pen. Johann Severin Svendsen, born at Christiania, in 1840, went to Leipzig in 1862, after six years' service in the Norwegian army, and studied the violin under Ferdinand David, and harmony and the theory of music under Hauptman and Richter. In the octett, an early work, the composer submits most unwillingly to the bonds and shackles of form, and tries to express his thoughts in an original manner. He really has something to say, and his writing shows character, poetry, and imagination. The development of his talent will be watched with interest, for, with greater mastery of form and sterner self-criticism, he will doubtless accomplish great things. The principal theme of the opening *allegro* is not particularly attractive, and yet it plays a very conspicuous part throughout the movement. The *scherzo* is full of humour, but much too long. The *andante cantabile* is the most concise, and the *finale* the most characteristic, of the four movements. The work was well played and well received; and we shall probably soon hear more of this composer, who has written symphonies, quartetts, a quintett, concertos for the violin and violoncello, &c., and also arranged for orchestra works by Bach, Schumann, and Liszt. Mdle. Krebs played as solos two of Mendelssohn's "Songs without Words," and the characteristic piece No. 4 from op. 7. This last is in every way suited to show off the pianist's perfect technique and brilliant style of playing. The programme concluded with Spohr's pianoforte trio in E minor. The programme-book still continues to inform its readers that Spohr composed three pianoforte trios; the correct number, as we have once before mentioned, is five.

Mr. H. F. Frost, organist of the Savoy, gave an organ recital, last Tuesday evening, at the Lancaster Hall, Notting Hill. The programme contained an interesting selection of works by German, French, and English composers. Mr. Frost was very successful in his rendering of the *adagio* from Beethoven's septett, Wagner's prelude to "Lohengrin," and Batiste's showy *offertoire* in D major. The programme concluded with a rondo (from a MS. sonata) by Mr. Frost.

J. S. SHEDLOCK.

100

SATURDAY, FEBRUARY 4, 1882.

No. 509, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Scotland in Early Christian Times.* Second Series. The Rhind Lectures in Archaeology for 1880. By Joseph Anderson, Keeper of the National Museum of the Antiquaries of Scotland. (Edinburgh: David Douglas.)

(First Notice.)

THIS second series of Rhind Lectures cannot be treated as a separate work. In the first series (noticed in the ACADEMY of July 9, 1881) Mr. Anderson described

"the structural remains and relics of the Early Christian Time in Scotland which are exclusively ecclesiastical in their origin and use. In this volume, comprising the Lectures delivered in 1880, the subject is continued and brought to a conclusion by the description of objects which, though not strictly ecclesiastical in origin or use, are yet closely connected with those that are so, either by the character of their art or by their associations. The second series of Lectures is therefore the necessary complement and continuation of the first, completing the description and classification of the various types of existing relics which give testimony to the nature and quality of the art and culture developed and brought to maturity in connexion with the civilisation of Early Christian Times in Scotland."

In the first series we had descriptions and comparisons of the structural remains, as churches, chapels, monastic habitations; and of the existing relics, as books, bells, croziers, and reliquaries. In the second series we have descriptions and comparisons of the decorative metal-work, as brooches, &c.; of decorative stone-work, as monuments, which latter is so extensive a subject that it is divided into several heads—the Art of the monuments, the Symbolism of them, the inscriptions in Celtic and Oghams, and the inscriptions in Runic and Roman letters. At the commencement, Mr. Anderson defines "archaeology" to be the elucidation of sequence and area in special classes of remains—not of date and duration. Then, as we gain our knowledge of people and things long past through the knowledge of people and things less remote from our day, Mr. Anderson elected to instruct his audience by "ascending instead of descending the stream of time," presumably in the way by which he acquired his own knowledge. He chose the twelfth century as the starting-point

"because the border-land which lies between the historic and the non-historic begins here to be definitely historic. . . . When we go beyond this boundary (upwards) we take leave of nearly all the common materials of history, . . . and, instead of things which give dates and

incidents, we have only things which give types and systems."

This method, however, he has not observed in the stone monuments, in describing which he has begun in the middle, as finding there characteristics from which he could infer earlier and later types. Mr. Anderson is peculiarly fitted to undertake such a task as the one he has accomplished. He is well acquainted with a great part of Scotland; he has been for many years curator of the Museum of the Society of Antiquaries of Scotland (a well-arranged and instructive collection, though sadly pinched for room and money); he lives among the remains of which a large part of his lectures treat; and, finally, he has the capability to make use of the advantages he possesses. This daily and thorough acquaintance with the antiques of which he treats is fully shown in the comparisons of different works of art. Above all, he has the advantage of a good library, and has visited many of the foreign museums, and compared their contents with those at home. The lecturer frequently refers to MSS., not for the sake of the texts, but of the illuminations and form of letters; and though he does not profess to give dates, yet we get, here and there, approximate dates of certain forms. Doubtless, the farther we go back in time, or, at least, in civilisation, the less change took place in a given span of time, and the more localised certain forms were.

The Celtic form of brooch is shown to be a ring nearly complete, flattened at the two ends, with a pin longer than the diameter of the ring. The ornament consists chiefly of serpentine and lacertine creatures interlaced. Besides these zoomorphic forms, there are spirals of so-called trumpet patterns which are found in no art but Celtic art. The penannular form is also of Eastern make, and, in fact, used to this day in India. Specimens of it are among the large brooches from Skaill in the museum. With one of these penannular brooches found in Inverness-shire was found a coin of Mercia of 795–818. This brooch Mr. Anderson supposes by its style to belong to the earlier period of the type. The Scandinavian brooch of the period was oval and bowl-shaped, with a different style of ornament. As might be supposed from the relations of the North of Scotland with Norway, instances are met with of Celtic ornaments on Scandinavian ground, and *vice versa*. Christian Celtic ornaments have been found in Pagan Scandinavian graves. It is sad to read of the destruction by melting of vast numbers of remains which at the present day would be valued at 100 or 200 times their value as metal. The law of treasure-trove has much to answer for. Of one find of silver reliques more than 400 ounces are known to have been melted (p. 36). Instances are given of the intermixture of the cross with "the unknown symbols," and of the conjunction of Scandinavian runes with Celtic art. There is proof of "a national school of decorative art."

A lecturer is always under this disadvantage—that he is forced to state facts without the opportunity of giving the evidence to support his assertions. The time at his disposal does not in general admit of this. In testing the merits of the lectures when printed,

the reader is under the disadvantage of finding facts stated without the possibility of examining the evidence. Although the subject is extensive, Mr. Anderson has managed generally to prove his case. But, notwithstanding the localisation of certain types of form and ornament, we are apt, perhaps, to underrate the amount of transit of merchandise even in much earlier times than those under consideration. Fibrolite celts from Sardinia have been found in Brittany; and the late Mr. Lukis, of Guernsey, had a project to trace the lines of commerce by the remains dropped at various places. He failed, however, to fix the track of these celts. In Gotland, on the Baltic, quantities of cufic coins and many articles from the district of Bagdad have been found, and in this case the line of commerce is known. Probably, through Gotland came the silver ornaments found at Skaill. The remains of Celtic metal work have, of course, remained underground till of late years, but the next class of remains of which the lecture treats have for the most part remained open to all men—the stone monuments. Why these latter are not as truly ecclesiastical as bells and croziers is not apparent.

The most important class of monuments treated of are erect slabs shaped to a regular form, approaching a parallelogram in plan and in elevation, never themselves in the form of a cross, but having for their enrichment the cross in various forms, "the unknown symbols," human figures, animals of real and imaginative existence, and interlaced work, both zoomorphic and of pure plait, for the most part in low relief. This class of monuments are scattered over the eastern half of Scotland, from Fife to Caithness,

"but there is a wider range in which they are not found. They do not occur in the Hebrides, nor on the western mainland from Cape Wrath to the south of Argyll. Nor is there a single example south of the Clyde or south of the Forth. They do not occur anywhere in Ireland, or in Wales, or in Cornwall. There is nothing like them in England, France, Scandinavia, or Italy, or anywhere else in the world."

The cross with four semicircular recesses at the junctions of the arms with the main stem Mr. Anderson considers "specially Celtic," and the same form with the circle or four quadrants extending from arms to stem "also Celtic." This circle is in England commonly called "a glory," but in p. 252 it is explained to mean deity, "without beginning and end." The cross with rectangular recesses at the junctions of the arms Mr. Anderson states "is also specially Celtic." This form often has a square placed on the centre of the cross, and is well seen in the Logierait example, p. 66. In this case the carver made one rectangular recess and seven of the segmental form. The form with rectangular recesses *without* the square only occurs on one stone, illustrated p. 161. In some cases a pattern is continuous over the square and the adjoining parts of the cross; but in theory the square is there. The square with segmental recesses is seen at p. 106. "No form of cross created by any other art is the same as the Celtic form," p. 120. (This statement is much modified at p. 111.) P. 82: "The most distinctive characteristic



of Celtic art is the absence of foliage. It was zoomorphic, but not phyllomorphic. It had reached its culminating point before a single foliageous scroll makes its appearance." This foliage is a departure from the purity of Celtic art, and is the characteristic of the later "free-standing crosses," especially of those in the West Highlands. These, exemplified in St. Martin's cross at Iona, have other characteristics in form, and have *no Celtic* inscriptions. Mr. Anderson states that the *slabs* with the cross and symbols never bear the representation of a crucifix, while the free-standing crosses usually do. In Ireland, the non-appearance of the crucifix on the Celtic slabs is equally noticeable. These free-standing crosses Mr. Anderson divides into two classes—one ornamented in the Celtic style, but without the symbols; the other ornamented with foliage, and frequently bearing a crucifix. On p. 86 he notices the small boulders at Iona bearing a cross. He is wrong in supposing the second was found in or close to the cathedral during the repairs. It was found in a field-dyke very near Cladh an Disaert. A very similar one is figured, found in Aberdeenshire. He suggests that they may belong to an earlier type than those previously described; but, from their small size, they seem more allied to the Hartlepool grave-stones than to the Scotch slabs. Other rude erect slabs are described which have a cross or five crosses rudely engraved on them. The crosses vary in form, but most are slightly *pattee*—in one case *potent*. No evidence of the relative date of these stones is adduced. Mr. Anderson knows nothing to connect any of the classes described with the Columban church, and supposes that they did not long precede the twelfth century. As to the ornamentation of the monuments, "the probability is that the higher phase was developed in Ireland at an earlier period than in Scotland."

There is one form of cross which is not described or illustrated in these Lectures, and so presumably not found in the eastern districts. It is seldom or never "free-standing," but is incised or relieved on slabs. It has semi-circular ends to the four limbs, and often a square or circle, solid or open, at the intersection. It is often to be seen in MSS. At Iona there is one large example (there called "an Irish cross"—Drummond, plate ix.), a fragment of another large slab and some examples more or less fragmentary of smaller slabs. It is very remarkable that Mr. Anderson did not find any example among the cross-adorned slabs of his principal group. This form is on two stones at Inish Caltra, Co. Clare, and examples are given in Petrie's *Round Towers* (pp. 327-29), and in Petrie's *Christian Inscriptions*. It is on seven of the peculiar Anglo-Saxon sepulchral stones found at Hartlepool, where no doubt it is owing to Irish influence.

The statement that the forms illustrated are specially Celtic is somewhat modified at p. 111; and Mr. Anderson is of course immediately opposed by the Manx examples, but he disposes of that difficulty by supposing that Gaut learned his trade in a Celtic workshop. But how was it that all over England the first described form became the usual Anglo-Saxon form—for

instance, the Lancaster cross? There are no pre-Saxon crosses in the Midland counties. The crosses of the Isle of Man are distinguished by the length and slenderness of the shaft and the contraction of the arms of the cross. They are of the eleventh and twelfth centuries. It is remarkable that none of the forms of the cross which Mr. Anderson states to be specially Celtic came to be used heraldically. The form with the square imposed got into use in the Greek Church. Then of the interlacing of pure plait and of serpentine and imaginary creatures, it is stated "that no nation ever used it as the Celts have done;" but the numerous fragments of Anglo-Saxon crosses in England bear the same style of work, as also do the church door-frames of the tenth century from Norway, of which casts are in the Kensington Museum. Whence did the Norman architects get their interlaced work? The fret-work is rarely, if ever, to be seen in England. Startling as the lecturer's statements are in the face of these facts, they ought not to be rejected without knowing the evidence on which he has based them.

At p. 72 are described a class of grave-stones which have been called "hog-backed," partaking, according to Mr. Anderson, of the pure Celtic style and of the twelfth-century style. They are unknown in the Midland counties of England, but in vol. xiv. of the publications of the Associated Architectural Societies some found in Yorkshire are described and illustrated by Mr. Rowe, who considers them Saxon of the ninth century.

HENRY DRYDEN.

*A Lady's Cruise in a French Man-of-War.*  
By Miss C. F. Gordon Cumming. In 2 vols.  
(Blackwood.)

MISS GORDON CUMMING has followed up her experiences at Fiji by another two volumes of further exploration among the isles of the Pacific. She had the good fortune to receive an invitation on board a French man-of-war which was starting to convey an "Amethystine Bishop" in charge of the Roman Catholic churches in the Pacific, so that he might make the tour of his diocese. She found Mgr. Elloi, as well as Capt. Aube, who commanded the *Seignelay*, to be most delightful companions; and all on board the ship seem to have done their best to make her comfortable. Under the auspices of the Bishop, the author saw much of the Roman Catholic propaganda in the places visited, and is thus able to describe what has been done by this means to Christianise the natives, as well as the operations of the various missions from England, America, and Australia. All these societies for the conversion of the heathen owe Miss Gordon Cumming a deep debt of gratitude, not only for the valuable reports she has made on what they have accomplished, but also for her defence of their cause against detractors. In this last book will be found ample details of the struggles which the missionaries of every sect have had to contend with; their early difficulties, when the islanders were idolaters and cannibals; how the white man appeared in another character, that of the buccaneering adventurer, the kidnapper,

and the swindling trader, and became the opponent of the missionary. To this antagonism the author ascribes much of the adverse criticism which has appeared against the good work done in the Pacific.

Although Miss Gordon Cumming was so highly pleased with her French companions, not those only on board the *Seignelay*, but also those she met at Tahiti and other places, this does not prevent her from pointing out the plans of the French in the Pacific. For some time back they have been very active in that region, annexing islands and appointing kings; good coaling stations have been secured, and everything done to establish a "French centre" which shall attract the commerce of the Pacific, including Australia. The grand finish to this will be the opening of the Panama Canal, when it is hoped that the Pacific will become, what they used to call the Mediterranean, a "French lake." Along with other European nations, France will no doubt get her share of the trade of that part of the world; but the chances are that, in the future, America will dominate in the Pacific, and San Francisco become the great port of that sea, as Liverpool is at present of the Atlantic. Who can predict the political condition of Australia a century hence? Before long her power, too, is likely to tell for something on what the sailor called the "starboard side of the Equator."

To give an example of the wonders of the islands which the author describes. At Vavau, where the whole of the "coast is cavernous," there is a coral cave about forty feet wide and the same in height, with an entrance to it some distance below the surface of the sea, so that it can only be entered by good divers. The first to discover it was a young Tongan, who loved the daughter of a great chief. He prevailed on his lady-love to fly with him, and this was their hiding-place for some months. For the fair Tongan to dive down to the opening, and come up again inside of this marine palace of love, was a very easy matter. Another cave at the same locality is described, into which a boat can sail. From the description of the water forming a floor of lapis-lazuli, it must be something like the Blue Grotto of Capri; but its coral galleries and stalactite pillars, as well as its size, must make it much grander in every way. It is impossible to give extracts which will convey an idea of the loveliness of the scenery of these isles. The volumes must be read to accomplish this; and in them will be found some very beautiful illustrations from the author's pencil, which, combined with her "pictures in words," will make the reader yearn to visit such exceptional wonders.

In this book, as in that on Fiji, Miss Gordon Cumming has done good work in collecting, wherever she was able, the old customs, legends, and mythology of the isles she visited. These are now disappearing so rapidly under the influence of missionaries, traders, and various importations from every civilised region that in a very short time the interesting details of what these primitive barbarians believed, and the ceremonies they performed, will be forgotten



and lost. They seem to have had a rich collection of gods. Ancient stone worship was one of their forms of religion. Among the Samoans egg-shaped stones were held in reverence. In the Union Isles, the great god Tui Tokelau took the form of a rude stone carefully wrapped up in mats; and no eye ever looked on him except those of the king, who was the high-priest, and even the king could only approach him once a year, when the old mats were removed and new ones put on. In the more developed form of worship among the Hindus, more particularly in Southern India, the sacred stone emblem is often dressed in a piece of cloth. Pausanias gives us another instance in his description of Delphi, where he says: "You will see a stone of a moderate size. This they anoint with oil every day, and during every festival cover it with new shorn wool." This stone, according to the tradition preserved by Pausanias, was that swallowed by Saturn as a substitute for the newly born Jupiter; and it had a cloth round it, in the tale, when it was presented to Saturn. The cloth in this case is understood to have represented the "baby-linen;" but the widespread use of cloth in connexion with the stone-symbol throws a doubt on this interpretation of the Greek story. The "Feather God" of the Tahitians held a high place in their estimation; when they went to war he was carried in the sacred canoe, and was supposed to ensure the presence of the god with them in their battles. Sharks, centipedes, and almost every variety of animal were raised to the dignity of deities. The skulls of the dead were sacred, particularly those of old women, which were stuck on the top of a pole and placed in gardens to secure good crops. The story of Jason sowing the dragon's teeth appears to our modern mode of thought a mere allegory; but it is possible to look at it in a new light, and believe, even though the story of the Golden Fleece may be in the main mythical, that something like that peculiar kind of dental manuring was within the limits of human faith when we read that with the Samoans the scattering of the teeth of old women over a yam plantation was believed to be an infallible means of securing a plentiful harvest.

Miss Gordon Cumming, among other subjects, deals with the origin of the natives, and inclines to a Japanese migration; but she has to acknowledge that the usual theory of a Malay origin derives strong confirmation from the identity of languages. She has described some very important remains of stone structures which ought not to be overlooked in considering the ethnology of the Pacific Isles. It is very doubtful if these can be the work of the races now found there. In the island of Tonga-Tabu is a trilithon formed of huge blocks. The stones are hewn, the height above ground is fifteen feet, and the lintel is let into deep sockets cut in the uprights. The natives know nothing about the purpose of this monument, nor who erected it. A drawing of it is given in the work. Others are said to exist, but not so large. In the Island of Nukuhiva, one of the Marquesas, there is a series of vast terraces, about a hundred yards long by twenty wide, forming gigantic steps on the mountain side. These

are built of oblong blocks of stone, some of them being as much as fifteen feet long by five or six wide. In Papa Nui, or Easter Island, are also platforms of cyclopean masonry, on which stood hundreds of stone figures eighteen feet high. These remains show either that the present inhabitants had at one time reached a much higher condition of civilisation, or that another race must have existed who were capable of producing such monuments.

It may be worth noting the existence of the old Jewish custom—"that a widow must become the wife of her deceased husband's brother, or, failing him, of his nearest male relative." In Tahiti, as in Fiji, a woman of the highest rank may marry whom she likes; but a man is allowed no such choice. A chief must be particular that the maiden he takes as his wife has blue blood in her veins, for the child derives its rank from the mother. Hence it may often happen that a son is a much more important person than his own father.

WILLIAM SIMPSON.

*Autumnal Leaves.* By F. G. Heath. (Sampson Low.)

Just a hundred years ago William Gilpin improved the leisure which he could snatch from his clerical duties at Boldre, in the New Forest, by writing on the picturesque beauty of the neighbouring woodlands. He showed, by the effects of grouping, of the various habits and foliage of the different native trees, and of the general character of arboreal scenery, the aesthetical value of forests and trees. His opinions have been occasionally corrected and deepened in modern times, but are in the main irrefragable. Mr. Heath is one of his most ardent disciples, and in the first part of the present book takes us in early autumn through the sadly shrunk boundaries of the forest which was so dear to his master. Unlike Mr. Wise, he does not trouble himself much about its history or archaeology, but bids us enjoy the feast of colour and delicate outline which forms the special charm of the New Forest when autumnal tints begin to darken its summer splendour. The beauties of the Avon Valley, and especially of that most delightful village of old-fashioned flowers and quaint cottages, Ibbesley, are lovingly dwelt upon. Bramshaw Hill and Stonycross, the more distinctively woodland district of the Forest, form a fine contrast to them. Few things can be imagined more pleasant in early spring or autumn than to follow Mr. Heath's footsteps by flaming gorse and purple heather, under great oaks clothed in many-coloured lichens, and beeches whose drooping foliage creates a grateful coolness amid their russet-floored avenues, and so to test his enthusiastic descriptions of ancient Ytene. Perhaps he scarcely brings out what distinguishes the New Forest from all other British woodlands—its variety; but then his thoughts were chiefly occupied with the many-shaded colours of its leafage. Thanks, however, to Mr. F. G. Short's clever pencil, a glance at his coadjutor's sketches will supply this deficiency. They reproduce with extreme fidelity that softness and time-honoured peacefulness which mark English forest-scenery. Mr. Short's "English Lane,"

and the vignette of the "Queen's Bower Stream, Brockenhurst," will call up many pleasing reminiscences for all who know the New Forest.

The purpose of the book, however, is mainly to point out a fresh line of study to those fond of woods and trees in the character of their autumnal markings. Most people have revelled in the reds and yellows of woodland scenery during a frosty October before winter's gales have rudely stripped the foliage; but Mr. Heath calls us to a subtler discrimination of tints while as yet incipient decay has only partially filled the stomata of the leaves with earthy matter, and the vivid chlorophyll which they showed in summer is fading before the stronger development of those other pigments which Mr. Wallace calls collectively chromophyll. Yet Mr. Heath cannot reduce these tints to any regular scheme, or found any law upon their regularity of succession in each tree. They are confessedly varied and uncertain. But he would bid us concentrate our attention on the fainter tones of colour in autumnal leafage, and entirely eliminate that arch-enchanter, Frost. Seeing it is almost entirely to the agency of frost that we owe the blazes and smudges of red and purple splendour which light up October's forest glades, we cannot but think this, from an artistic point of view, a mistake; and, as the author owns, the effects of late autumn on forest scenery are not more certain and unvaried than those of early decay. However, Mr. Heath here states,

"it is in the early autumnal tinting that the charm of colour lies, and it is then that there is the greatest wealth of contrasts in wild nature. Hence, in representing this especial aspect of autumn, it has been sought to give the most typical and prominent of autumnal leaves, and these will be found figured in the coloured plates."

Most persons looking at these very careful transcripts of leaves with such preconceived views of brilliant autumnal colouring as we have expressed above will at first be somewhat disappointed. The leaves are of uniform tints—brown, dark green, and sad yellow; and we miss those glories of crimson and gold which are usually associated with our miniature Indian summers. This impression partly wears away on looking into the exactness with which the venation and denticulation of these leaves are expressed. The very absence of strong colour often brings out the midrib and branched-work of foliage more distinctly. The character of a leaf, in a word, is more easily distinguished at this early stage than when its low-toned colouring has flushed into a fuller splendour. The botanist may "peep," as Wordsworth has it, over the one; but, unless we much mistake, the lover of artistic effect and beauty on a larger scale will prefer the other, and mentally associate the autumn woods with glowing shades of crimson and gold. But these plates are admirable for the most part as transcripts of the stage which Mr. Heath has chosen, if slightly wanting in some cases in that gloss which decay does not disturb at first. One or two we should quarrel with, however, as they stand. Thus it may be questioned whether the sycamore leaf of plate iv. ever

preserves its evenness of contour and remnants of green when so large a proportion of brown hues has crept over it; but of this point we would not speak positively without further examination. On the horse-chestnut, however, in the same plate, we can dogmatise, as we happened to make a special study of the decay of its leafage this autumn. Its green tints were never blended with a dark yellow shade, as is here represented, but were checkered with a brighter hue from the beginning of decay. The ribs were very visible throughout the whole period of the fading, and here Mr. Heath has properly emphasised them. In the next stages, yellow waxes more and more vivid, prevails more entirely over any shade of green, and is splashed with crimson should frost forestall the leaf's fall, or else in humid weather the golden hue continues until the very end. Such seems to be the general law of decay in a horse-chestnut leaf; but careful observation will show that each leaf differs in minor details. It is, therefore, possible—e.g., in a very wet autumn—that Mr. Heath's figured leaf might be found in some localities. Only this year, and never before, so far as we can remember, have we noticed such a scheme of colour. Have lovers of brilliant foliage ever observed the marvellous hues of red and yellow which in late autumn clothe horse-chestnuts when they depend over water? In such a position they become veritably what Mr. Allingham calls "Indian princes."

But we must stop. It is easy to desiderate in Mr. Heath's medlar leaves those streaks of crimson which they put on in October, and especially those flaming bars which clothe the wild cherry more distinctively than any other woodland tree; but it is difficult to do justice to the extreme accuracy of drawing in these transcripts, and to Mr. Heath's patient care and watchfulness which have given them to all lovers of foliage. He has justly earned a fresh tribute of gratitude from all students of our woods and lanes. It is with much satisfaction that we find him dwelling on the charms of old hawthorn hedges. No more beautiful constituent of scenery, both in shape and tints, can be found than such an old-world rambling hedgerow. The tree itself is one of the most picturesque of our native flora, as dear to the painter as the etcher. The author has a keen sense of beauty in early autumn. "Standing by a tree at that time," he writes,

"and looking in among the foliage, the variety of tinting is often seen to be very beautiful. Fresh green leaves, side by side with red and yellow and reddish yellow and reddish orange, the green merging insensibly in some leaves into the yellow or orange, the orange into pale red, and the pale red into glowing crimson"—

present a singularly attractive picture.

While thanking Mr. Heath, however, for these early gifts of autumn, we own to a longing that his eyes could be purged with euphrasy, and be rapt to the North to note the wonders wrought by frost in late autumn. Perhaps he will charm us in a future volume with some of these effects; and, if so, we would bid him in conclusion not to forget the drooping gold of the birches on Tweedside at that season, so different from the pale, sad-coloured leaves here figured, the

glorious reds and yellows of the two mighty mountain ashes before the little inn at Dalwhinnie, or the full splendour of their autumnal dress when the ring-ousels come to eat their crimson berries at Loch Laggan. With these memories before our mind's eye, Mr. Heath's figure of mountain-ash foliage looks poverty-stricken indeed.

M. G. WATKINS.

*Songs in Minor Keys.* By C. C. Fraser-Tytler (Mrs. Edward Liddell). (Macmillan.)

THE simple title of this volume describes its contents equally modestly and happily. Mrs. Liddell is a minor singer, who has well established her title to the name. She has produced a book that displays feeling and thought no less conspicuously than music and beauty—a book distinguished by a varied tone and temper, full of sunshine and shadow, and wholly free from alloy of unworthy matter. She has not attained to, as she has not attempted, the higher reaches of love, sorrow, and death which only the greater singer can compass. We do not know that there is even one line in this beautiful volume that seems to us to touch the level of imaginative ardour that is essential to a poem, finally and definitely to vitalise and distinguish it. We do not think we have met with a single passage that quite realises an absolute vividness of vision; but we have marked many passages, and might have marked more, which are full of a quiet inspiration, and exhibit an individual attitude of mind towards the joys and sorrows of every-day life, a genuine spring of unaffected feeling and fire of religious fervour.

Mrs. Liddell is alone, or almost alone, among minor poets in not being imitative. She has a voice that is musical, flexible, and her own, whatever its limitations of compass or quality. But her best gift is invention (that pole-star of poetry, as Keats considered it); and, though this is an endowment she enjoys in no very exceptional measure, it is always present, and even conspicuous, in her poetry. The short narrative poems in this volume are attractive from their tenderness, pathos, and searching introspection, but most of all from their natural healthfulness of incident and mood.

One of the sweetest stories is entitled "The Highland Glen." It is told in dialect by a poor woman who lived in a dull, cobwebbed street of a Scotch town. When she was a comely Highland lass her lover came out of the deep glen between the hills and took her back with him to his city home. But she could never outgrow the love of her Highland glen, and the memory of it remained with her amid coarser scenes. Her husband had died early, and, during the forty years of her destitute widowhood, she treasured the recollection of the sunny home of her girlhood; and now that she is grown gray and bent, her kith and kin all gone to God, every stick and stone and cranny of it comes back to her as she totters daily to look upon the poor little green tree that grows at the corner of the smoky street.

"But for the bonny glen my heart cries sair,  
I dream I'm standin' knee-deep in the burn;  
I see the rowans noddin' overhead,  
I hear the mavis sing aboon the fern."

The story is very simple, very tender and touching; full of natural and homely pathos, and a directness of appropriate metaphor.

We think the poem entitled "Absolution" is the best thing in the book. It is a story of English lovers parted by "the gaunt figure called the world," and coming together again in St. Peter's, Rome—the man as priest, the woman as penitent seeking absolution. In the interval of separation the woman has been married, but the old love survives; and she comes to confess the wrong she does to husband and children in nourishing a dream of the days long past. Her eyes are never raised to the face of the priest as she tells the story of a love at first so deep and pure that holy men like the Father himself need not have shrank from it.

"Stay! there is one stain more. If I should see  
His face—again—on this side of the grave,  
My God! and if he called me, 'Will you come?'  
I sometimes think I should not choose but go!  
Pray for me, Father—I have told you all.  
But God is gracious—do not you be hard—  
But answer, Father, and then shrive me so!"

She rises from her knees absolved, and with averted face goes her way, her heart at ease; but the priest, undiscovered to the end, reveals the secret of his identity, and of his love and suffering, in a prayer, and dies the same night. The story, which, like the others in the volume, is slight, but beautiful, has certain features that are agreeably and legitimately reminiscent equally of Rossetti's "Last Confession" and Longfellow's "Evangeline."

"Felicita" is the title of the longest poem in the volume. It is the name of a beautiful Italian model who is found by an English sculptor sitting on the piazza steps, in Rome, waiting for hire in her calling. She becomes the wife of the Englishman, and everything goes well until buyers begin to fail. Reduced finally to destitution, Felicità (without consulting her husband, whose English pride, presumably, might have rebelled) steals out, for the first time in her wedded life, in the coloured vest, folded kerchief, and silver earrings she once wore, and with her baby in her arms, to the Spanish steps she used to frequent. On the way she enters the church of San Carlo, takes of the holy water, kneels down on the marble floor, and comes out with a stronger purpose.

"Out again, out into the warm bright street,  
Out of the chilly aisle and into light.  
I thought the curtain easier pushed aside  
In passing out than when I passed within,  
But maybe 'twas my soul had grown more strong."

She does not wait long for hire as a *contadina*, and before nightfall she returns with a lighter heart and a *scudo* in her purse. The husband, angry at first, becomes at length reconciled to the untoward fortune that renders him dependent for livelihood on the just earnings of his wife's beauty. Presently the sculptor is invited to the house of an English purchaser, and, with great reluctance, his wife, being also invited, is prevailed upon to accompany him. The house is full of English ladies, to whom Felicità's beauty is at first attractive; but very soon the whispered rumour that she is a model passes from lip to lip, and brands her with a class disgrace. The husband moodily removes his wife from

a scene where prolonged stay would subject her to further insult. There is nothing better in the book than this description of the return homeward:—

"We spoke no word, as through the darkened street,  
We trod so proudly, that were smote so sore.  
What use to speak, cast forth of fellow-men  
To other men as cruel as their kind?  
What use to murmur in the other's ear  
Of love that, long assayed, forgot to doubt?  
What use to toss wild wailings up to God,  
Who hears our silence as man hears our speech?"

No reader will say that this is not true poetry. The husband declines in health, and in a year he dies. The story is told throughout with genuine pathos; the poem has many passages of very marked beauty, and some few passages of exceptional fervour. A certain tendency to discursiveness in the narrative is at once a blemish, as interrupting the progress of the action, and a point of merit, as affording opportunity for many poetic episodes.

We cannot say that we consider the blank verse of the poem always remarkable for strength or variety. Dr. Johnson used to say that blank verse was nothing, in his opinion, if not gorgeous. He had formed his canon of taste on the blank verse of Milton, and Mr. Tennyson has shown us that it is not impeccable. But, though gorgeousness may not be a necessity of blank verse, sonority may justly be considered essential to all verse of that species except such as is dramatic, for sonority lifts it out of the uncertainty that pertains even to the most rhythmic prose, and imparts to it the inevitableness and emphasis of rhyme. Mrs. Liddell's blank verse is rarely sonorous. The sonnets in her volume are not of the best. Though full-thoughted and otherwise valuable in substance, they lack some needful definiteness of outline, and are no more than on a level with many poems miscalled sonnets by gifted writers who have not yet quite realised what it is exactly that this form of poetry requires above and apart from the rhyme-arrangement denominated Petrarchian. The symbolism of certain of these poems—"Love and Art" and others—is cumbrous, and therein Mrs. Liddell is manifestly out of her depth. Perhaps she is most at ease in such a poem as "Naomi," half-lyric, half-narrative, full of tenderness and simple pathos, the story and song of a sweet and sunny Naomi, five years old, and of her baby-sister Naomi, five years dead.

Altogether, the atmosphere of the book is distinctly an atmosphere of sadness, but not of sadness prolonged until it becomes painful, but brightened by hope, and losing nothing of its natural effect from an undue dwelling on the night side of Nature. The devotional pieces have sometimes a fervour that recalls Miss Rossetti ("Thou hast suffered" is a beautiful exposition of ascetic passion), while the descriptive passages have an autumnal sweetness that reminds us occasionally of Mrs. Webster. The diction is free from the current euphuism, being in the main simple, direct, and choice, and often distinguished by equal force and purity. In short, Mrs. Liddell is, in our view, a typical minor singer, delightful in her adequacy and not less so in her unambitious modesty. T. HALL CAINE.

## NEW NOVELS.

*Poor Archie's Girls.* By Kathleen Knox. (Smith, Elder & Co.)

*The Garden of Eden.* (Bentley.)

*Waiting.* By A. M. Hopkinson. (Sampson Low.)

*Blackfriars Bridge.* By Rose Metcalfe. (Remington.)

*Only a Twelvemonth; or, the County Asylum.* (Marcus Ward.)

*Die Frau Bürgermeisterin.* Von Georg Ebers. (Stuttgart und Leipzig: Deutsche Verlags-anstalt.)

THE contemplative critic frequently has to notice the odd fancy which authors have for naming their books from the weakest parts of them. *Poor Archie's Girls* is a very powerful and even original novel, with a weak vein of comedy running through it provided by the sayings and doings of two maiden aunts. These old creatures, who are neither amusing nor particularly life-like, call their nieces "poor Archie's girls." The interest of the book, however, which is of a somewhat strained character, but very considerable for all that, has nothing to do with poor Archie or his sisters. Given a solitary Scotch sealoach, cut off by an almost inaccessible mountain at its head from the more populated country; an old fool of a minister with two daughters—the one ten years younger than the other; a shy and awkward laird, who has hardly visited his house and property more than once since he was a boy, and on that one occasion has contrived to bear the blame of the ill-doings of an unprincipled companion; and, lastly, a family of reprobates dwelling high on the mountain side, and regarded with horror by everybody—the experienced reader will see that the materials for tragedy are present, supposing the artist to have the requisite skill. Miss Knox is not wanting in that skill, though her effects are achieved at a certain cost of probability. The entanglement of Mildmay Grant, the elder and angelic sister, with Joseph Roy, the clever member of the reprobate family; the ready acquiescence of the laird in a story so improbable on the face of it that no man of ordinary intelligence, even were his temper as suspicious as Othello's, and his enemies as cunning as Iago, could be caught by it; and the rapid translation of Joseph from an utterly ignorant and half-savage mountaineer into an accomplished man of letters—these are things which, when the book is put down and its tenor reviewed in cool blood, hardly commend themselves. But it is not the least evidence of an author's power to be able to keep defects of this kind in the background by mere force of narrative skill during the reading itself; and Miss Knox has in great part succeeded in doing this. Her power of description (not the set description which is mere superadded ornament, but the much rarer kind which works itself into the story and helps or makes its effect) is very considerable. The solitudes of Ben Lyon, its perilous heights and abysses, and the rare resting spots among them have, as they are here presented, not a little power of imposing.

The anonymous *Garden of Eden* is another book which is much better than the average run of novels. It is in part at least a musical novel, and we shall own with frankness that a black mark is set in our minds against musical novels as being almost invariably dull and bad. *The Garden of Eden* is, however, far from dull, and, though it has some grave defects, it is also far from bad. The worst of these defects is perhaps the extraordinary jargon in which the author occasionally indulges. Here is a very mild instance: "The memory of that episode was to Clifford as the unabstracted bullet to the warrior." "Unabstracted" for "unextracted" is a charming Malapropism, no doubt, but it does not add to the sentimental effect of the passage. The same sort of thing, occasionally complicating the style into a tangle of thought and speech which the reader is helpless to unloose, occurs very frequently. Nevertheless, the book has interest. The heroine, Althea Biron, is possessed of a powerful voice, and a very curious and impressionable character. She is "taken up" by a musical baronet and a musical peer in order to be trained for the stage; and the tribulations she undergoes, partly in consequence of amatory distractions, partly because she does not in the least understand the position of half-genius and half-dependent which she is expected to assume, form the staple of the book's plot. The two lovers—"Jack," straightforward, but rather stupid, and Clifford, the aristocratic ensnarer, who is in turn ensnared—have merit, as well as the object of their affections. Every now and then, too, the author says in her queer phrase something which was worth saying in a dialect resembling that of ordinary mortals.

The third novel on our list is distinguished from those which have just been noticed by being (unlike them) very much like a good many other books. There can be no surer sign of second-handness than that an author should submit to the troublesome, foolish, and, to all sensible readers, disgusting bondage of the present tense. *Waiting* is not wholly written in this odious parody of a style, but a good deal of it is. Now it is quite clear that no one would commit this folly except as a matter of "corrupt following." The fallacy is obvious. Mrs. or Miss — has written a book in the present tense; the book which Mrs. or Miss — has written is popular; therefore books written in the present tense are popular. "And then he goes and does it" in order to be popular likewise. If it had not been for this drawback, *Waiting*, though neither in whole nor in part particularly original, would have been a readable enough novel of an ordinary kind. There are some oddities about it. Who, for instance, is "Stewart Mill?" He is evidently a literary gentleman suited for the perusal of learned and strong-minded young ladies, for Miss Hopkinson repeatedly has recourse to him when she wants to indicate the course of reading of such persons; but, possibly owing to the incompleteness of our acquaintance with English literature, we don't know anything about him. To make up for this unknown author there is some pathos in the book, and a mad-dog incident of merit.

Did Miss Metcalfe, we wonder, revise her proofs, or can a slanderous legend, which little birds have whispered, to the effect that some publishers stipulate that authors shall not bother them with corrections, be founded on fact? Few novelists, surely, would allow the persistent headline "Blackfriars Bridge" to disfigure their books if they could help it. However this may be, *Blackfriars Bridge* is a pleasant little story, slight, but full of good feeling and very fairly told, with occasional touches of something that looks as if the author had some tinge of humour in her. The plot is very simple, dealing only with the aberrations, bodily and spiritual, of a compositor who leaves home and his true love first to disseminate free-thought literature and then to go and fight for the Commune at Paris, and, escaping death, returns to happiness and a better mind.

The greatest possible sympathy with the author of *A County Asylum* (which we are assured is an over-true tale) cannot make us call it in any way a good book. The author is too full of her wrongs to subordinate Nature to art in the fashion necessary for fiction. Nor even as a piece of pleading is the thing effective. It has the very common effect of pointing out, not errors in a system which can be rectified, but personal shortcomings which cannot. Heaven knows our lunacy laws are not ideally perfect. But if parents are anxious to get rid of troublesome invalids, if family doctors almost without invitation fall in with this desire, if asylum physicians are careless, asylum nurses and matrons capricious and harsh (and this is what the allegations here made amount to), the very best system in the world obviously admits of abuse. No legislation can possibly guard against a concatenation of individual malpractices.

Prof. Ebers has at last abandoned his beloved Egypt, and transported the scene of his historical novel-practice to a very different country and time. The famous siege of Leyden in 1574 has provided the framework of *Die Frau Bürgermeisterin*. The characteristics of the story are, however, not very different from those of the Egyptian series, though it has the advantage over that series of dealing with less unfamiliar material and requiring less display of deliberate and elaborate erudition. The merits are, as before, very clear and careful portraiture and description; the defect, a certain lack of what can only be called "story interest."

GEORGE SAINTSBURY.

#### SCHOOL BOOKS.

PROF. PALEY is indefatigable. Out of seven volumes of "Cambridge Texts, with Notes," now lying on our table, all but two bear his name; and, as these two are merely reprints of the late Mr. Long's editions of the *de Amicitia* and *de Senectute* of Cicero, Prof. Paley may be said to enjoy a practical monopoly of this series at present. He gives us first an edition of Homer's *Iliad*, Book I., for which we should be more grateful if it had not been lately preceded by what we think a decidedly better edition on a similar scale—that of Mr. Monro (Clarendon Press), lately reviewed in these columns. Next we have three contributions to the series from Sophocles—*Oedipus Rex*, *Oedipus Coloneus*, and *Antigone*—which again have had, to some ex-

tent, the wind taken out of their sails by the recent editions of Messrs. Campbell and Abbott. Not that we consider these latter editions as perfect; on the contrary, we think that there is ample room for an advance upon them. But, on the whole, we doubt whether Prof. Paley has made such an advance as is required to supersede them. The *Troades* of Euripides, on the other hand, is an addition to our library of class-books for which we are genuinely thankful to the editor. Whatever defects modern critics have discovered or imagined in the structure of this play, it is at least a highly characteristic specimen of the Euripidean drama—full of pathos and effect; rhetorical, doubtless, and occasionally sophistical; but to quarrel with a play of Euripides on these grounds is, in our opinion, a mere anachronism. Prof. Paley's commentary possesses the merits and (we fear we must add) the defects which we have noticed in his other recent writings. His style of translation is at times little short of repulsive. It is really too bad to put into the mouth of an "orator of rhymes" like Euripides language half mean, half pompous, such as appears in the translation of ver. 341—"Do get hold of that crazy girl, or she will run nimbly off to the Achaean host." We notice that in ver. 498 the editor finds a difficulty which we do not feel in the expression *μῆας ἔρα*. There is a similar reiteration in a parallel passage at ver. 368, and the juxtaposition of the two words here strikes us as particularly effective. In ver. 454, *σοι* is, perhaps, merely *ethical dative*, rather than (Paley) "to you"—i.e., aloft into the sky. But we have no wish to pick small holes in what we think, on the whole, a piece of good and useful work. Let us rather commend Prof. Paley's *Troades* to the notice of teachers in want of a convenient edition of a good and fairly easy play.

ONE or two other books on our list may be noticed as breaking new ground, and deserving commendation accordingly. Mr. Pearman's *Cicero de Legibus* (Cambridge: Hall and Co.) is especially welcome. School editors of Cicero have devoted themselves far too exclusively to certain stock portions of his works, and those portions by no means always the most readable or the most instructive. It is certainly strange that so interesting and well-written a treatise as the *de Legibus* should have remained so long in what the editor calls "the limbo of Latin notes." Mr. Pearman's present edition shows a wide acquaintance with the labours of his predecessors, and a power of exercising sound judgment of his own on disputed points of reading and interpretation. But we think that once at least his judgment has failed him, when in section 6 we find Lambinus's eccentric conjecture "iuncidius" admitted into the text in place of the MSS. reading "iucundius." Of all the emendations mentioned by Mr. Pearman, "iuncidius" seems to us by far the most improbable; and if the evidence for the existence of such a word in Latin at all rests only on this passage, Latin lexicographers are probably fully justified in ignoring it.

MR. BELCHER'S *Livy*, Book II. (Rivingtons), is also an essay in a comparatively new field. The editor's notes on points of archaeology and history are compendious and sensible; and there is a good Appendix on the "patria potestas"—a subject which most students will have found puzzling, if not unintelligible. On the side of "pure scholarship" the book is somewhat weaker. The note on viii. 8 is surely a mere mare's nest. "Non crediderit" does not mean "whether he believed;" but "whether he disbelieved;" and there is no "correlation of non—an" in the sentence at all, but merely such an ellipse of "utrum" as is familiar to all scholars; such as we find, for instance, in

Horace's "Lucanus an Appulus anceps." In ii. 9 the editor repeats a note of Ernesti's asking "in what sense Lucretius could be *maior dignitate* than Collatinus." But the whole context shows that this is not Livy's meaning. Lucretius is "*maior aetate ac dignitate*," not "*quam Collatinus*," but "*quam ceteri*," mentioned in the preceding sentence. The use of "ipsius" in the clause which follows is an additional argument, if any be needed, for this way of understanding the passage. Again, in v. 8 it is simply incredible that "poena" can mean "a public duty." We should have thought it impossible to read the whole chapter and arrive at such a conclusion. Lastly, we must protest against taking "*dolo*" in vi. 1 as an ablative, and construing "*dolo viam*" "the approach to his object by treachery." Beyond question, *dolo* is here a dative, to be taken with *obseptam*.

FROM Dublin (Browne and Nolan) we receive a new edition of *Livy*, Book I., by Mr. L. C. Purser. Readers familiar with Prof. Seeley's edition will not gain much from the use of this book; but it seems carefully put together, is cheaper and more portable than Prof. Seeley's standard work, and will be found more convenient for school use by teachers who prefer the "appendix" to the "foot-note" form of commentary.

OWEN'S *Pontic Epistles*, Book IV., by W. H. Williams (Newman), is called by its author "the hasty compilation of six weeks in the summer vacation." We cannot help thinking that, if the work was worth doing at all, it was worth the expenditure of more labour upon it than such a statement suggests. However, we have glanced through several pages of notes without finding any such blunders as the author might have been expected, and (we must add) would have deserved, to make under the circumstances.

MR. BENNETT'S *Selections from Virgil*, "The Aeneid" (Rivingtons), comprises about 2,000 lines from the whole *Aeneid*, arranged in sections of varying length, and strung together by a thread of connecting narrative. The notes make no pretensions to originality, but are well-suited to their purpose. Perhaps it is a pity to mutilate a great classic like the *Aeneid* in this sweeping fashion; and we are not quite satisfied with Mr. Bennett's apology for the practice contained in his Preface. But if the thing was to be done, we do not see how it could have been done better.

WE have received—*ecce iterum!*—Prof. Paley's long-expected edition of the text of *Sophocles* (in the "Cambridge Greek and Latin Texts"); *Exercises in Latin Syntax and Idiom*, by E. B. England (Macmillan)—a careful, but very uninteresting, set of Rules and Exercises, based on Roby's Grammar; and another volume in the series of "Elementary Classics" (Macmillan), *Horace, Odes 2*, by T. E. Page.

WE also have on our table a pile of little volumes published by Messrs. George Bell and Sons in their series of "Grammar School Classics." They consist of the whole of *Virgil* (*etc.*), in nine parts, abridged from Conington's edition by Profs. Nettleship and Wagner and the Rev. J. G. Sheppard; and a revised edition of Macmichael's *Anabasis*, in four parts, with a life of Xenophon, Itinerary, Index, and three maps. The notes to the *Virgil* are in too small print to be easily read even by young eyes. This is a matter which all publishers of "school books" should see to.



## ORIGINAL VERSE.

NATURE.

("So will I build my altar in the fields.")

—S. T. COLERIDGE.)

THIS mount shall be our fane, a hallowed place!

No acolyte shall swing the thurible,  
 Nor whispering worshipper his rosary tell;—  
 No priest shall here stand robed in lawn and lace;  
 But the Eternal shall look down thro' space,  
 And we will gaze and wonder:—it is well!

Here where the heath-flower and the wild thyme  
 dwell,  
 How sweet is life, how fair, how full of grace.

In place of prayer we'll chant our joyous praise,  
 And with glad voices sing in Nature's choir:  
 These lines of fir shall see on Sabbath-days  
 Our faces flushing with our heart's desire,  
 As up the mountain-side, thro' wooded ways,  
 We seek that peace to which our souls aspire.

SAMUEL WADDINGTON.

## NOTES AND NEWS.

DR. A. C. BURNELL, the eminent Sanskrit scholar (and more than a Sanskrit scholar, as our readers know), has finally decided to retire from the Madras Civil Service. His health will not permit him to return to India, even for the three years that would qualify him for a full pension.

We are glad to be able to announce that the Philological Society's great English Dictionary, which has been so many years in preparation, is at last nearing its haven of the Clarendon Press. Its present editor, Dr. Murray, hopes to hand over the copy of part i., two-thirds of "A," at the end of next month, though he hardly hopes to see the book complete before the end of the century. There will be twenty-four parts; and now is the time for volunteers to come forward and help to sort and prepare the remaining slips for sub-editors, and for the more capable helpers to offer to act as sub-editors. A good pull and a strong pull for a few months now might see all the work sub-edited this year.

We hear that Mr. W. Congreve, British vice-consul at San Remo, and brother of Dr. Richard Congreve, is printing an Italian version of Comte's *Catechism*, as revised by Comte himself, which hitherto has existed only in Dr. Congreve's English translation.

We are not to look for Mr. Browning's fresh volume of *Dramatic Idylls* till the spring. It will be somewhat larger than the two former series were. Five or six Idylls are written, two of some length, the others shorter.

MESSRS. MACMILLAN AND Co. will publish immediately a work by the late Lord Justice James upon *The British in India*, edited by his daughter, Mrs. Schwabe. From our recollection of a letter on the Irish question addressed to the papers by the Lord Justice about two years ago, we have great hopes of a sympathetic as well as a vigorous treatment of the subject.

MESSRS. LONGMANS will publish this spring two more volumes of Mr. Lecky's *History of England in the Eighteenth Century*, covering the period from 1760 to 1784; and also the first portion of Mr. Froude's *Life of Carlyle*, being a history of the first forty years of his life, 1795-1835. This latter will also consist of two volumes; and it will contain two portraits and four other illustrations etched on steel.

THE same publishers announce as in the press a *Memoir of Augustus De Morgan*, with Selections from his Letters, by his widow; and *Reminiscences of Oriel College and of the Oxford Movement*, by the Rev. T. Mozley.

A COMMITTEE has been formed at Aberdeen to collect subscriptions for a memorial to the

late Dr. Black, Professor of Humanity, who died recently at the early age of forty-seven. While the ultimate object is to found an annual prize for Latin in the university, it is proposed to allot the interest of the sum raised during the first few years for the benefit of Dr. Black's widow and children.

THE centenary of the *Glasgow Herald* was commemorated by a dinner on January 27, at which several interesting speeches were delivered. Among the guests, besides Principal Caird, Sir William Thomson, and several other professors of the university, were Mr. Cooper, of the *Scotsman*, and Mr. Leng, of the *Dundee Advertiser*, showing a pleasing harmony among the three chief newspapers published north of the Tweed. At the dinner held in London on the same evening, the toast of "Literature" was responded to by Mr. William Black, who, we believe, began his literary career on the staff of the *Herald*, and in the columns of which his "Daughter of Heth" first appeared.

A SIMILAR event is celebrated by *Chambers's Journal*, which has now reached its jubilee. In the current number, Mr. William Chambers contributes a most characteristic article, full of autobiographical details, describing the history of himself and of his paper during the past fifty years.

MESSRS. RIVINGTONS will shortly publish a volume of *Studies in Philosophy, Ancient and Modern*, by Mr. W. L. Courtney, Fellow of New College, Oxford, author of *The Metaphysics of John Stuart Mill*.

PROF. ALTHAUS has in the press, for Brockhaus' "Neuer Plutarch," a biography of Lord Beaconsfield.

THE demand for dainty little waistcoat-pocket volumes seems to be daily increasing, and the supply keeps pace with it. Messrs. Griffith and Farran, who have just issued *The Churchman's Daily Text-Book* in that form, will publish immediately *Queen Mab*; or, *Gems from Shakespeare*, arranged and edited by C. W.

We understand that a new and cheaper edition of *Every-day Life in our Public Schools*, with a much-enlarged glossary, will shortly be issued by the same publishers.

MESSRS. F. V. WHITE AND Co. have in the press a new novel in three volumes by Lady Constance Howard, a daughter of the Earl of Winchelsea and Nottingham.

MR. W. A. BAILLIE-GROHMAN, author of *Tyrol* and the *Tyrolese*, *Gaddings with a Primitive People*, &c., has recently received the first class knight's cross of the Saxe-Coburg House Order, in recognition of his contributions to English and German travel literature.

We are asked to state that the play announced for a morning performance, called "Merely Players," has no connexion with the novel of the same name by Mr. J. Fitzgerald Molloy, who has, however, given his consent to the use of the title.

A SECOND rudimentary book on "Legible Shorthand" will be issued by Mr. Pocknell, on February 15, entitled *Monosyllabic and Progressive Exercises*, being an alphabetical list of all short words, classed according to the rules of the system, with numerous illustrations and exercises.

A SERIES of papers on "Mr. Ruskin and his Teachings" will be contributed to the New Series of *House and Home* by Mr. Edmund J. Baillie, of the Ruskin Society, beginning with the number published to-day.

MR. FURNIVALL's lecture on "Mr. Browning" at the Working Men's College, Great Ormond Street, has been transferred from

March 11 to this evening, February 4, at 8.30, on account of the illness of the lecturer originally appointed for to-night.

A CORRESPONDENT at Melbourne writes:—"Mr. Francis Ormond, the gentleman who founded the college bearing his name, has offered to give £5,000 towards the establishment of a working-man's college in Melbourne, provided a similar sum be subscribed by the public."

M. ALPHONSE DAUDET contributes to the current number of the *Nouvelle Revue* a second chapter of his literary autobiography. The first, which appeared some months ago, and to which we drew attention at the time, described the genesis of his first successful novel, *Fromont jeune et Risler aîné*. The present article treats of the not less successful *Jack*, in which of all M. A. Daudet's works the influence of Dickens is perhaps most visible. The author here tells us a good deal about the original characters and the original scenes upon which the story was based. He says that it took him nearly a year to write, being the longest and the most quickly written of all his books. And he quotes from a letter addressed to him by George Sand that she was so deeply moved by reading it that she could not take up her own work again for three days. The article, besides, is full of interesting disclosures regarding the author's manner of composition.

M. ZOLA's new work, "Le Pot-Bouille," has begun to appear as the *feuilleton* of the *Gaulois*, which, be it remembered, is now the organ of M. Jules Simon. Some comment, therefore, is naturally heard that the *Gaulois* should announce it as the work "du maître dans l'art de fouiller les bas-fonds de la société." A legal difficulty also threatens. M. Zola has given to one of his characters, who is an advocate in the Court of Appeal, the name of Duverdy; and it appears that there is actually an advocate of the Court of Appeal at Paris bearing that very name. This M. Duverdy claims a property in his own name, and has brought an action for damages, which he assesses at 1,000 frs. (£40) a day.

It has been stated that a number of letters of Schiller, addressed to his physician, Privy Councillor Stark, were to be published shortly. Prof. Ernst Martin, of Leipzig, into whose hands these letters have recently passed by purchase, writes to the German papers to say that "good taste and piety" alike prevent him from giving to the world these confidential communications from a patient to his physician; and he reserves to himself the right of publishing any portion that he may think fit of the epistolary remains of Stark, who numbered among his correspondents Goethe, A. von Humboldt, Duke Karl August of Weimar, the Dowager-Duchess Amalie, &c. Prof. Martin's determination does him honour.

A LIFE of Klopstock, by Herr Franz Müncker, is announced for publication this coming spring.

THE prize for the most valuable work in political and moral science produced in Belgium during the past five years has been awarded by the Belgian Government, on the unanimous report of a jury, to M. Emile de Laveleye, for his *Lettres sur l'Italie*, his *L'Agriculture belge*, and the new edition of his *La Propriété et ses Formes primitives*.

WE learn from *La Cultura* that Signor Carlo Prayer recently had the good fortune to discover in the archives of the old Republic of Genoa the diplomatic correspondence of the Genoese agent in London, Francesco Bernardi, beginning in 1651, and continued without interruption, except during the embassies of Count Ugo Fiesco and Giovan Luca Durazzo, to the year 1662. The obligation imposed upon Ber-

nardi of keeping his Government accurately and dispassionately informed of the important events then happening in England, and his intimacy with the Protector ("di cui era molto dimestico per amicitia antica e suo entrinsecato"), render these documents of some historical importance. Count Fiesco likewise gives an accurate account of his embassy, of Cromwell's system of government and military forces, and of a conversation with Card. Mazarin. The notes made by the Secretaries of the Republic on each letter, on which the replies of the Consigli dei Serenissimi di Palazzo were based, are preserved, and are of considerable value. Signor Prayer proposes to publish, as a first instalment, the documents from 1651 to the death of Cromwell, and to proceed with the remainder if he meets with sufficient encouragement from the literary public.

COUNT LEO TOLSTOI is writing a series of five new tales for the Moscow *Russkaya Mysl*, the general title of which is to be *Nabliudeniia Khristianina* ("Observations of a Christian"). As the title indicates, these tales will bear a strongly religious character. It is said that the distinguished author read the first tale of the series to some of his friends, and that the vivid sketch of Christian family life in Russia which it contains proved singularly affecting. The second tale will have an autobiographical interest, having been suggested by the author's interview with an ascetic, whose whole-hearted devotion to an ideal impressed him strongly as a proof that it was still possible to live a life of sanctity even in this secular age.

A SIXTH volume has appeared of Karl Hillebrand's *Zeiten, Völker und Menschen*, containing essays on (among others) Sainte-Beuve and Guizot.

MESSRS. MAISONNEUVE have just brought out an *Almanach des Traditions populaires*, to be continued annually. It is edited by M. E. Rolland, whose valuable *Faune populaire de la France* has been reviewed in these columns. It contains, *inter alia*, an attempt at a complete bibliography of the publications of the last three years relating to folk-lore; and seventeen of the songs of Brittany, with the music in some cases.

A POSTHUMOUS work by M. Villemain, entitled *La Tribune moderne en France et en Angleterre*, has just been published by M. Calmann Lévy.

WE take the following Slavonic notes from the *Revue critique*:—A quarterly Review, in German, entitled *Die südslawische Revue*, has just appeared at Agram, which proposes for its object to keep the foreign world informed of the intellectual movement among the Southern Slavs. A literary journal is announced to appear fortnightly at Serajevo, the capital of Bosnia. The last volume of the "Starine," or old texts published by the Academy of Agram, contains, beside several inedited chronicles, a paper in French upon the Republic of Ragusa in 1766, by M. La Maire, French consul at Coron. The *Slovinac*, or *Sluv*, a review appearing at Ragusa, has published several translations into Croatian, or rather adaptations, of plays of Molière, which were acted at Ragusa in the last century.

THE deserved success of the *Cambridge Examiner*, which Miss M. Hewett has now conducted, we believe, for more than a year, has led to the appearance of a not unfriendly rival in the *Oxford Examiner*. As the names do not entirely explain themselves, we may state that both these periodicals are intended to assist students in preparing for the local examinations of the two universities. They are published (in London by Mr. Edward Stanford) on the 15th of each month. They consist of a series of papers, for self-examination, set by

women only, whose names are given as a guarantee; and the women who set them also undertake to look over answers and make suggestions. It is evident that these *Examiners* supply a want; and, at the lowest, they show a praiseworthy attempt on the part of women to help themselves.

## OBITUARY.

T. E. CLIFFE LESLIE.

BY the death of Mr. T. E. C. Leslie, which has been announced within the last few days, the ACADEMY has lost a valued contributor, and economic science a highly original investigator and a lucid and vigorous expositor.

He was the second son of the late Rev. Edward Leslie, Prebendary of Dromore and Rector of Annahilt, in the county of Down. He was lineally descended from Charles Leslie, the nonjuror, author of *A Short and Easy Method with the Deists*. He received his early education from his father, was sent to a school in England at the age of ten, and in 1842 entered Trinity College, Dublin. He was a distinguished student there, having obtained, besides other honours, a classical scholarship in 1845, and a senior moderatorship (gold medal) in logic and ethics at his degree examination in 1846. (It is interesting to observe that a similar distinction was won in 1847 by the late John E. Cairnes.) He became a law student at Lincoln's Inn, was for two years a pupil in a conveyancer's chambers, and was called to the English Bar. But, having been in 1853 appointed Professor of Political Economy and Jurisprudence in Queen's College, Belfast, he devoted himself to the study of these subjects as the work of his life. As the duties of the chair required only occasional brief visits to Ireland for the purpose of lecturing and examining, he continued to reside in London; and became a contributor to most of the leading English Reviews and other periodicals of articles on economic and social questions. Several of these articles were collected, and some new ones added, in a volume which he published in 1870, entitled *Land Systems and Industrial Economy of Ireland, England, and Continental Countries*. A detailed analysis of this volume was given by J. S. Mill in a paper in the *Fortnightly*, in which he pronounced Mr. Leslie to be "one of the best living writers on applied political economy." Mill, it may be here mentioned, had sought his acquaintance on reading his first essay in *Macmillan*, and ever after showed a respect for his opinions and a kindness towards himself which Mr. Leslie always gratefully acknowledged.

Among the portions of the work on "Land Systems," which most attracted attention were the accounts given of the economic condition and social characteristics of some of the less-known districts on the Continent which Mr. Leslie had visited from time to time, observing not scenery only, but men and manners. In this sort of delineation he was particularly happy. Mill said that "no one was able to write narratives of foreign visits at once so instructive and so interesting." One of the most pleasing specimens of this kind of essay, belonging, however, to a somewhat later period, is the article on Auvergne in the *Fortnightly* for December 1874. Two essays of his appeared in volumes published by the Cobden Club—namely, the "Land System of France" (second edition, 1870) and "Financial Reform" (1871). The former of these is an earnest vindication of the *petite culture*; the second, an elaborate argument in favour of direct taxation. Both have, we believe, been translated into French and German.

Some years ago the University of Dublin conferred on Mr. Leslie the honorary degree of

LL.D.; and in 1879 the Provost and Senior Fellows of Trinity College published for him a volume of collected *Essays in Political and Moral Philosophy*. This volume contains some of his best work—the fruit of his full-grown powers and maturest thought. Amid so much that is excellent may be specially named the articles on "The Political Economy of Adam Smith," on "German Political Economy," on "The Philosophical Method of Political Economy," and on "Political Economy and Sociology."

In a notice of the late Prof. Cairnes by Mr. Leslie, which appeared in the ACADEMY at the time of the death of that distinguished economist, he expressed his admiration of "the heroic fortitude and public spirit" which enabled Cairnes, under physical suffering of the most prostrating kind, to "maintain so high a place in the philosophical and political history of his time." It is no secret to Mr. Leslie's friends that he, too, was for years impeded in his work by a painful and depressing malady, to which in the end he succumbed. That he was able to do so much has often surprised those who knew him best; and, had his life been prolonged but a little space, he would have given to the world a substantial and imposing proof of his energy and industry, as well as of his fine powers, in a work on Economic and Legal History, to which he had long looked forward as the principal fruit of his studies. The MS. of this treatise, when much progress had already been made with it, was unfortunately lost by Mr. Leslie when travelling in Germany in 1872; but it is believed that he had since then occupied himself in rewriting the missing portion, as well as in continuing the work, and that a large part of it has been left in such a condition that it may yet see the light.

During the closing days of his life, Mr. Leslie was employed in the examination for the vacant Dublin Chair of Political Economy, in which the heads of the university had requested him to take a part. Faithful to his ideas of duty, he persevered to the end in executing this task, with the assistance of a trusted colleague, in spite of the exhaustion caused by the fatal disease. He died at Belfast on Friday, January 27, in the fifty-fifth year of his age.

This is not the place in which anything like a satisfactory estimate of his merits as a thinker, or of the permanent value of his work, can be attempted. But we may indicate what it is that constitutes the originality of his position in the world of thought, and gives him a place apart among contemporary economists. It is well known that for some time a strong dissatisfaction, rising in some quarters to the height of a revolt, has shown itself against the *a priori* method, which has been generally, though in different degrees, followed by economic writers. In opposition to that method, and to much of the doctrine founded on it, "with its fictitious completeness, symmetry, and exactness," a historical school has appeared in several European countries, which rejects the attempt to deduce all economic phenomena from the (so-called) universal principle of the "desire of wealth;" and, regarding the present economic structure and state of society as "the result of a long evolution," holds that it must be studied in the whole complex development of which it is the final product. Of this philosophic movement Mr. Leslie was the principal representative in these islands; he was recognised both at home and abroad as the head of the English historical school of political economy.

Though he broke in his own person the narrow routine which too often shuts in English economists from any large acquaintance with the writings of their Continental brethren, he did not merely appropriate the views of the latter, and import them for the instruction of his

fellow-countrymen. Far otherwise. His tendencies to the historical method were, indeed, only confirmed—not inspired—by his studies in foreign economics. The first impulse in this direction came to him not from that source, but from the personal teaching of Sir Henry Maine, and from the example of the application of historical enquiries to jurisprudence afforded by the writings of that eminent thinker. Mr. Lealie was strikingly original in his mode of presenting the new ideas in relation to his own science; and the form in which he exhibited them appears to be more philosophical, and less open to just criticism, than that which they assume in the works of the Continental economists.

In his article in *Hermathena* on "The Philosophical Method of Political Economy" (reprinted in the volume of 1879), of which it is not too much to say that it marks an epoch in the history of the science, he maintains, with great force of reasoning and wealth of illustration, the following propositions, which may be regarded as embodying the fundamental doctrines of the English historical school:—

"The economical condition of English [or any other] society at this day is the outcome of the entire movement which has evolved the political constitution, the structure of the family, the forms of religion, the learned professions, the arts and sciences, the state of agriculture, manufactures, and commerce. The philosophical method of political economy must be one which expounds this evolution.

"The method must be historical, and must trace the connexion between the economical and the other phases of national history.

"The phenomena of wealth may be made the subject of a special enquiry by a special set of enquirers, but the laws of co-existence and sequence by which they are governed must be sought in the great science of society, and by the methods which it holds out."

If, as is the conviction of the present writer, the future course of economic studies is destined to follow the lines here indicated, it may be expected that the significance of Leslie's labours will be from year to year better understood, and that his fame will rise with the progress of the science to which he devoted his life.

JOHN K. INGRAM.

THERE was a time in the history of the Wesleyan Methodist Church when it seemed probable that it would be rent in twain. This was in the year 1849, when three of the ministers, Messrs. Everett, Dunn, and Griffiths, were expelled from the Connexion. These three members of the Wesleyan ministry had circulated some very severe strictures upon a few of their brethren; and, on their refusal to discontinue the publication, they were driven from the pale of the Church. The strife raged with virulence for nearly three years, and the literature of the controversy is profuse. Mr. Samuel Dunn died on January 24 at Hastings, where he had been stationed for some years. He was a born disputant, and never happy except when engaged in preaching or publishing—equally ready either to attack an opponent in his own religious body or to "unmask" Socinianism and Popery. His first work was published at Pembroke in 1821, and there are at least sixty different books and pamphlets which bear his name. After his expulsion from the regular ministry of Wesleyanism he became what is called a "Free Church Methodist" minister, and ministered in a chapel built by his followers. At the time of his death he only lacked a few weeks to have completed his eighty-fourth year.

### MAGAZINES AND REVIEWS.

THE *Nineteenth Century* continues to devote itself to discussing the burning questions of the day, though this month we have nothing about Ireland. The articles by M. Joseph Reinach upon French politics, and by Herr Karl Blind upon the state of Germany, are specially valuable. For the rest, we observe that the so-called "symposium" has become a duel at long ranges. There are no less than three replies to papers that appeared in the same Review for December. But the *Nineteenth Century* is growing less and less literary. The only article we need notice here is that by the Rev. Dr. Wright, upon "The Babylonian Account of the Deluge;" and that is merely a summary of what two scholars have recently published in German.

THE *Fortnightly* is an excellent number. Mr. Swinburne gives us three sonnets, in his later manner, upon the Papacy, which are somewhat inconveniently crowded into a single page. Mr. Frederic Myers writes some very sweet verses on Mr. Watts's pictures, which recal Mr. Tennyson at his best by more than one suggestion. The title of Sir Henry Maine's paper on "The King and his Successor" will puzzle those who do not recollect its predecessor, which appeared, we think, in the November number. That we thought extremely suggestive; this is only a clear statement of what is within common knowledge. By far the most original article, though admitted to be based entirely upon second-hand information, is that which comes first—"Relations of Religion to Asiatic States," by Sir Alfred (formerly Mr. A. C.) Lyall. This, again, is most unfortunately named. It treats of China alone, and of the three forms of religion which there hold sway side by side, not only tolerated alike by the State, but each equally constituting a part of the political system. All students of comparative religion should read this important contribution to their science.

WE have received the first number of the *Manchester Quarterly* (London: Trübner), a journal of literature and art, issued by the Manchester Literary Club. It cannot be denied that the contents are somewhat thin, and also somewhat uneven. We have been most pleased by the sonnet on "The River Dee," by Mr. George Milner, author of *Country Pleasures*; and (in a different sense) by Mr. H. H. Howorth's paper on "The Idealism of Berkeley." "Gipsy Folk Tales," by Mr. H. T. Crofton, would have been better, we venture to think, if it had been longer. We must not forget a photographic reproduction of a charcoal drawing by Mr. George Sheffield, which is itself almost worth the price of the Review.

*Harper's* for February is even more attractive than usual. The capital articles on "London Journalists," with their accurate portraits, are succeeded by one on "French Political Leaders," illustrated with very clever sketches of Gambetta and other Deputies. The number is prefaced by a portrait of Victor Hugo which is a marvel of wood-cutting; and the articles by George Lathrop on "A Clever Town built by Quakers" (Pennsylvania), and "Henry Irving at Home," by Joseph Hatton, are two out of many that are well worth reading, as well as looking at for the sake of their beautiful cuts.

*Le Livre*, in its first issue for the new year, has gone through one of the changes which Mr. Tennyson associates with spring, permuting its sober old coat of gray for one of a somewhat gayer shade. The more important part, the interior, is very good. There are few more appropriate kinds of illustration for such a periodical than portraits, especially portraits not generally known, of the great authors. The head of Voltaire, which we recently noticed, is followed up here by a very welcome drawing, from the graver of that good artist

and good bibliophile, M. Jules Adeline, of the Rouen portrait of Corneille, attributed to Philippe de Champaigne. This is so different from the more common one of Le Brun, which has been popularised in a thousand different forms, that it is difficult to believe in the identity of the subject; and yet the authenticity of both is said to be undoubted. This plate, which gives the Champaigne likeness for the first time in black and white, will be a most welcome "insertion" for the album of M. Marty-Laveaux's beautiful edition. There is another plate, the illustration to the *Amants magnifiques* from Boucher's well-known Molière series. M. Adeline has accompanied his portrait with a scholarly notice. M. Champfleury gives some more of his always interesting Romantic reminiscences and explorations; and M. Drujon continues the "Books with Keys."

### TWO NOVEL POINTS IN INTERNATIONAL COPYRIGHT.

THE attempt made by Mr. Samuel L. Clemens (Mark Twain) to obtain a Canadian copyright for his new book—*The Prince and the Pauper*—to which we have before referred, seems to be exciting a good deal of interest in America. So far as we can understand the complicated story, the facts are these:—Mr. Clemens possesses, of course, a copyright in the United States, which, be it remembered, none but a citizen of the United States can acquire under any circumstances whatever. In addition, he possesses a copyright in the United Kingdom and generally throughout the dominions of the Queen—Canada alone excepted—in virtue of having published the book first in England at the time that he was staying at Montreal. Yet more, it is contended that, as incident to this latter copyright, he has also acquired a *qualified* copyright even in Canada. He claims that he is protected against any reprint of his book there, though we understand him to admit that he is not protected against the importation of copies on payment of a royalty or duty of twelve and a-half per cent. This latter form of protection, or *absolute* Canadian copyright, can only be acquired by a person who is "domiciled" in some part of the British possessions. The Canadian authorities, who are in this matter the Department of Agriculture, have decided that a temporary residence with the express object of acquiring copyright does not constitute domicile. In short, Mr. Clemens, being already in possession of an American copyright, an English copyright, and a qualified Canadian copyright, has failed only in his attempt to acquire an absolute Canadian copyright, which, it may be added, not even an English author can acquire except on the condition of reprinting in Canada.

This result has naturally attracted fresh attention on the other side of the Atlantic to the general question of a treaty between England and the United States. It is seen that no treaty will be satisfactory to which Canada, with its peculiar position as regards copyright, is not a party. Sir Leonard Tilley, the Canadian Minister of Finance, is understood to have conferred with the British ambassador about this very subject on his recent visit to Washington.

France and Belgium, on the other hand, whose mutual position as regards copyright bears a close analogy in Europe to that of the United States and Canada, appear to have come to a very convenient, though somewhat novel, arrangement. The two Governments have agreed to add a new article to the treaty of commerce signed last October, by which the benefit of "the most favoured nation clause" is extended to international copyright. The French Chamber sanctioned this addition to the treaty on January 30. It is also proposed to introduce a similar provision into

the treaty now being negotiated with Switzerland. Spain, it appears, is the country aimed at as that which at present gives and receives the largest measure of justice to authors as regards France. Between these two countries it is provided that copyright in the one (as well as the authority over translation) shall prevail also in the other for precisely the same duration and under precisely the same conditions.

#### PRINTERS' "READERS" AND MODERN SPELLING.

The London Association of Correctors of the Press have passed the following resolutions with reference to the "Partial Corrections of Modern Spellings" approved of by the Philological Society, and a correspondence thereupon between Mr. F. J. Furnivall and Mr. A. F. Whittaker, secretary to the Association:—

"1. Printers' readers in carrying out their duty have no personal opinions upon the spelling of their authors.

"2. They follow the ordinary spelling of approved dictionaries as the easiest available standard, thus carrying out the general instructions of their employers.

"3. If they impose either their own personal opinions or the spelling of Early English authors upon the work which passes through their hands, they run the risk of either paying for a reprint out of their own pockets or of losing their situations.

"4. But if any author desires to have his own spelling, punctuation, &c., implicitly followed, he has only to give instructions to that effect, and the reader will see that it is done.

"5. While unable just now to express an opinion for or against 'Partial Corrections,' &c., this Association can say distinctly that, if the Philological Society will induce any individual publisher to admit them in works printed for him, the printers' readers of London will carry them out faithfully, as a matter of duty, just as at present they put in operation the ordinary method of spelling which is most usual."

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- ARNETH, A. Ritter v. Heinrich Freiherr v. Haymerle. Ein Rückblick auf sein Leben. Berlin: Janka. 1 M. 60 Pf.  
 BAUMONT, L.-Général. Situation militaire de la Belgique. Travaux de Défense de la Meuse. Bruxelles: Muquardt. 6 fr.  
 CABALLERO, Fernán, Deux Nouvelles andalouses posthumes de. Procédés de sa Vie et ses Œuvres par le comte de Bonneau-avenant. Paris: Plon. 4 fr.  
 CHOIX de Chansons mises en Musique par M. de La Borde. T. 4. Rouen: Lemonnier. 50 fr.  
 COPPÉE, F. Théâtre de (1879-81). Paris: Lemerre. 5 fr.  
 DISCOURS parlementaires de Ernest Picard. Les Cinq (1861-65). Paris: Plon. 6 fr.  
 FRANCESCO, F. Bellini: Memorie e Lettere. Verona: Münster. 4 L.  
 LUDOLF, K. Der Sprachen- u. Völkernkampf in Ungarn. Leipzig: Mütze. 1 M. 50 Pf.  
 RICHTER, H. M. Aus der Mesias- u. Werther-Zeit. Wien: Rosner. 3 M. 60 Pf.  
 SANDERVAL, le vicomte de. De l'Atlantique au Niger par le Foutah-Djallon. Paris: Durand. 7 fr.

##### THEOLOGY.

- LACARDE, P. de. Ankündigung einer neuen Ausgabe der griech. Uebersetzung des alten Testaments. Göttingen: Dieterich. 3 M.

##### HISTORY.

- ALMAIN, C. Monographie de la Chapelle de Berlaymont. Liège: Claessen. 70 fr.  
 BIRT, Th. Das antike Buchwesen in seinem Verhältnis zur Literatur. Berlin: Besser. 12 M.  
 CHÉREUL, A. Histoire de France sous le Ministère Mazarin (1651-61). T. 1. Paris: Hachette. 7 fr. 50 c.  
 D'AGOSTINI, E. Ricordi militari dal Friuli (1797-1870). Verona: Münster. 10 L.  
 DROVSEN, H. Athen u. der Westen vor der sicilischen Expedition. Berlin: Besser. 1 M. 50 Pf.  
 LACROIX, P. XVII<sup>e</sup> Siècle: Lettres, Sciences et Arts (France 1590-1700). Paris: Firmin-Didot. 30 fr.  
 MÉNARD, B. La Vie privée des Anciens. T. 3. Le Travail dans l'Antiquité. Paris: Morel. 30 fr.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- BREDL, L. Faune des Coléoptères du Bassin de la Seine. 1<sup>re</sup> Partie. T. 1. Paris: Imp. Malteste. 5 fr.  
 EXNER, S. Untersuchungen über die Localisation d. Functionen in der Grosshirnrinde des Menschen. Wien: Braumüller. 10 fl.

- HILBERT, R. Das Verhalten der Farbenblinden gegenüber den Erscheinungen der Fluoreszenz. Königsberg: Hartung. 2 M.  
 PAONETTSCHER, H. A. Zur Entwicklungsgeschichte der Trematoden. Heidelberg: Winter. 1 M.  
 PUBLICATIONEN d. Astrophysikalischen Observatoriums zu Potsdam. Nr. 8. 2 Bd. 4. Stück. Beobachtungen d. grossen Cometen v. 1881 (Comet III. 1881), v. H. C. Vogel. Leipzig: Engelmann. 3 M.  
 RICHTER, Ch. Physiologie des Muscles et des Nerve. Paris: Germer Baillière. 15 fr.  
 WEBER, Th. Zur Kritik der Kantischen Erkenntnistheorie. Halle: Pfeffer. 1 M. 50 Pf.

##### PHILOLOGY.

- ARNOLD, F. Quaestiones de fontibus Appiani specimen. Königsberg: Hartung. 80 Pf.  
 MEYER-MARKAU, W. Der Parsival Wolframs v. Eschenbach. Magdeburg: Heinrichshofen. 2 M. 50 Pf.

#### CORRESPONDENCE.

##### BISHOP THIRLWALL'S APPOINTMENT TO ST. DAVID'S.

Aberdeen: Jan. 30, 1882.

The record of Thirlwall's promotion to the see of St. David's, as given in the first volume of the "Letters," leaves out some curious circumstances that came to my knowledge incidentally a number of years ago.

My informant in the matter was Thirlwall's schoolfellow and friend Grote, the historian. The vacancy in the see of St. David's concurred with a vacancy in the deanery of Durham, both having been formerly held by the same person. Lord Melbourne was Minister at the time. What I remember distinctly as to the filling up of these offices was this. Something or other brought the matter up in conversation with Grote, and he mentioned the facts, together with an opinion of his own, which he held very strongly. His statement was that the appointments were actually managed by Charles Buller, who had two men to promote, Thirlwall and Waddington. How Buller assigned the two vacancies we know; but Grote's decided opinion was that he had made a mistake—meaning that he ought to have given Waddington the see of St. David's, and Thirlwall the deanery of Durham. He added, with an emphasis quite unusual to him, "If that had been done, it is as sure as anything can be, that Waddington would have died Archbishop of Canterbury." While he considered that the post of a dean was the one peculiarly suited to Thirlwall's scholarly tastes and pursuits, he held that Waddington was the man of business, *par excellence*, and that his business aptitudes would infallibly have marked him out for the highest episcopal position.

Grote's very accurate memory, and his intimate acquaintance with the facts as they happened, sufficiently guarantee the authenticity of these particulars. Still, the question arises—How came Lord Melbourne to take Charles Buller's advice as to the appointment of a bishop? He himself was sufficiently acquainted with Thirlwall's character and claims, and was in every way competent to form his own judgment as to the filling of the vacancy.

On this point I can offer a very probable surmise. We are to remember that in 1837 Melbourne deliberately passed over Thirlwall, when the see of Norwich was vacant, because the Bishops of Ely and Chichester gave a verdict of want of confidence in his orthodoxy; Melbourne having expressly asked their opinion on his translation of Schleiermacher's Essay on Luke's Gospel. Now there was nothing in the course of the three following years to remove the ban thus created; in 1840 he stood exactly where he was in 1837. In point of fact, however, Melbourne was induced, so we are told, to ask another opinion on Thirlwall's orthodoxy, in the hope, perhaps, that it might be more favourable. Archbishop Howley being appealed to, stated that he saw no objection to Thirlwall's promotion, and it took place accordingly.

Now, the way that I would fit Grote's story

into the narrative is this: Charles Buller, urged by another power, which I will notice presently, went to Melbourne and pressed upon him the claims of Thirlwall. The old objection would, of course, be started. Buller would endeavour to meet this in his own winning fashion, the result being that Melbourne made his second appeal on the question of Thirlwall's orthodoxy. This being successful, Buller had obtained his vantage ground, and Melbourne would then condescend to discuss with him the disposal of the two vacancies. On no other supposition can I account for Grote's statement that Buller had in his hands their mode of allocation to the favoured candidates.

But I am able to bring another party into the transaction—I mean John Mill. His share in it is purely inferential, but the circumstantial evidence is very strong. In the first place, he had a prodigiously high opinion of Thirlwall's ability as a member of the Speculative Debating Society; he admired his supposed liberality of mind; and had warmly welcomed his *History of Greece*. In the second place, Charles Buller never performed any public act of importance without consulting Mill and being guided by him; and this piece of promotion was one of the very things that the two would be sure to take counsel upon together. Thirdly, John Mill took the very first opportunity of lauding the appointment. In an allusion to Thirlwall (probably made for the occasion) he used these words—"whom we now, with exultation, call Bishop Thirlwall." If the thing had been his own handiwork, he could not have been more jubilant. Lastly, I can remember a joke of his, which pointed to the cause of the previous failure of Thirlwall to get a bishopric. The joke was—"You see, Melbourne could not countenance anyone that was disrespectful to St. Luke." I merely put this with the other circumstances to show how deeply Mill was implicated in Thirlwall's promotion.

I would now start the question—"Why was not Grote's opinion taken as to the allocation of the two vacancies?"—in order to give what I think a reasonable conjecture, which must rest on its own intrinsic probability. Waddington stood very high in Grote's esteem, from personal knowledge; but there was nothing about him to excite the enthusiasm of either Buller or Mill. Their pet was Thirlwall, and their wish would be to give him the best thing going, without making fine distinctions, such as Grote may have urged upon them.

I have put the whole case as known to me before your readers, and leave them to judge of the inferential part for themselves. You will no doubt consider it as somewhat remarkable that the making of a bishop should depend upon three Radicals, the most important of the three, in all probability, being John Mill.

A. BAIN.

#### THE MANUMISSIONS IN THE LEOPRIC MISSAL.

98 Roebuck Road, Sheffield: Jan. 23, 1882.

With all deference to Mr. Davidson's local and documentary knowledge, I cannot help thinking that Swuran tun is Sourton. The names correspond accurately; in fact, I had conjectured that the modern form would probably be Sourton before I knew of the existence of any place so named. The Svrington of Domesday (= *Swuring tun*) is essentially the same name; whether the place designated is the same is, of course, another question. On the other hand, Siredone (= *Scir dūn*, Sheardown or Shiredown) is a totally different name. Mr. Davidson's identification of Siredone and Sourton, if it be dependent on any supposed similarity between the names, is certainly untenable. As I have not at present access to Domesday, I cannot form any opinion as to the probabilities of the



case apart from the evidence of nomenclature. With regard, however, to Mr. Davidson's argument against the identity of Svrington and Sourton, I would remark that there are many places (e.g., Newbold, in Derbyshire) which appear from Domesday to have been of great importance, but which are now, and have been for centuries, altogether insignificant.

Mr. Davidson is doubtless right with respect to Borslea. In the Cal. Inqq. Post Mortem, I. 93 (temp. Edw. I.) I find Spreyton, Borele, and Sourton mentioned together, and these three names occur in connexion in several later entries.

The identification of Lamburne with Lamer-ton (*Lamburnan tūn*), which Mr. Davidson has established, had occurred to me as a possibility, but I did not venture to make the suggestion publicly, for want of evidence.

Bræg seems to stand for the Cornish equivalent of the Welsh *bre*, a hill. The modern English form of Bræg would normally be Bray. In Cornwall it might be represented differently, but such names as Brey Down, Brey Hill, are found in the maps of the county. If, as Mr. Davidson intimates, Breage is only another form of "St. Breock," it is, of course, impossible that that place can be the one in question. Mr. Davidson's suggestion of Bridgerule implies (if I have understood him correctly) that Bræg, in an Anglo-Saxon document, can represent the Anglo-Saxon word *brycg*—a supposition which I think he will find, on consideration, to be inadmissible.

HENRY BRADLEY.

#### MR. CUMMINGS'S "LIFE OF PURCELL."

London: Jan. 30, 1882.

Humphrey Wanley's note in the Harleian Catalogue respecting Stradella and Purcell is quoted by Hawkins in his *History of Music* vol. iv., p. 253.

I did not refer to it in my *Life of Purcell*, because it was questionable whether Wanley wrote ingenuously or satirically, and I doubted the truth of the whole statement. Wanley says Stradella was shot in the back, and that after the murder his mistress went to France and Italy to sing; whereas, in truth, Stradella and his wife were stabbed and murdered at the same time. Again, Wanley dates the assassination in 1670, at which time Purcell was twelve years old, and could not have made any remark bearing on his own experience, for he married in 1681. I am aware that recent search has thrown some doubt on the precise year of Stradella's death, but it could not possibly have been later than 1681. Taking these facts into consideration, I do not regard Wanley's note as of much value. WILLIAM H. CUMMINGS.

#### THE ABBREVIATIONS IN BISHOP MOUNTAGU'S DEDICATION.

Laverton Rectory, Bath: Jan. 31, 1882.

With the kind help of a correspondent (H. R. Tedder, Esq., Librarian of the Athenaeum Club), I think that I have made out these abbreviations.

If (as seems probable) "LM." is a printer's error for "L.M.," the letters may stand for "Libens merito merenti monumentum dono dedit consecravique." J. H. BACKHOUSE.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 6, 5 p.m. Royal Institution: General Monthly Meeting.

5 p.m. London Institution: "An English Weed," by Mr. Grant Allen.

7.30 p.m. Aristotelian: Discussion, "Contingency." 8 p.m. Society of Arts: Cantor Lecture, "Recent Advances in Photography," II, by Capt. Abney.

TUESDAY, Feb. 7, 3 p.m. Royal Institution: "The Mechanism of the Sense," IV., by Prof. J. G. McKendrick.

8 p.m. Biblical Archaeology: "Birds of the Assyrian Records and Monuments," by the Rev. W. Houghton.

8 p.m. Society of Arts: "The Trade Capacities of Newfoundland," by Mr. E. Hepple Hall.

8 p.m. Anthropological Institute.

8 p.m. Civil Engineers: "Candle Power of the Electric Light," by Dr. Paget Higgs.

8 p.m. Shoehand.

8.30 p.m. Zoological: "Classification and Distribution of the *Aeluriones*," by Prof. St. George Mivart.

"Some Points in the Anatomy of the Indian Dart (Plover melanogaster), and on the Mechanism of the Neck in the Darters in Connexion with their Habits," by Mr. W. A. Forbes.

"Some Recent Corals from Madeira," by Prof. P. Martin Duncan.

WEDNESDAY, Feb. 8, 8 p.m. Society of Arts: "The Manufacture of Ordnance," by Col. Watland.

8 p.m. Zoological: "The Sacredness of Human Life, and its Bearing on the Question of Capital Punishment," by Mr. G. B. Shaw.

THURSDAY, Feb. 9, 8 p.m. Royal Institution: "Corals," IV., by Prof. H. N. Moseley.

7 p.m. London Institution: "Spinning Tops," by Mr. John Perry.

8 p.m. Mathematical: "The Formulae for the Transformation of Elliptic Functions," by Prof. H. J. S. Smith.

8 p.m. Telegraph Engineers: "The Filen Arc Light," by Mr. H. F. Joel.

8.30 p.m. Antiquaries.

FRIDAY, Feb. 10, 8 p.m. New Shakespeare: "Hamlet's Speech of Some Dozen or Sixteen Lines," by the Rev. M. Wynell-Mayne.

"Shakespeare and Euphuism—Euphuism an Adaptation of the Spanish Guevara," by Dr. F. Landmann.

9 p.m. Royal Institution: "The Climate of Town and Country," by Prof. Frankland.

SATURDAY, Feb. 11, 3 p.m. Royal Institution: "Beethoven," by Prof. Bauer.

8 p.m. Physical: Annual General Meeting; "The Relations between the Electromotive Force of a Daniell's Cell and the Chemical Affinities Involved in its Action," by Dr. C. R. Alder Wright.

### SCIENCE.

*Freaks and Marvels of Plant Life.* By M. C. Cooke. (S. P. C. K.)

THIS queer little volume might, without irreverence to our great naturalist, be succinctly described as *The Orthodox Darwin*. For some time past, the Society for Promoting Christian Knowledge has been remarkable for the growing breadth and liberality of its spirit; but we were hardly yet prepared to find it undertaking to spread the main results of Mr. Darwin's minute researches into the physiology of plant life. Of course Dr. Cooke writes under all reserves; he almost ignores the doctrine of evolution and natural selection, and he says nothing that could by any stretch of imagination be conceivably supposed to shock the most sensitive orthodoxy. His aim is simply to present the world in general, and young people in particular, with the positive or certain, as opposed to the theoretical or hypothetical side of Mr. Darwin's observations and teachings. The books which he here condenses and expounds in popular language are not the *Origin of Species* and the *Descent of Man*, but the *Insectivorous Plants*, the *Habits of Climbers*, and the *Power of Movement*; and from these he has cut out everything which bears upon the doctrine of descent with modification. Still, even this is a great deal. To the vast mass of readers, Mr. Darwin's name is to this day, in spite of everything, a mere symbol for some unknown but heterodox and dangerous doctrines. Most people of the uncultured and half-cultured sort still know the creator of philosophic biology only as the author of an absurd theory that men are descended from monkeys, which somehow once lost their tails, and so took incontinently to the use of language and the practice of the industrial arts. This theory they have heard mentioned only to be laughed at in private, or to be denounced as atheistic and immoral from a hundred pulpits. When such people learn from a book stamped with the imprimatur of a great orthodox religious society that Mr. Darwin has been for years a patient

and accurate observer of biological facts, that his works contain more information on animal and vegetable life than any other books ever written—in short, that he is the acknowledged chief of modern science—they may, perhaps, begin to understand that even the ludicrous monkey theory must not be cavalierly rejected without at least half-an-hour's modest consideration. They may learn, too, that the monkeys are only a small part of a vast and comprehensive evolutionary scheme; and they may possibly even feel some faint suggestion of a nascent critical doubt whether, after all, their own utter ignorance is quite certain to lead them to much wiser conclusions than Mr. Darwin's wonderful and encyclopaedic knowledge.

So much for the object of Dr. Cooke's book, which, on the whole, appears to us a commendable one. As to the manner in which it has been performed, we can hardly speak so highly. To begin with, Dr. Cooke seems to have sacrificed too much to the exigencies of the position. He is, we take it, himself a Darwinian; but, having been asked to condense certain of Mr. Darwin's works for an orthodox audience, he has certainly gone too far in the way of tacitly suppressing the evolutionary argument, and implicitly suggesting the method of design. That he should say nothing about natural selection is well and good; no doubt it was so stipulated in the bond; but that he should put down causes in which he cannot himself really believe is less praiseworthy. Yet he ends his introductory chapter by quoting a piece of verse which asks why flowers with bright petals should spring "in the silent wilderness, where no man passes by." Dr. Cooke undoubtedly knows that their bright petals are merely intended for the attraction of insects; but the poem declares that their object is "to minister delight to man, to beautify the earth." Perhaps we may be told that this is only poetry; but even poetry should not be quoted in a popular scientific work so as to strengthen unscientific preconceptions. Nor do we think he need have ended almost the only passage where he alludes in passing to Mr. Darwin's general theory with an excerpt from Mr. Bennett, who finds that certain facts of plant life compel him "to recur to the pre-Darwinian doctrine of Design."

The literary and scientific execution of the book, again, does not seem to us wholly satisfactory. It consists for the most part of extracts from Mr. Darwin's minor works, collated with long passages quoted, page after page, from Messrs. Wallace, Hooker, Asa Gray, Burdon Sanderson, Bates, Lawson Tait, and others. The original matter is small in quantity and careless in style. In places, it is true, we get two or three new and interesting observations; but, on the other hand, we also get some exceedingly hazy passages. For example, we are told that the thickness of the shell in the Brazil nut cannot be meant as a protection from monkeys, because other nuts in the same forests are not protected; an argument which would at once overthrow every example of natural selection or of design alike; for it might equally be said that the sting of the nettle could not be protective, seeing that grasses do not sting; nor could the antlers of deer aid them in their battles,

seeing that horses have no horns. Again, the whole chapter on mimicry is founded on a complete misconception of what mimicry really means. Dr. Cooke's illustrations are all taken from such instances as the resemblance between certain euphorbias and the cacti, between helianthemum and potentilla, between the fruit of the maple and of a South American milkwort. Not one of these is a real case of mimicry at all; they are merely cases of adaptive similarity—of like conditions producing like results. True mimetic resemblances only occur between two species of plants or animals inhabiting the same district, of which one species is specially protected while the other is not; whereas the succulent euphorbias are found in Africa and the cacti in America. Dr. Cooke may answer that he prefers to use the term "mimicry" for any resemblance whatsoever; and, of course, in a free country he has a perfect right to do so if he will; but since the word has already an accepted scientific meaning, carefully defined by Mr. Bates and Mr. Wallace, he cannot be surprised if other people object to his proceedings. Any man may speak of a rhomboid as a square if he chooses; yet in geometry this practice is found to be distinctly inconvenient. Nevertheless, after making all deductions, we must allow that Dr. Cooke's book is calculated to do an immense amount of good. The excellence of the material makes up for any defects in the workmanship. It cannot fail to teach all those who will read it a great deal that is new, valuable, and interesting about many strange phenomena of vegetable life.

GRANT ALLEN.

#### THE KELITIBERIAN INSCRIPTION OF LUZAGA.

THE *Boletín de la Real Academia de la Historia* for January contains an excellent facsimile of the bronze plate with a Keltiberian inscription found at Luzaga, near Sigüenza. Neither the exact date nor locality of the discovery can now be ascertained. The plate, which is wonderfully preserved under the circumstances, had been used both as a sconce for a lamp and as a pot-lid before it came into the possession of Don Juan Maria Morales de Huerta-Hernando. It is now definitely acquired for science by the exertions of our learned correspondent, Padre Fita, S.J.

The inscription, which he dates at not earlier than 154 B.C., is thus transcribed by Señor Zobel de Zangroniz in a letter addressed to Padre Fita and published in the present article:—

aregoratoks karvoh kegei  
korkta lutakei aujs irasiohka  
erga vela tkerseks soh  
veisvi mlaiohonoe  
kegis karikoe kegis  
sdn kortkan elasughon  
karvoh thkes sa kortka  
thivohreijis

One of the characters, something like an English capital G, interpreted as "ke," occurs six times, and is peculiar to this inscription. The first word is found on a Keltiberian coin from Luzaga, and on others struck at Numantia, and is probably a tribal or geographical name. With the exception of the leaden plate of Castellon de la Plana, this is the longest Keltiberian inscription yet discovered. The reading of the alphabet seems to be in a more advanced state than the decipherment of the language; and we await with interest the con-

tinuation of the article to learn Padre Fita's suggestions towards the interpretation. Meanwhile, some of the readers of the ACADEMY will, we hope, try their hands at this linguistic problem.

#### THE DISCOVERY OF CONSORTISM OR SYMBIOSIS.

MR. MURRAY's paper in last week's ACADEMY conveys a very erroneous impression as to the discovery of certain facts of great interest in biological science. Mr. Patrick Geddes has certainly never attributed to himself the discovery of chlorophyll in *Convoluta*, *Hydra*, or *Spongilla*; nor can I believe, in the absence of his own statement, that he claims for himself either the discovery of unicellular algae (yellow cells), parasitic in *Radiolaria* and in *Coelenterata*, or any originality in the theory of reciprocal accommodation which he propounds. Mr. Murray probably claims more for Mr. Geddes than that gentleman would claim for himself. At the same time, it is recognised as a fundamental principle of morals in scientific literature that honour shall be given where honour is due. The ACADEMY I cannot suppose is willing to lend itself to the glorification of one man by attributing to him the discoveries due to another.

The presence of chlorophyll as the green colouring matter of *Hydra* and of the Planarian *Vortex* was inferred many years ago by Max Schultze, on the ground of its solubility in alcohol, fluorescence, and destruction by sunlight. Spectroscopic evidence of chlorophyll in *Hydra* and in *Spongilla* was published twelve years ago by Lankester, and *Spongilla* was subsequently studied by Sorby, who was the first to definitely state that chlorophyll-bearing animals must have a plant-like nutritive process, and may be looked upon as "vegetating animals," just as the fly-traps are regarded as "carnivorous plants." Some years subsequently to this Mr. Geddes collected the oxygen given off in sun-light by a green-coloured Planarian, which led him to infer that the green colour was chlorophyll, and that the oxygen was given off through its agency, as in plants. This is, I believe, an exact statement of Mr. Geddes' contribution to the subject.

Secondly, with regard to the "yellow cells," it is not possible to judge from Mr. Murray's very general statement whether Mr. Geddes has observed anything new or not. The phenomenon of "Symbiosis," or "consortism," has been widely recognised since the demonstration of the nature of lichens by Schwendener. The parasitic nature of the yellow cells of *Radiolaria* asserted ten years ago by Cienkowski was universally recognised as very possibly an instance of Symbiosis. Semper, in his *Animal Life* ("International Scientific Series"), p. 75, definitely propounds this view both as to the "yellow cells" of *Radiolaria* and as to the chlorophyll-coloured corpuscles of other Protozoa and *Coelenterata*. K. Brandt has recently published very interesting experiments on these corpuscles, and has discussed the doctrine of Symbiosis in general (*Sitz. der Physiol. Gesellsch.*, Berlin, 1881). Prof. Moseley, in his *Naturalist on the "Challenger"*, expresses the view that the chlorophyllaceous corpuscles with definite capsule, long known as constituents of the living substance of large Foraminifera, are symbiotic algae. And again, Merejowsky, in a recent number of the *Comptes-rendus* of the Paris Academy, ascribes the absence of a body similar to haemoglobin from the tissues of certain polyps to the fact that in them yellow cells, which he recognises as parasitic (symbiotic) algae, take the place of that substance, and provide nascent oxygen for the tissues.

The novelty, therefore, which Mr. Murray ascribes to Mr. Geddes' essay would seem to have no foundation.

It remains yet to be determined how far these minute chlorophyllaceous corpuscles present in the tissues of some of the lower animals are really symbiotic organisms like the gonidia of lichens—how far their presence is due to their having been incepted as food (intracellular digestion), and how far they are products of the tissues themselves in which they occur. No doubt there are cases which fall under each of these categories, and Mr. Geddes' investigations will be valuable as contributions to a knowledge of a certain class among them. JUSTITIA.

#### NOTES OF TRAVEL.

MR. EDWARD STANFORD will publish immediately, as part of his "London Geographical Series," an *Atlas of Universal Geography*, containing forty-four coloured maps, engraved on steel and copper, with an alphabetical Index. This atlas was begun by the late John Arrow-smith; but his original plates have been supplemented by many new ones, and every effort has been made to keep abreast with the progress of geographical knowledge. Special attention has been given to those parts of the earth which are more nearly connected with English interests. The order of the maps follows that adopted by the late Keith Johnston in his *Physical, Historical, Political, and Descriptive Geography*.

MR. JOSEPH THOMSON, the African traveller, has unexpectedly returned to England, his two years' engagement for the geological exploration of the Sultan of Zanzibar's territory having been brought to an abrupt termination. The reason assigned is the extreme dissatisfaction which the Sultan felt at Mr. Thomson's honest and straightforward report on the supposed coal-beds at Itule, on the Lujenda, a few miles above its confluence with the Rovuma. The Sultan had previously sent first an Arab and afterwards a Parsee engineer to examine the locality, and both had brought back reports of the abundance of the coal, and the ease with which it could be worked. Mr. Thomson, however, on examining the so-called coal *in situ*, pronounced it to be nothing else than some irregular layers of bituminous shale, of no practical value whatever.

As the development of North Borneo, under its new owners, will very much depend upon the manner in which the question of Chinese immigration is managed, it is satisfactory to learn that Sir Walter H. Medhurst has consented to proceed to the East as the representative of the North Borneo Company in this matter. His name will inspire confidence in the Chinese, with whose language, probably, no European is more familiar. Sir Walter served for a number of years in the South of China, where the coolie emigration question has always been a prominent one.

It will be remembered that when M. de Ujfalvy returned from Tashkend about a year ago, he left behind him MM. Capus and Bonvalot, who had been able to join the scientific mission through the munificence of M. Bischoffsheim. These two have since been engaged in botanical, zoological, and other investigations in various parts of Turkistan, passing some time at Samarkand and Bokhara; and their reports will, no doubt, prove very interesting. M. Bischoffsheim has lately been informed by M. Capus of their arrival at Krasnovodsk, on the Caspian, which they reached on December 10, after visiting Khiva and crossing the great desert plateau of Ust Urt.

M. DUFOUR and M. ERICKSON, starting from Ikera's residence in Northern Ovampo Land, succeeded in reaching Evare and the forest region beyond, which extends from the Upper Cunene to the Okovango, and abounds in ele-

phants. M. Erickson has already returned from this trip, but M. Dufour, who is a scientific traveller, and not a trader or hunter, persisted in remaining behind.

DR. BAYOL, who has lately returned from Timbo, in the Futa Jallon highlands of West Africa, has brought back with him some native representatives of the Almanys of that commercial centre. He is shortly to deliver an address before the French Geographical Society on the scientific aspects of his journey, during which he made a route-survey of some 1,300 kilometres of country for the most part previously unknown. Some excitement will probably be caused by Dr. Bayol's announcement that for 350 kilometres of this distance he passed through an auriferous region.

M. HENRI DUVEYRIER, the well-known geographer and African traveller, has been elected President of the Central Commission of the French Geographical Society for the present year, in succession to Col. Perrier, who has been appointed Director of the Geographical Service in the Ministry of War.

PART XIII. of Mr. J. Phillips Bevan's *Statistical Atlas* (W. and A. K. Johnston) is more especially interesting just now when the water supply of the metropolis forms a subject of public discussion. The maps exhibit the river basins, and distinguish the towns according to the nature of their water supply. The accompanying tables contain a mass of valuable figures.

#### SCIENCE NOTES.

*A Dinosaur from the Wealden of the Isle of Wight.*—A short paper by Mr. J. W. Hulke, on a large undescribed dinosaur from near Brixton, in the Isle of Wight, has been published, with ample illustrations, in the *Philosophical Transactions*. The remains were discovered some years ago, and the creature received from Prof. Owen the name of *Polacanthus Foxii*, but no description of the fossil has hitherto appeared. After a close study of the bones, Mr. Hulke concludes that they represent a vegetable-feeding animal of immense muscular power, but probably of slow progression. Its dinosaurian affinities are characteristically marked, and it appears to have been closely related to the Wealden *Hylaeosaurus*.

MESSRS. CROSBY LOCKWOOD AND Co. will publish this month *The Coal and Iron Industries of the United Kingdom*, by Mr. Richard Meade, Assistant-Keeper of Mining Records. Besides a description of the coal-fields and the principal seams of coal, Mr. Meade's book will include an account of the occurrence of iron ores in veins and seams, and a history of the rise and progress of pig-iron manufacture since the year 1740. Maps illustrating the position of coal-fields and iron-stone deposits throughout the kingdom will accompany the work.

THE same publishers have also ready a new work by Mr. Lewis D'A. Jackson, entitled *Modern Metrology*, treating of the metrical units and systems of the present century, with an Appendix containing a proposed English system.

A NEW work by MM. Mascart and Joubert, entitled *Leçons sur l'Electricité et le Magnétisme*, is about to be published in Paris. It will form two volumes, to be issued separately; and Messrs. De La Rue have arranged with Dr. Atkinson for an English translation, which is in a state of forwardness.

WE understand that Messrs. Cassell, Petter, Galpin and Co. will shortly publish a work, entitled *The Simple Ailments of Horses: their Nature and Treatment*, by the late Principal and Lecturer on Veterinary Surgery, Edinburgh Veterinary College.

UNDER the title of *Rhopalocera Malayana*, Mr. W. L. Distant will shortly publish a monograph upon the butterflies of the Malay Peninsula. It will consist of six or seven parts, royal quarto, each containing four coloured plates and about twenty-eight pages of letterpress.

At a meeting of the executive committee of the Parkes Museum held on January 27, it was reported that the net profits of the recent International Medical and Sanitary Exhibition had amounted to no less than £1,120. At the same meeting an agreement was sanctioned with the Council of University College, by which it is hoped that a permanent building may be found for the Parkes Museum, at an estimated cost of £30,000. The scheme agreed to embraces three proposals—(1) The building of an addition to the north wing of University College for the purposes of the museum; (2) an endowment for the maintenance and management of the museum; (3) The opening of its museum free to the public, and an arrangement for the representation of University College on the governing body of the museum.

ONE of the last official acts of M. Paul Bert, late French Minister of Public Instruction, was to sign a decree creating a laboratory of biological research at the Collège de France, of which M. Brown-Séquard and his assistant, M. d'Arsonval, were named directors.

M. ALBERT GAUDRY, the palaeontologist, has been elected a member of the Académie des Sciences, in place of the late H. Sainte-Claire Deville.

THE last number of *Nature* contains an interesting account of the Observatory now in course of erection on the summit of Mount Hamilton, California. The cost is entirely defrayed by Mr. James Lick, who has placed in the hands of trustees the sum of 700,000 dollars (£140,000), for the purpose of providing a telescope superior to, and more powerful than, any yet made. Messrs. Alvan Clark and Sons, of Cambridgeport, are now engaged upon making a refracting telescope for them, with an object-glass of no less than thirty-six inches aperture.

*Correction.*—In our announcement last week of the forthcoming work on the Ophidians, to be published by Messrs. Griffith and Farran, initials were given wrongly in two cases: the author is Miss Catherine C. Hopley; the illustrator is Mr. A. T. Elwes.

#### PHILOLOGY NOTES.

PROF. J. P. POSTGATE is lecturing at University College, London, during the present session upon the Romance Languages, with special reference to the needs of students of French, Italian, Spanish, &c. The time is Tuesdays and Thursdays at 4 p.m. We feel sure that nothing else than additional publicity is needed in order to attract to these lectures a large audience.

WE hear that Prof. Strong, of Melbourne University, and Mr. Leeper, Warden of Trinity College, Melbourne, have completed a joint translation in prose of the Satires of Juvenal, which we hope will be published in this country as well as in Australia.

THE *Journal* of the Royal Asiatic Society (Trübner) for January (vol. xiv., part 1) contains ten papers in all—considerably more than usual—and nearly every one of them is of exceptional interest. We can only indicate here the character of their contents. Sir William Muir writes upon "The Apology of al Kindy," written in Arabic by a Christian at the Court of the Caliph al Mamun in the tenth century.

As Sir William has just issued a little book on the same subject, we may return to it more at length hereafter. Mr. Lewis Rice, the scholar of Mysore, tells us about the Jain author of an early Canarese translation of the Bhārata. Mr. William Simpson, from his personal knowledge of Buddhist topos in North-western India, throws some light upon the origin of the familiar Chinese pagoda. Prof. S. Beal gives ingenious reasons for placing Scythian tribes in the valley of the Ganges during the lifetime of Buddha. Prof. B. Jülg, of Innsbruck, contributes a most valuable paper on "The Present State of Mongolian Researches." Prof. Monier Williams sends the Sanskrit ode, with a translation, addressed by the lady *pandit*, Rama Bai, to the Berlin Congress of Orientalists. Mr. Thos. W. Kingsmill, in the longest article of all, describes "The Intercourse of China with Eastern Turkestan in the Second Century B.C.," from the contemporary *Shi-ki*, or Book of History of Sze-ma-Tsien, which illustrates the somewhat earlier account of Strabo. Of M. G. Berth's "Suggestions on the Formation of the Semitic Tenses," we do not feel ourselves competent to say anything. M. Terrien de La Couperie concludes with a note upon "A Lolo MS. written on Satin," to which reference has already been made in these columns.

WE learn from the *Ceylon Observer* that a recently issued Council paper contains translations of ancient inscriptions from the Anuradhapura and Hambantota districts, now in the Colombo Museum. Translations of eleven short inscriptions are given, of which six have already appeared in Dr. Goldschmidt's and Dr. Müller's reports, though in some cases the present translations differ slightly from the previous ones, errors being corrected and *lacunae* filled up. Until facsimiles of the text are published, however, it will be difficult to judge of the accuracy of the readings.

THE French Government, adopting a proposal made by the Académie des Inscriptions, has given an official mission to M. Aymonier to study the languages and inscriptions of Cochin China.

THE library of the late Prof. Schmoelder, of Breslau, will be shortly sold by auction in Berlin. The collection numbers only 1,800 works, but these include several valuable Oriental MSS.

WE learn from the *Revue critique* that two officials in the Turkish Ministry of Foreign Affairs, Munif Pasha and Constanidi Effendi, are engaged upon compiling a Turkish-French dictionary.

#### MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, Jan. 20.)

A. J. ELLIS, President, in the Chair.—Dr. Murray gave his annual report on the progress of the society's Dictionary. Of about a million slips sent out by him, nearly 900,000 had come back. His best contributor was Mr. Austin, of Oxford; his second, an American gentleman; his third, Mr. William Douglas, of London. He reckoned the slips handed over to him by Mr. Farnivall, his predecessor, as two millions and a-half. The seventeenth century had been well read; few fresh words had come in of late, though *abasare* for "abatement" had arrived that very day. The eighteenth century was one of bondage to Addison, &c.; it coined few new words. The nineteenth century was like the seventeenth in its adventurousness and licence. The sixteenth-century books had not been fully read; they were very scarce, and but few had been reprinted. They would doubtless carry back the history of many words 100 years. The sub-editors had worked well, but a few more were still wanted; and sorters were also needed to get the slips into order for the sub-editors. The histories of *antic*, *grotesque*, *-gen* (of "oxygen"), *anther*, *antenna*, and the groups of "astound, astony, astonish," and "praise, price,

prize, prize-ring, prizor," were then given. The English derivatives of *anthropo-* were sixty-seven, as against twenty-two French in Littré. The correspondence had been very heavy; about 10,000 letters had been sent out. The printing of A would begin in March; but the Dictionary could not be finished much before 1900 A.D., unless the Harewood Press Delegates could find more money for the work, so as to enable its editor to give his whole time to it.

SOCIETY OF ANTIQUARIES.—(Thursday, Jan. 26.)

EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—A communication from the Rev. H. J. Cheales, local secretary for Lincolnshire, was read by the Secretary, describing a bank running between Wainfleet and Boston, called the Tofts, in which are indications of ancient dwellings and fragments of pottery, which were exhibited. These Mr. Cheales took to be British, but, from their being made on a wheel, Canon Greenwell thought they were more probably mediæval.—A report was also read from Messrs. Ferguson and Jackson, local secretaries for Cumberland, on the archaeological proceedings in that county.

BROWNING SOCIETY.—(Friday, Jan. 27.)

CANON FARRAR in the Chair.—The Chairman suggested a broad division of Mr. Browning's works into three classes—(1) those easily intelligible; (2) those requiring deep attention; (3) those not intelligible without profound and loving study. After a few remarks on the expression of the poet's thought, and on the help the society is giving to the students of this poet, papers by Miss Lewis ("Some Thoughts on Browning") and Mr. James Thomson ("Notes on the Genius of Robert Browning") were read.—Miss Lewis said that Mr. Browning's position differs from that of any contemporary poet in that his works are regarded either with strong aversion or still stronger admiration. While asserting that Mr. Browning exercises an enormous power over those who know him best, Miss Lewis admitted the non-attractiveness of his poetry at first sight. All sorts of reasons are given for his "unintelligibility;" but, to her, one decided want in his mind seemed to be his deficiency in the faculty of gauging the apprehending power of the ordinary intellect. The one among Mr. Browning's merits which primarily draws people towards him is his strong, hopeful philosophy of life. The "something" which he "offers the age as a gift" is the constructiveness of his teaching; he emphasises our hopes rather than our fears, our certainties rather than our doubts, our ultimate triumph rather than our present failures. The basis of his tenets is an intense realisation of a loving God and a future life. Failure and imperfection are, according to him, not only no blot on man in God's sight, but they are the very signs of his supremacy in creation. Temptation comes to him "to meet And master, and make crouch beneath his feet."—Mr. James Thomson classed Mr. Browning as a star of the first magnitude in the constellation which includes men of quietly rapacious, indefinitely capacious acquisitiveness. The thorough maturity of Mr. Browning's genius was reached in "Men and Women," published 1855—a collection of poems not only noble in conception and aspiration, but each, in its befitting style, consummate in achievement. Browning's strong, intensely original individuality has a keen relish for the odd, quaint, and grotesque; but, when the subject is so great and solemn as to possess him, he ever rises in expression as in conception with his theme, and imagination incarnates itself in its own proper language of majestic rhythm, tenderest melody, orchestral harmony. The dominant characteristics of Mr. Browning's genius are the restless activity and almost unique rapidity of his intellect; immense range of sympathy, united with an intense and exuberant vitality; and profound, passionate, living, triumphant faith in Christ, and in the immortality and ultimate redemption of every human soul in and through Christ.

FINE ART.  
LETTER FROM EGYPT.

Luxor: Jan. 15, 1882.

THE chief drawback to a *dahabiah* voyage on the Nile is the impossibility of controlling the winds. The boat may be imprisoned for days by contrary winds under a mud-bank, where there is nothing to be seen or done, while a favourable breeze is sure to spring up just as it reaches some spot which the traveller has determined to visit. We suffered greatly from this perversity of weather, a south wind persistently blowing against us when we were in a part of the river where no monuments of antiquity happened to exist. In spite of this, however, it was inevitable that, with at least three ardent archaeologists on board, a little antiquarian work should be done, though some places of interest had to be passed by, and others hastily visited.

Shortly after leaving Cairo, Mr. Flinders Petrie and myself rode to some tombs out in the brow of a cliff between Sakkarah and Abusir, and not far from the pyramids of Abusir. All of them either contained, or had contained, ibis mummies, and two of them had inscriptions. These latter struck me as being the earliest tombs I had seen in Egypt; in one of them was a sitting statue of the defunct, life-size, carved in the rock; while the other, which was the burial-place of a royal scribe, contained a *graffito* in hieroglyphs. The inscriptions of the first tomb consisted of four small tabular lists of offerings, much defaced. Not far from the tombs are the remains of a building formed of granite monoliths, like the so-called Temple of the Sphinx at Gizeh.

We paid two visits to M. Maspero's excavations at Médûm, with the unsatisfactory results of which, so far as inscriptions are concerned, the readers of the ACADEMY are doubtless already acquainted. On the opposite side of the Nile, at a village called Brumel, is an old mound, together with a few fragments of cut stone—among them a granite altar.

El-Haybi, above Beni-Suef, was the next place we had determined to visit. This is the site of a fortress built of mud-bricks by Pinotsem II., a king who has been made famous by the recent discovery at Deir el-Bahari. At the southern end of the fortress are the remains of a tower, the bricks of which are stamped with the names of Pinotsem himself, his son Men-kheper-Ra and his granddaughter, the Princess Ast-m-kheb. The names of Men-kheper-Ra and Ast-m-kheb occur together on one series of bricks, while upon another series is the name of Pinotsem, along with that of the fortress itself, which is given as Ast-m-kheb, showing that it must have been built and named after the birth of the princess. I would suggest that the fortress of Kobbân, in Nubia, where the name of Men-kheper-Ra is also found, was constructed, not by the more famous Men-kheper-Ra, or Thothmes III., but by the later king of the Twenty-first Dynasty. The ground at El-Haybi is strewn with mummies and portions of mummies excavated there by the natives, and in one place there is a cavern filled with huge stone sarcophagi of the Roman period. Some of these have been opened by M. Maspero, but thirty-four are still covered by their lids.

We next stopped at a desolate spot on the eastern bank of the river called Sheikh Hassan, where there are extensive quarries of the Ptolemaic era. I found only one Greek inscription in them, but there is a tomb cut in the rock, the walls of which are adorned with a line of rudely carved galleys. Close to the tomb is a Coptic shrine, also cut in the rock, and once dedicated to a Nubian saint, Moses, with many inscriptions painted in red upon it. Farther

south, below Gebel Sheikh Embarek, and opposite Maghâgha, is a Roman fortress of mud-bricks, where Mr. Petrie found the ground literally strewn with flint weapons and tools. I infer that they have been left by the savage tribes who destroyed the fortress in the closing days of Roman domination.

We next paid a visit to Es-Serîfîyeh, where a huge square mass of rock has been quarried into the likeness of a triumphal arch. The Ramessid quarries at the back of it are full of dog-mummy pits, and we photographed the temple and sculptures cut in the rock below it by Menepthah I. and Ramses III. Lepsius has published the inscriptions, but outside the temple I found and copied a *graffito* in hieroglyphs.

The *dahabiah* was moored for the night a little above the Coptic convent on the Gebel el-Tayr; and the following morning we walked along the cliffs in a southward direction, examining the numerous tombs on the way, until we came to a village called Tehneh. Here there is a Ramessid temple carved out of the rock at the northern corner of the ravine, which runs inland from the village, and a Greek tomb has been excavated in the very middle of the steps by which it was approached. The sides of the cliffs which shut in the ravine are honeycombed with tombs, mostly of the Greek period: unfortunately, those described by "Murray" as containing Greek inscriptions have for the most part been destroyed. Traces of early sculptures can still be detected here and there on the face of the cliff, and I found that the sculptured representation of the gods Sebek and Amun-Ra, which has been ascribed to Ramses III., really belongs to Ramses V. (Ramses VI. of Lepsius). The cartouches of Ramses III. are indeed engraved a little beyond it, but the cartouches which actually accompany it, and which have been thickly plastered over by the bees, are those of Ramses V. The mounds at Tehneh are very lofty and extensive, and in one place is a flight of steps cut between two artificial walls of rock.

At Kom-el-Ahmar, again, to the south of Minieh, there are extensive mounds of the Roman age. Above them is a tomb of the Thirteenth Dynasty, the outer chamber of which has been quarried away. The inner chamber, however, is full of interesting sculptures and inscriptions, which we copied and photographed. The tomb seems to have been perfect when visited by Sir G. Wilkinson; but, like so many others seen by him, has since been destroyed. An almost continuous line of tombs exists between Kom el-Ahmar and Beni-Hassan, where I copied all the Coptic *graffiti*—a task not previously accomplished. Mr. Petrie counted here no less than 181 "wells" leading into tombs cut in the rock on the terrace below that on which the well-known line of tombs stands.

After leaving Beni-Hassan we touched at Deir en-Naki, and paid a visit to the tomb of the Twelfth Dynasty, in which a colossus is represented as drawn upon a sledge. The paintings do not appear to have suffered in any way since they were seen by Sir G. Wilkinson. Mr. Petrie photographed some of them, as well as the tablet of Thothmes III. in the quarries beyond. I copied all the inscriptions visible in the ruined tomb adjoining that in which the colossus is represented; and below this we found a group of three tombs, the first of which has an inscription in three lines over the door, but is otherwise bare, while the other two are profusely adorned with hieroglyphs, which were partially copied by Mr. Petrie. The hieroglyphs in one of these two tombs are painted blue, and the colouring is still brilliant. The whole group of tombs, including that which contains the picture of the colossus, belongs to the family of a nobleman named Kherunekht. Tel el-Amarna was our next stopping-



place. Here I found a Phœnician *graffito* among the Greek scrawls in one of the tombs in the cliff.

Our voyage forced two facts very strongly upon my mind. In the first place, Egypt is still full of tombs and other monuments, some of which have not been visited since the time of the older travellers, Wilkinson and Champollion, while others are quite unknown. The monuments, however, are fast perishing, and unless the hieroglyphic records they contain are soon copied, they will be lost to science for ever. But, in the second place, it is impossible, I am convinced, to explore Egypt properly from the river. The explorer must travel by land with tent and donkeys. Only in this way can he discover or hear of monuments hitherto unknown, or remain as long as he wishes in a place where inscriptions must be copied. Moreover, for monuments which lie at all inland the river is too distant a base of operations. The *dahabiah* is no doubt a luxurious means of conveyance, but it is almost useless for the traveller who desires to explore and discover.

M. Maspero has just arrived here in his steamer from Assuan. He intends to remain for some little time, partly to conclude negotiations for removing the houses under which the temple of Luxor is buried, partly in order to clear out the small temple at Medinet Abu. He has found that the small Ptolemaic temple at Tuot, opposite Erment, described by Champollion and Wilkinson, is not only still in existence, but in a good state of preservation.

A. H. SAYCE.

In the above letter, Ast-m-kheb is the Iai-em-kheb of Prof. Maspero and the Ast-em-af of Brugsch; Pinotsem being also read as Pinotem, and even as Penetsem. The signs read either way. According to the hieroglyphed inscriptions upon the cut leather canopy of Queen Iai-em-kheb, she was daughter of Prince Masahirti, and wife to her uncle, King Menkheperra. She would therefore be daughter-in-law as well as grand-daughter to Pinotem II.

A. E. EDWARDS.

## OBITUARY.

### WILLIAM MILLER.

THE great line-engraver and admirable artist who died a fortnight since, in his eighty-sixth year, was not only an interesting link between our own times and the best period of English engraving; he was in himself a profoundly notable person, an artist of quite peculiar skill. William Miller—known greatly as an interpreter of Turner, but likewise the interpreter of inferior work—began the active practice of his art almost before Turner had arrested the publication of his *Liber Studiorum*, and while he (or the brothers Cooke, who were prime movers in it) was yet hardly more than planning that series of *The Southern Coast* which was next to engage his attention. The public must needs have known but little of Miller when, about the year 1820—we have not the plate by us to enable us to speak quite precisely as to this date—the young engraver was engaged to execute what we believe was his first plate after Turner—the exquisite “Clovelly” of *The Southern Coast*. Some years before 1820, at all events, *The Southern Coast* had been planned and begun—its introductory plate being dated 1814; and the larger number of the engravings, which were all engravings in line at once masculine and delicate, were to be undertaken by the brothers Cooke, George and William B. They came, however, to be assisted by other engravers, such as Horsburgh and Miller; and Miller, as we have seen, quickly stepped to the front with his rare and beautiful contributions.

A little later we find him engaged in rendering the Turner illustrations to the *Prose Works of Sir Walter Scott* and to the *Poetical Works of Sir Walter Scott*. It was natural that, being a Scotsman, and for the greater part of his life resident in Edinburgh, he should be engaged a good deal in recording in line Turner's vision in colour of Scottish scenery and Scottish edifice, and the fact is that a very large proportion of his work is concerned with Scottish themes. Thus we find him with the “Dunstaffnage,” the “Killiorankie,” the “Dryburgh,” the “Stirling,” of the Scott publication, and with the enchanting “Loch Lomond” of the great edition of Rogers's *Poems* which appeared in 1834. In some of these small plates—nay, it is safe to say in nearly all of these small plates—he reached perfection. He became more and more delicate, in sympathy with Turner's exquisite designs, but in becoming so he never ceased to be rightly masculine and straightforward. Simplicity and subtlety have indeed rarely, if ever, been so well combined in the work of a single engraver; the “Portsmouth” of *The Southern Coast* is a high instance of the one, and the few dainty little illustrations to the Rogers are instances of the other. The variety of touch which he employed in rendering various planes of the landscape is perhaps equalled only in the work of some of those gifted men who worked with him, and were in a true sense his contemporaries—the fellow-workers in the best period of his art—George Cooke among the more masculine, Goodall and Le Keux among the more refined.

As time passed, William Miller embarked upon some of the larger of his undertakings, and addressed himself, with a success equal to that which he had attained already, to the grappling with the letter art of Turner, when that art was concerned with Venice, or when it was concerned not so much with any definite place as with the vision which Italy had suggested. Thus, in 1838 Miller engraved “The Grand Canal,” and in 1856, “Modern Italy”—we speak of the dates when the engravings were published: some were necessarily in hand during a lengthened time. Whether in these, his later works, or in those, his earlier, which have been spoken of above, Miller, while busy now and again on the interpretation of lesser artists, showed himself, above all things, the interpreter of Turner. If he excelled in one particular feature of his work, it must be said to have been in his skies. Colour apart, these have all the qualities of Turner's own—movement, spaciousness, light.

The honours of the Royal Academy of Scotland were, we believe, bestowed on the deceased artist; those of our own Royal Academy were withheld, or, as is more probable, were never sought. For years before his death, William Miller had abandoned the practice of engraving; but even quite lately he was wont to be occupied in making sketches in colour, and these confess the influence that was still upon him of Turner's way of seeing Nature, and of his way of treating her. Miller was a member of the Society of Friends; the funeral notice informing those who were personally interested in him of his death informed them also of the intended place of his interment—Friends burial-ground, adjoining the meeting-house at Pleasance, Edinburgh. He bore his part, during a long life, in the social and philanthropic business of the members of his society, and was on all accounts esteemed by those who came into contact with him. As an artist we have already pointed out that he was of extraordinary skill. His reputation is one with that of the greatest school of English line-engravers—men whose work the connoisseur of fifty years hence will appreciate even more highly than the connoisseur of to-day.

## CORRESPONDENCE.

### THE SCHIAVONE AT BURLINGTON HOUSE.

London: Jan. 19, 1882.

In the exhibition of Old Masters at the Burlington House is a picture by Andrea Schiavone which is entitled “Charity.” In the foreground is a naked woman reclining and suckling a child, and in the background a wood with three men blowing horns. I cannot see what huntmen have to do with “Charity.” But a strange legend arose in the Middle Ages, of which there were Italian, German, and French versions, and which seems to have been specially popular in the early part of the sixteenth century. It is called “The Penitence of St. John Chrysostom.” The engravings of this subject by Lucas Cranach, B. Beham, and Albert Dürer are at once recalled to mind by Schiavone's picture. The legend itself is given at length in Mrs. Jameson's *Sacred and Legendary Art*. In brief, it runs thus. During a tempest a fair young princess seeks refuge in a hermit's cave. The hermit first violates her, and then murders her by throwing her down a precipice. But subsequently, overcome with remorse, he vowed that he would never rise from the earth nor look up, but crawl on his hands and knees, till he was forgiven. After fifteen years spent in this way, it is not surprising that the hermit should have been mistaken for some wild animal, and, as such, pursued and captured by the king's huntmen. Taken to the palace, he tells his story after a time, and messengers, being sent to the forest, find the princess alive and suckling her child.

Surely this legend is the subject of Schiavone's picture, and “The Penitence of St. John Chrysostom” should be its title instead of “Charity.”

G. W. FISHER.

### EARLY ITALIAN CASTING.

Rome: Jan. 24, 1882.

Fully agreeing with Mr. Middleton in his able and justly appreciative review of the “Guide Books to the Italian and English Medals in the British Museum,” by Messrs. Keary and Grueber (*ACADEMY*, No. 505, January 7), I may perhaps be permitted to express a doubt as to the correctness of Mr. Keary's statement in a passage quoted in the first column—viz., that the surface of the medal, after casting, was so “rough” that “the whole piece was worked over with sandpaper,” &c. Nor can I agree with Mr. Middleton in respect to the medals of the best period, in their pristine state, that “no doubt the graving tool was used.” The most carefully executed bronzes of the *quattro cento*, when examined by the magnifying, betray no trace of sandpaper nor of the graving tool. Even little faults in the casting are generally left untouched. Witness many *plaques*, the *Soulages* candlesticks in the South Kensington Museum, and one of even more elaborate detail in my own collection: on this even the stippling of parts of the surface appears to have been done upon the wax model, not tooled upon the cast. On medals in low relief finishing would be even less necessary for casts so accurately “run in.” So it is with the finer Japanese castings, unrivalled in their perfection.

If any surfacing were requisite, only the powder of the cuttle-fish shell used upon cork, or some equally fine polishing powder, could have been applied without detracting from the original sharpness of the artist's touch.

By what precise methods replicas were produced from one and the same model, and of what mixed material the moulds were made from which such perfect casts came forth, are yet unknown to us; but Mr. Middleton has written somewhat unadvisedly when he says

that "ashes" were intended by the word *carbone*, "instead of charcoal, which could hardly stand the heat of molten metal." If exposed to the action of the atmosphere, charcoal would burn away; but, as is well known to all chemists, it will bear an intense heat unchanged, if kept away from oxygen; and, in the state of fine powder, would be a most important ingredient in the *terra sottile*—not so "ashes."  
C. DRURY E. FORTNUM.

THE "FIND" AT PARKHILL, ABERDEENSHIRE.  
Combe Vicarage, near Woodstock: Jan. 21, 1882.

In the ACADEMY of to-day (No. 507) there is a summary of a paper on "a cist" that, framed of "four large slabs of stone," has been "discovered in a gravel-mound at Parkhill, in Aberdeenshire." It is said, "The peculiarities of the 'find' are, first, that bones of a hog were mixed with those of a man; second, that charcoal was found with buried bones."

In illustration of this I may mention a part of what was found at Mr. Carrington's opening of the "twin-barrow," called Long Lon, near Walton, in the moorlands of Staffordshire:—

"A large cist was discovered near the centre of the large mound. It was formed by four immense stones. . . . On the cist being cleared, [there] was discovered a regular paved floor of limestone, entirely covered over with human bones. . . . On the floor were found . . . bones of the ox, hog, deer, and dog. Not far from the cist, and near the surface, was found a skeleton, minus the head, embedded in the gravel . . . and charcoal" (Jewitt's *Gravemounds*; see also Davis's *Crania Britannica*).

I would add that the plan given by Mr. Jewitt (*ibid.*) of the interments uncovered by Mr. Bateman in the Swinscoe barrow shows, interred with ten skeletons, "the bones of a young hog enclosed in a stone cist," "remains of a cinerary urn and burnt bones," a skeleton lying "upon a thin layer of charred wood," and "a deposit of burnt bones."

J. HOSKYNs-ABRAHAM.

#### NOTES ON ART AND ARCHAEOLOGY.

At a meeting of the Royal Scottish Academy held on the 30th ult., Mr. William Fettes Douglas was elected president, in room of the late Sir Daniel Macnee. Mr. Douglas was born in Edinburgh in 1823, and studied in the "Trustees' Academy" under Sir William Allan. Since 1844 he has been a regular contributor to the exhibitions of the Scottish Academy, of which he was elected an associate in 1851, and a full member three years later. He is a learned and enthusiastic antiquary as well as a painter, and his figure-pictures are commonly cabinet pieces dealing with antiquarian or historical subjects. They are characterised by much exquisiteness of texture and beauty of colour. Mr. Douglas has also proved, especially by his small works in water-colour, that he is an accomplished landscapist.

We hear that there will be opened in the course of a week or so, at the rooms of the Society of British Artists, an exhibition of the works of Henry Dawson, the brilliant painter who died about ten years ago, never having been deemed worthy of Academic honours. A certain number of the pictures will be exhibited at the Graphic Meeting on Wednesday next.

We also hear that the exhibition of the Society of Painter-Etchers will be held this year in the gallery of the Fine Arts Society.

MR. W. GRIGGS, whom we have hitherto known best for his invaluable facsimiles of the Shakspeare Quarto, has now taken in hand a series of reproductions of the various kinds of national art exhibited in the South Kensington Museum. Though these are issued "under

the patronage" of the Committee of Council on Education, we understand that the venture is made by Mr. Griggs at his own risk. But they have only to be known to ensure a wide popularity. Those that we have received divide into two classes. First, a set of twenty-two photo-lithographs, reproducing selections from the well-known collection of sepia drawings, formerly in the India Museum, which represent the native handicraftsmen of India engaged at their work. This set is called the "Portfolio of Indian Art," and bears on its cover the Sanchi gateway. Secondly, several series of examples of the art of other countries, reproduced in colour by chromo-lithography. Of these, Persian, Spanish, and Italian portfolios have already appeared, forming an additional twenty-two plates. We shall take another opportunity to speak of the value of Mr. Griggs's work from the points of view of its own beauty and of its service to art-education. Each part contains two plates imperial quarto, and is issued at the marvellously cheap price of one shilling. *Quid plura?*

STUDENTS of Oriental numismatics will learn with pleasure that the fine series of Japanese coins, numbering nearly ten thousand specimens, collected by the Japanese princes of Tamba during the last century, has just been acquired by the well-known English collector, Mr. Howel Wills, and consequently will remain in this country. This collection, which contains a great number of unique coins, is composed not only of the Japanese copper, iron, lead, silver, and gold coins, but also of the coins of other countries which have traded with Japan since the Christian era. The coins are placed in eighteen beautiful old lacquered boxes or cabinets, and five hundred of them have each a separate ivory box carved or inlaid with silver, the interior being lined with satin of various colours. This wonderful collection was at the eve of being sent back to Japan via Germany had the consignee failed to find an amateur disposed to invest a large sum of money in it. It has a great historical interest; and its catalogue, made by a Tamba prince, has been one of the chief authorities used by the Baron de Chaudoin in compiling his great catalogue of the Chinese and Japanese coins of St. Petersburg. Besides, it possesses this important characteristic, that the genuineness of the coins cannot be so often doubted as in modern collections, because they were brought together before the habit had become common of counterfeiting old coins to defraud collectors. We understand that a portion of Mr. Wills' purchase may eventually be transferred to the British Museum in order to supplement the national collection.

THE report of the eleventh autumn exhibition of pictures at Liverpool, under the auspices of the corporation, is very satisfactory. Nearly 80,000 persons visited the exhibition during the three months it was open; and 314 works were sold for the aggregate sum of £12,202. Besides Mr. D. G. Rossetti's great work of "Dante's Dream" (to which we have before referred), Mr. John O'Connor's "Market Place at Verona," painted in *tempera*, and a landscape in water-colours by Mr. John McDougal, were purchased by the City Council for the permanent gallery, the total expenditure on this account being £1,860. Mr. P. H. Rathbone has also presented to the corporation Mr. Naish's "Boulders at Rest." We are glad to hear that extensions to the Walker Art Gallery have been approved which will double its present capacity.

THE twenty-first annual exhibition of the Glasgow Institute of the Fine Arts opens next Tuesday, February 7, and closes on May 1. On Monday is the private view, and a *conversazione* in the evening.

We regret to learn from the *Manchester*

*Guardian* that the publication of Mr. W. Thompson Watkin's work on Roman Lancashire, announced in these columns for the close of 1881, has been delayed by a severe attack of illness, from which Mr. Watkin is now happily nearly recovered.

MR. B. A. PROCTOR's papers on "The Great Pyramid," now in course of publication in *Knowledge*, are of extraordinary interest and importance. They conclusively, and most simply and clearly, solve all the mysteries and difficulties of the ascending and descending passages, about which so much learned nonsense has been written. We shall take occasion to return to this subject when the series of articles is completed.

AMONG the first of the important art sales of the season in Paris will be those of the works of art which were in the possession of M. E. Fould and of M. Benjamin Fillon.

THE first meeting of the British and American Archaeological Society at Rome was held at the room of the society on January 23. After a brief allusion by Mr. Conolly to the loss the society sustained by the death of Mr. Tighe, who was one of the principal promoters of the society, Mr. Hodder M. Westropp gave the first of a course of lectures on the archaeology of Rome—"The Beginnings of Rome." In the first part of the lecture he described the palaeolithic implements, found in connexion with the bones of extinct animals, which were discovered at Ponte Molle, Ponte Mammolo, and other sites, affording evidence of a rude and barbarous age in prehistoric times in Italy, contrary to the opinion expressed by Mommmsen. He then pointed out that the original walls of Rome built by Romulus were earthen ramparts with a foss, encircling the foot of the hill, according to the testimony of Tacitus and Varro; and that the so-called "Wall of Romulus" on the Palatine was, in reality, of the time of the Tarquins, and in a style of masonry introduced by Tarquinius Priscus from Etruria.

GOOD news for the preservation of ancient monuments reaches us from the most distant quarters. A decree has recently been issued in Egypt, appointing a commission (which includes Rogers Bey and M. Baudry) to investigate and preserve the monuments of Arab art; and a sum of £7,000 will be granted for pressing needs during the current year. In Japan, too, a society has been formed by the Prime Minister and other high officials for the protection of old temples and other monuments; and in this case it is said that two million yen (£400,000) has already been subscribed for the purposes of the society.

A CORRESPONDENT of the *Times* writes that a society has been formed at Aintab, in Northern Syria, to be called "The Central Turkey Archaeological Society," for the encouragement and prosecution of archaeological studies. At the inaugural meeting, the president, the Rev. Henry Marsh, described a Hittite inscription which he had discovered on two colossal lions in the wall of the citadel at Marsh.

A CORRESPONDENT at Rome writes:—

"The last few days' digging, in the formation of one of the projected roadways proceeding from opposite the northern wing of the Finance Offices in the Via Venti Settembre, in the direction of the so-called Circus of Sallust, has brought to light another portion of what seems to be the Servian agger, composed of two walls of the usual huge blocks laid as 'headers and stretchers,' filled in between with earth and rubble."

THE project has already taken shape to celebrate the bi-centenary of the death of Murillo, which took place at Seville in 1685. It is proposed to have a collection not only of the works of Murillo himself, but also of his contem-

poraries of the Spanish school, and of living Spanish artists as well.

AN article by Prof. Sidney Colvin in the *Art Journal* for January, on the "Donna Velata" of the Pitti Gallery at Florence, which he believes to be a genuine portrait by Raphael of the Fornarina, and one by Henry Wallis in the February number, on the "Drawings of Leonardo da Vinci," are the most important of the literary contributions to this periodical which have appeared this year. "On the Lochside" is the title of a very pleasant etching by McWhirter in the current number, which also contains some good wood-cuts of the shipping at Hull, though we do not admire the American affectation of cutting two or more scenes on the same block so that one appears to hide part of another.

*L'Art*, among other good works this year, has endeavoured to do justice to the great impassioned art of Delacroix in two large etchings and an article. The former are by Gustave Creux, and represent the frescoes of "Jacob and the Angel" and "Heliodorus driven from the Temple" in the Chapelle des Saints-Anges at Saint-Sulpice. Another of Lucien Gautier's fine etchings of Paris—"Le Pont des Saints-Pères"—has appeared, and a beautiful rendering, by the needle, of a landscape by the Alsatian Camille Bernier, by Gaucherel, called "La Lande de Kerrenic." The last "silhouette" is of the landscape artist F. L. Français, by J. G. Prat, illustrated by excellent wood-engravings of numerous compositions of this delightful painter.

## THE STAGE.

### THE ACTING IN "THE SQUIRE."

CAUSES which could have no interest for the readers of dramatic criticism prevented me from seeing the performance of "The Squire" at the St. James's Theatre until last Monday. The contest about the origin of the play had a little subsided; the piece had been running about a month—a good time, generally, for seeing a piece at its best, for then the actors understand their parts thoroughly, and have not begun to weary of them. Let me say, briefly, that the acting was distinctly good, though not, as far as most of the performers were concerned, in any way exceptional; and that the piece—quite apart from the question of its sources—was in some respects disappointing. Having read and heard everywhere that it was founded, whether consciously or unconsciously, upon *Far from the Madding Crowd*, I expected it to retain something of the flavour of that admirable fiction—something of its humanity and humour, its unconventionality and its penetration—and not merely the dull suggestion of its characters and their intrigue, its mechanism and not its genius. Whether Mr. Pinero has borrowed, or whether he has not borrowed, I find myself constrained to remark that "The Squire" is the work of a playwright, though of a playwright with literary skill; that it is in no true sense a poetical or an intimate study of country life; and that, if this had been Mr. Hardy's own adaptation of *Far from the Madding Crowd*, one would have had no alternative but to exclaim, "See how a novelist of the first order has become a dramatist of the second!"

There are excellent things in the piece; and, when I say that it is the work of a playwright, I mean exactly that they are such as are cal-

culated for immediate stage effect. Mr. Hardy and Mr. Pinero have observed two different worlds; and it is very doubtful whether Mr. Hardy would have been able to fill his piece, as Mr. Pinero has done, with neat little bits of dramatic construction and explanation, and with matter directed to the dress circle and matter directed to the pit. Without going into particulars, we may give Mr. Pinero credit for the shrewdness and judgment that have enabled him to take the measure of an audience and the measure of the stage requirements of a scene. And, furthermore, it may be granted that the telling of his story within three acts, which comprise but two *tableaux*, is an evidence of skill; and that certain of the speeches—notably a pathetic speech which Kate Verity makes to her jealous servant when her jealous servant is minded to betray her—show a literary power, and some power of imagination besides, which may yet carry Mr. Pinero far on the road to an unquestioned success. But real study of character I do not find; still less real study of country character. That Lieutenant Thorn-dyke, the lover of "the Squire," should be a quite commonplace person—without the abominable fascinations of Sergeant Troy—may be permitted; but then, alas! "the Squire" is without the charm of "Farmer Bathsheba." Gilbert Hythe, the bailiff, is an effective stage instrument, and little else. The Reverend Paul Dormer is a more marked character, but in his mixture of cynicism and soft-heartedness he presents the contrasts which novelists and dramatists have perceived and found effective long before to-day. The "representative of the *Pagley Mercury*" is an opportunity lost. The lower class of provincial press man is a type quite worthy of study. He would yield much entertainment. And we anticipate entertainment when the gentleman "connected with" the *Mercury* presents himself within the homestead of Prior's Meane, but we do not get it. He appears to be not so much a study from life as an unconscious study from Mr. Robertson's excellent but seedy journalist—Tom Stylus, is it not?—in "Society;" Stylus, it will be remembered, was always on the point of making a speech, at the Owl's Roost, but he refrained from making it, or the curtain fell on him. The "representative" of the *Pagley Mercury* does not refrain. He makes a speech; Stylus would have made a better one. Then, the country characters. Mr. Pinero wrote a pretty letter to the newspapers, saying he was glad to get the scent of hay across the footlights. I went expecting to smell it. But the peasantry is a theatrical peasantry; it does not babble of green fields. And I recognise no local touches; there is no study of one particular country-side. The Squire makes some mention of Yorkshire—says she was married, if I remember rightly, somewhere in Yorkshire, sixty miles away—then talks about "the key of the oast house." An oast house is where hops are dried. I suppose there is hardly an oast house within two hundred miles of Yorkshire. Still, these deductions made—and made, I say, without reference to the question of the fable's origin—there remains a drama which abounds in evidence of the playwright's skill, and in which the dialogue, though not often brilliant, not often characteristic, is yet

able to carry on a healthy story of no very remarkable kind. I cannot believe that the play, being such as it is, can, in the long run, seriously prejudice the public acceptance of a piece which is avowedly a dramatic version of almost the greatest of contemporary novels.

Mr. Kendal, long known as one of our most serviceable and agreeable comedians, in the present play neither strengthens nor weakens his claim to be an exponent of passionate emotion. He is seen to most advantage in the earlier and lighter scenes; but then the touch of the dramatist is truer in these scenes, and gives him his best chance here. The Reverend Paul Dormer, who in his youth suffered a trouble which, we are informed, left him, even twenty years afterwards, without the capacity to eat his breakfast, fits Mr. John Hare, inasmuch as the emotion of which he still complains is of necessity restrained, and Mr. Hare is a better exponent of emotion restrained than of emotion indulged in. Mr. Hare gives to the middle-aged bachelor parson an air of semi-military precision which to many characters he is wont to impart, and which is, perhaps, less widely diffused than he would seem to believe; but it is by minute touches that he gradually obtains those effects of truthfulness and of complete finish for which, in what we may call subjects of *genre*, he is justly renowned. In Mrs. Kendal's long and varied performance of Kate Verity there is much to delight in, though she hardly reaches at any point the height touched by her in the closing moments of "The Cape Mail." To me, her acting is distinctly more affecting in the third act than in the second; in it there is seen more purely her qualities of delicacy and quiet intensity. But her reception of the news brought by the parson in the second act is as remarkably executed as it is conceived; what is almost a momentary paralysis of the mind is seen to come over the woman sitting motionless in her chair. The great dramatic effect with which this act closes—the intervention of Kate Verity as the bailiff would seem to be about to shoot her lover—her intervention with the cry to him to "spare the father of my child"—would yet gain something, I think, if the actress here more closely remembered the maxim of the Frenchman, that "the gesture must invariably precede the word." With the gun raised to the shoulder, time, of course, is not to be trifled with. But a gesture of authority arrests as much as a word. Mrs. Kendal is an actress who can give authority to a gesture; and, having stopped the man with the gesture, the confession and the plea would come with a still greater effect—"he is the father of my child."

The country characters get what colour they have chiefly from the actors. If Mr. Pinero had prolonged his excursion into Kent, it is conceivable he would have brought more local colour away with him. In Mr. Hardy's drama we shall look for this, and shall get it. The point is one in which Mr. Pinero's "note-book" is presumably deficient. As it is, much depends upon the actors, and one or two of them exaggerate—Mr. Mackintosh, for instance, as Old Gunnion, in spite of a performance generally excellent and quaint. Of the rustic men, Mr. Brandon, as Robjohns junior—a young, silly, simpering

\* 150 miles

blonde—is the most satisfactory; but the quaintest picture is that presented by the naïve, open, tender, yet almost empty, face of Miss Brereton, who was destined by Nature, or has been prepared by Art, for a representative of a rural character less idyllic than Kate Greenaway's, and less obtuse than Charles Keene's.

FREDERICK WEDMORE.

### STAGE NOTES.

THE revival of "The School for Scandal" at the Vaudeville Theatre will take place to-night. A very strong cast has been secured for these representations, that excellent character actor, Mr. Thomas Thorne, contenting himself, as before, with the part of Crabtree.

THE single morning performance of "Two Roses" at the Lyceum Theatre is fixed for to-day, and it may be inferred that the production of "Romeo and Juliet" will not be long delayed. The rehearsals are, we believe, proceeding.

"OLIVETTE," after a run of not far from five hundred nights, is now removed from the bills at the Strand, and its place is to be taken this evening by Lecocq's latest comic opera, "Manola; or, Le Jour et la Nuit." This has had a decided success on the Continent. It is well known that two of the principal supporters of the Strand entertainments—M. Marius and Miss Florence St. John—have left this theatre, and will appear together very shortly at the new playhouse in Northumberland Avenue. This will open during next month.

### MUSIC.

#### BALFE'S OPERA "MORO."

BALFE's "Pittore e Duca," performed for the first time in England by the Carl Rosa company last Saturday evening, was originally produced at the Trieste opera-house in the autumn of 1834, but was so badly given that, after a few performances, the composer withdrew it, declaring that, unless done properly, it should not be represented again. The Italian *libretto* has been translated and adapted for the English stage by Mr. W. A. Barrett; and the work now bears the title of "Moro; or, the Painter of Antwerp." All the chief characters bear the names of actual historical personages; and it may be of interest to mention that pictures by Moro, the Flemish artist—called in England Sir Anthony More—are to be found not only abroad, but also in the National Gallery and in the collection at Hampton Court. The plot of the opera runs as follows:—Peace has just been concluded between Spain and the Netherlands, and we witness in the Prologue the laying of the foundation-stone of the citadel of Antwerp in presence of the Duke of Alva. Moro, painter to the Duke, has been ordered to transcribe the scene on canvas. While thus occupied, a veiled lady hands to him a mysterious document containing an inscription supposed to be on the tomb of Olivia Campaña. This lady loved Moro, who had once, when in Madrid, saved her life. She had been forced against her wish to marry Count Aramberg, one of Alva's most ardent supporters. She sought refuge in a convent, from whence she spread abroad the news of her death. At the opening of the play the Count is no longer living. In the first act, the Duke of Alva pays a sudden visit to the House of Refuge, in which Olivia is supposed to have died, in order to enquire into the conduct of the Mother Superior and the nuns, accused of treason and rebellion. The Duke falls in love with Olivia, who refuses to give her name or any account of herself. In the second act, the

Sisterhood, summoned before the judges, receive a general pardon; but Olivia, who has rejected the Duke's overtures, is condemned to death, and Moro is commanded to paint her portrait before her execution. Her veil is removed, he recognises Olivia, and pleads for her pardon. They are given permission to leave Antwerp, but at the last moment the Duke resumes his offer of love to Olivia. Moro challenges the Duke to mortal combat, but "important despatches" stop the duel, re-unite the lovers, and bring the piece to a happy conclusion. These things are easily managed on the stage; one document contains the recital of the Duke, and the other an invitation from Queen Elizabeth to Moro. Balfe's music lacks intensity, strength, and character; he has great facility of production, and his thoughts are clear and flowing, but in aiming at simplicity he often falls into the commonplace, and his melodies may be described as sentimental rather than romantic. His orchestration is thin and monotonous, and his Italian and undramatic style of writing is often painfully at variance with the purposes and productions of the present day. The composer of "The Bohemian Girl" must, however, be judged on his own merits; he adopted a certain style, achieved success in it, and the popularity of many of his songs and ballads can neither be ignored nor denied. "Moro" was received with great enthusiasm at Her Majesty's, and several of the songs were encored. An apology was made for Mme. Valleria on the score of hoarseness, but she nevertheless sang the heroine's part in admirable style. Mr. Barton McGuckin (Moro) sang with taste and expression, and acted with becoming calm and dignity. Mr. Crotty as the Duke displayed skill and judgment, and Miss G. Warwick was very good as Ines, the Superior of the Nunnery. The piece was well put on the stage. Mr. Carl Rosa was the conductor; his re-appearance after an absence of two years was the signal for long and continued applause. It is gratifying to find that the public give such a cordial welcome to the enterprising director; he has laboured long and arduously in the cause of art, and thoroughly deserves the encouragement and support of the public.

At the last Monday Popular Concert Brahms' sextett in G major was given for the third time. The opening *allegro* is a remarkable movement: the themes are dreamy and poetical, and the workmanship throughout is of great and varied interest. The influence of Schubert is strongly marked in the constant change from minor to major chords. The *scherzo* is very quaint and original. The *adagio*, peculiar in form, is at the outset somewhat dry; but the latter part, in the major key (a metamorphosis of the opening theme), is full of charm and beauty. The *finale*, of a pastoral character, contains many features of interest. We consider the work quite as fine as, if not finer than, the earlier one in B flat. The sextett was admirably performed by Mme. Norman-Néruda and Messrs. Ries, Hollander, Zerbini, Pezza, and Piatti. It was listened to with the greatest attention, and was received at the close with much applause. Miss Agnes Zimmermann gave a very finished rendering of two solos by Chopin, and took part with Mme. Néruda in three movements of a *suite* by Franz Ries (a nephew of Ferdinand Ries, Beethoven's pupil). The two first show considerable ability; the themes are not strikingly original, but they are well developed. The last movement (No. 3) gave Mme. Néruda a fine opportunity of displaying her brilliant *technique*, but, as a composition, it is decidedly inferior to the other two. Herr Ries has written another very interesting *suite* for piano and violin (op. 26), and has published an overture, two quartetts, a quintett, and a large number of songs. The programme concluded with Mr. Davenport's trio in B flat.

J. S. SHEDLOCK.

## WM. H. ALLEN & CO'S NEW PUBLICATIONS.

### BORNEO.

Pioneering in the Far East, and Journeys to California in 1840, and to the White Sea in 1878.

By LUDWIG VERNER HELMS.

With Illustrations from Original Sketches and Photographs. 8vo, 18s.

### SHADOWS OF THE PAST:

The Autobiography of General Kenyon.

Edited by J. SALE LLOYD,

Author of "The Hazlehurst Mystery," "Ruth Everingham," "Bagamuffins," "The Silent Shadow," &c., &c.

Crown 8vo, 9s.

### EGYPT: Political, Financial, and Strategical.

Together with an Account of its Engineering Capabilities and Agricultural Resources.

By GRIFFIN W. VYSE,

Late on Special Duty in Egypt and Afghanistan for H.M. Government.

Crown 8vo, with Maps, 9s.

### ON AND OFF DUTY.

Being Leaves from an Officer's Note-book.

By SAMUEL PASFIELD OLIVER,

(Captain Reserve List.)

Late Royal Artillery, F.S.A., F.R.G.S., &c.

4to, cloth, with Thirty-seven Full-Page Illustrations, 14s.

LONDON:

WM. H. ALLEN & CO., 13, WATERLOO PLACE.

## THE ANTIQUARIAN MAGAZINE AND BIBLIOGRAPHER.

Edited by E. WALFORD, M.A.

CONTENTS OF FEBRUARY NUMBER.

1. SCOPE AND CHARM of ANTIQUARIAN STUDY. Chapter II.
2. A PILGRIMAGE to ROUEN. (With Five Illustrations.) By A. G. HILL, B.A.
3. BIBLIOGRAPHY of ESSEX. By the EDITOR.
4. SUNDERLAND LIBRARY.—Part II.
5. THE HISTORY of GILDS.—Part II. By C. WALFORD.
6. THE BARONY of ARKLOW. By LORD JAMES W. BUTLER.
7. THE BERKELEY MSS.
8. THE "THIRD CALAIS" ROLL of ARMS. By J. GREENSTREET.
9. POPULAR ROMANCES of the WEST of ENGLAND.
10. OBITUARY MEMOIRS.
11. MEETINGS of LEARNED SOCIETIES.
12. ANTIQUARIAN NEWS and NOTES.
13. CORRESPONDENCE, BOOKS RECEIVED, BOOKS WANTED, &c.

London: W. REEVES, "Musical Directory" Office, Fleet-street.

### NEW STORY.

NOTICE.—THE CORNHILL MAGAZINE for FEBRUARY contains the First Part of a New Story, entitled

"DAMOCLES."

By the AUTHOR of "FOR PERCIVAL."

The Story will be Illustrated by Mr. W. SMALL.

London: SMITH, ELDER, & CO., 15, Waterloo-place.

Now ready (One Shilling), No. 266.

## THE CORNHILL MAGAZINE

For FEBRUARY.

With Illustrations by GEORGE DU MAURIER and W. SMALL.

### CONTENTS.

- DAMOCLES. By the Author of "For Percival." (With an Illustration.) Chap. I.—Portraits. II.—Miss Conway is perplexed.
- A MODERN SOLITARY.
- "LET NOBODY PASS": a Guardsman's Story.
- AN EPILOGUE on VIVISECTION. By EDWARD GURNEY.
- THE SOCIAL STATE of the HEBRIDS TWO CENTURIES AGO.
- ODDITIES of PERSONAL NOBILITY.
- SENIOR WRANGLERS.
- LINE4 to a LADY who was ROBBED of her JEWELS. By Sir FRANCIS HASTINGS JOTLE.
- LOVE the DEBT. (With an Illustration.) Chap. XLII.—Bob as a Reformer. XLIII.—Bob as an Orator. XLIV.—Two More Proposals.

London: SMITH, ELDER, & CO., 15, Waterloo-place.

REMINISCENCES of a LONG  
and BUSY LIFE. By W. CHAMBERS.  
See Chambers's Journal for FEBRUARY. 7d.



SATURDAY, FEBRUARY 11, 1882.

No. 510, *New Series*.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*The Lusiads*. Vols. III. and IV. ("Life of Camoens and Commentaries.") By R. F. Burton. (Quaritch.)

CAPT. BURTON recalls the Englishmen of past times who could be at once poets, learned scholars, and daring soldiers or explorers; but I think it must be said that he has excelled his predecessors. The splendid version of the great Portuguese poem—*The Lusiads* of Camoens (reviewed in the ACADEMY of June 28, 1881)—has marked him as a poet. He now once more, but in a different way to his former learned works, has written a book of vast and solid erudition, and has thus shown decisively that he is historian, philologist, and bibliographer. His unrivalled feats as a traveller have given him the insight necessary to explain what Camoens drew from his experiences in the Far East. These two volumes exhaust the great epic of India for all who read English, and conclude a final edition which may possibly be added to by future discoveries, but can never be surpassed.

One of the first requisites for the understanding and due appreciation of Camoens' poem is a Life of the poet. But this is a task of unusual difficulty. As little is known about him as is known about Shakspeare; hardly a fact is certain, not even the date of his birth or death. There can, unhappily, be little doubt that the great poet's life was a miserable one. The Life given here occupies 115 pages of the third volume. Not a single source of information, however small and obscure, has been neglected; and all that is known is for the first time presented in a most attractive form—thanks to Capt. Burton's intimate acquaintance with the scenes where the chief events of the poet's life occurred. Nearly 100 pages of a most complete bibliography follow, and this includes much new information respecting former English translations of the poem, and a genial appreciation of them. This part is the more valuable as ignorant fanaticism has meddled with the poem and persecuted such a worthy editor as Faria y Sousa. Capt. Burton has most accurately defined the difficulties that thus arise. The rest of the third volume contains a fresh and striking sketch of the history of Portugal, which illustrates fully the poet's times, as well as explains the perpetual historical allusions in the poem. The first part of the next (fourth) volume contains a most complete essay on the geography of the poem and on the travels of Camoens. The rest is occupied by ex-

planatory notes on the many difficult passages in the poem. It will thus be clear that Capt. Burton's great work contains much that few could venture even to appreciate, and I certainly am not one of those few. It is a monument of erudition, as well as of his unrivalled knowledge of all parts of the world. Mrs. Burton has added to the last volume a brilliant and conclusive reply to some silly remarks made lately on the translation. It might have, as motto, the words of the old Italian Carnival song which Scioppiettieri (fusiliers) address to the ladies:—

"Rari usar trassinar già gli Scoppietti,  
Oggi ognun vuole usargli;  
Ma presto appajon, donne, i lor difetti,  
Che son pericolosi."

I will, however, venture to notice a few points and some possible misprints in the hope that I may thus save the author some little trouble in his next edition. That he wrote in Trieste is sufficient to account for any misprints; that, without books, and having to rely on his memory, he could be so accurate is surprising. The book is beautifully printed.

Several books are cited as "Hakluyt's": this must be a misprint for "Hakluyt S."—i.e., the Hakluyt Society edition or translation, as these are not to be found, so far as my memory serves me (for I also write in a small Italian town where such books are not to be found), in Hakluyt's folios.

In the bibliographical part I do not find mention of Reinhardtstoettner's recent critical edition of the poem (Strassburg: K. J. Trübner, 1875). This learned editor is also the author of the best scientific grammar of Portuguese, in which he has made much use of the *Lusiads*. His edition is a very careful and good one; but, if the explanatory Index at the end be scrutinised, Capt. Burton's merits in this way will appear the greater, as it contains many errors and deficiencies. In fact, anyone unacquainted with Africa and the East could not possibly do such work.

On p. 211 of the third volume Capt. Burton explains the -ez or -es of Portuguese names (e.g., Henriquez, Lopez, &c.—i.e., son of Henry, of Lope) as Basque; but, if so, it is, apart from admittedly Basque words, the only trace of the kind in Spanish and Portuguese, and therefore seems unlikely. May it not be compared with such Latin forms as "Medices," which occur in old Italian texts? If so, it cannot be Basque. Reinhardtstoettner (*Grammar*, pp. 161, 162, and note) explains it by the Gothic genitive—is, as Diez suggested; and this seems more likely.

On p. 273 of the same volume the author explains the original name of Brazil ("Sancta Cruz") as being given from the "Day of the Exaltation of the Holy Cross (May 3)." But, though this is Correa's account, and is supported by the fact that there are many instances of newly discovered lands being named by the Portuguese from the day on which they were first seen—e.g., Natal and San Lourenço (or Madagascar)—there is some reason to believe that this was not done on this occasion; but that Cabral's fleet had already left on May 2, 1500, and that the

name was taken from a cross of wood or stone—authorities differ—which Cabral caused to be set up. At least, this is what King Emanuel wrote in 1505; he says that the land was called S. Croce (his letter exists only in an Italian version) because "he [Cabral] had caused a very high cross to be erected on the shore." Correa is the most careless and imaginative of the Portuguese historians, and evidently listened to any idle story he heard without asking for proof.

P. 275. The name of "Cochin" is properly "Köcchi," not "Káccchi." The Portuguese (as in countless other words they adopted) added, eventually, the final nasal n. In the "Obedientia" (of King Emanuel to Pope Julius II. in 1505) the name appears as "Coxi," which (giving "x" its Portuguese pronunciation) exactly represents the Malayalam name. Capt. Burton (vol. iii., p. 313) mentions the old cathedral of Cochin. The English destroyed all but a tower, which last relic was barbarously pulled down in 1874.

P. 276. The author explains the name of Mount Delli (i.e., D'elli, the well-known and conspicuous hill on the Malabar coast) by "cardamoms." But the name in Malayalam is Ēli-mala (or "High hill"), which Indian pedants corrupted into Ēla-mala (or "Seven hills") and Ēli-mala (or "Rat-hill"), and invented silly legends to account for such names. There are no cardamoms to be found there, or even near it; and, if it were called after that spice, the name would have had a very different form.

P. 306. Have not Egyptologists traced "coco" (nut) as an Egyptian word under the form "kuku"?

To fairly notice these volumes, it would now be necessary to mention some of the new facts of importance, and the results at which Capt. Burton has arrived; but to do so would be to make extracts from every page. As might be expected, all the geographical questions are fully explained. To the many who still believe in the myth of the visit of St. Thomas the Apostle to South India, the note on canto x. 108-18 will supply much new information. Capt. Burton asks what became of the supposed body of St. Thomas, which was believed to have been found in 1524. Maffei (in his *Historia Indica*, original edition of 1588, p. 160) says it was hidden in a place only known to two Portuguese, and that (? in 1552) it was taken by a Franciscan to Goa. If this be compared with the account given by the Jesuit Sousa (*Oriente Conquistado*, i., § 137), there can be little doubt that the supposed relics were stolen, and, probably, lost.

In a note to canto vii. 12, there is a very valuable brief history of fire-arms, in which the silly idea that they were invented in India is decisively negatived. The literature of this question (chiefly by Reinaud and Favé) is not very extensive, and is easily accessible; the least acquaintance with it would preclude such errors. It is obvious that the words which now mean guns, &c., have formerly had totally different meanings, and that it is highly uncritical to hold the contrary view.

The whole of these volumes is marked by an admirably patriotic tone, which forms a

refreshing contrast to the sentimental nonsense which it is the fashion to write about the East. It is to be hoped that imitators will spring up who will try to ascertain the truth about India, and will also duly praise the great deeds done there by the Portuguese, Dutch, French, and even English.

Capt. Burton has occasionally touched on political questions here, and many will hope that he will, in another edition, expand these remarks. Camoens (x. 119) mentions the missionaries of his time; and an estimate of the Indian missions of the present day by Capt. Burton, and especially of their so-called translations of the Bible, would not be altogether out of place in the notes on this canto. Such a master of the art of translating could, in a few lines, appreciate justly these pretended versions. In the Indian languages, the representatives of European theological terms are mostly due to the Catholic missionaries of the sixteenth century, who took them from the Indian metaphysico-religious systems, which they could not then have fully understood, if it be ever possible to understand them. However, they wisely did not pretend to translate their books. A Brahman to whom I once showed one of these versions said: "I know the words, but cannot make any sense of them as put together here." But the difficulty is not only with the technical words; there is much besides that cannot be translated. An eminent philologist told me a story he heard from the greatest master of the Malayan and Javanese languages which will make this plain. In one of the Dutch islands sheep were unknown till the Dutch introduced some; the people had goats already, and termed the importations "Dutch goats." A missionary then translated "Lamb of God" by "Son of the Dutch goat of God"! That the converts pay little attention to these versions is certain, or heresies would arise in the same way as Manichæism did.

Again, a comparison of the excellent system of the Dutch with that of the English in India would be of the greatest value if by Capt. Burton. He gives so much that every reader of his works will not hesitate to demand more.

A. BURNELL.

*Through Siberia.* By Henry Lansdell. In 2 vols. (Sampson Low.)

Few realise the extent and usefulness of our missionary work; and yet there is perhaps hardly a feature of modern religious history more striking than the enormous progress which has been made within the last century in those particular departments of labour, intellectual and physical, which properly belong to the profession of the missionary. England has accomplished many great things, but of all the good she has done there is no institution she has more reason to be proud of than the British and Foreign Bible Society. One of the most enterprising of the workers of this society is the author of *Through Siberia*. His object was, as he himself says, to

"go right across Asia, and leave so many copies of Scripture as would suffice for putting at least a New Testament or a copy of the Gospels in every room of every prison, and in every

ward of every hospital throughout the whole of Siberia! As I look back upon it now," he continues, "as an accomplished fact, the matter seems ordinary enough; but when the thought came into my mind it looked like a consummation far beyond anything I had hoped to accomplish, and a result which, if it might be compassed, would be a cause of thankfulness for the rest of my life."

Mr. Lansdell started from London in the April of 1879, and returned via San Francisco to Liverpool, having compassed the world in nearly a straight line of 25,500 miles, and having, moreover, distributed upwards of one hundred thousand tracts. One of the results of his journey is the work, in two handsome volumes, now before us, which cannot be too highly praised. The pictures, though effective, are not always in keeping with the excellence of the text; those of Moscow, for instance, are libels on that city.

Means of locomotion are still in a primitive state in Siberia, and the roads are nearly all in the condition in which Gen. Wade is said to have found those of Scotland. Of travelling under such circumstances we give the following extract:—

"When you propose to travel 'post' in Russia, your first business is to get a *podorojna*, or permit, of which there are three kinds. The first is a 'courier's' *podorojna*, which is used by passengers travelling in hot haste upon important—generally Government—business. East postmaster reserves three horses in case a courier should arrive, in which event only a certain number of minutes is allowed for changing the horses, and away goes the courier at breathless speed. Not long before my visit, an exile, condemned to the east, had reached the city of Tomsk, a distance of nearly 3,000 miles from the capital, when for some reason his presence was required by the authorities in Petersburg. They telegraphed, therefore, that he was to be brought back *couriersky*; whereupon, he was placed between two *gend'armes*, and then over the stones they rattled the bones of that unfortunate man, till in eleven days they brought him to his destination. This sort of *podorojna* is reserved for special messengers and persons of importance; but, after hearing the foregoing story, I came to the conclusion that it is not everyone who would appreciate the privilege of travelling *couriersky*. Number 2 is a 'crown' *podorojna*, recognised by those post-boys who cannot read by its having two seals. This is not paid for. . . . *Podorojna* number 3 is that used by ordinary travellers, for which, at the outset, you have to pay, by way of tax, a trifling amount per verst, according to the distance you intend to travel. And now, having secured your *podorojna*, your next concern is for a vehicle. If you simply take that to which your *podorojna* entitles you, it will be a roofless, seatless, springless, semi-cylindrical tumbrel, mounted on poles, which connect two wooden axle-trees, and out of this at every station you will have to shift yourself and your baggage. This is called travelling *percladnoi*. From such a fate, gentle reader, may you be delivered! No, better buy a conveyance of your own. The vehicle I have alluded to is called by the general name of *tarantass*. The one you will purchase, though in many respects similar, and by some called also a *tarantass*, will be dignified by the post-boys with the appellation of an 'equipage.' Like the other, it will be mounted on poles for springs, but the axles and body of the carriage will be of iron, and it will have a seat for the driver, and a hood, with a curtain and apron, under which you may sit by day and wherein you can sleep by night. . . .

The packing of the vehicle requires nothing short of a Siberian education. Avoid boxes as you would the plague! The edges and corners will cruelly bruise your back and legs. Choose rather flat portmanteaus and soft bags, and spread them on a layer of hay at the bottom of the *tarantass*. Then put over them a thin mattress, and next a hearth-rug. . . . Next, put at the back of the carriage two or more pillows of the softest down, for which please send on your order in advance, because these must be bought as opportunity offers."

Mr. Lansdell is discreetly silent as to the entomological resources of Russian village inns, of which we ourselves cherish a vivid remembrance after nights spent in Russian villages.

The author arrived at Irkoutsk just at the time of the great fire there, and he gives a graphic description of the state of affairs. By a remarkable coincidence, he entered the town the very day on which the fire burst out, and was thus enabled to leave it before the conflagration had become general. When the flames had subsided, he came back to look at the ruins they had left.

"We now saw something of the condition of the people who had fled to the bank of the river on the previous day, with such effects as they could save. Here were gentle-folks 'camped out' under chests of drawers, tables, and boxes arranged in the best manner possible in the open air—sheets being used for walls, and curtains for coverings. Ikons from churches were lying about; likewise tables heaped with philosophical instruments from the High School; and carts filled with moveables. The instruments from the telegraph stations were standing by a post, to which paper streamers were fastened to intimate that this was the temporary telegraph office. The people's demeanour, however, was in strange contrast with their pitiable condition, for many, having saved their samovars, were drinking afternoon tea, and on all sides were joking and laughing at their comical situation. . . . Great credit was due to the officials for the prompt manner in which they attempted the relief of distress. The fire was scarcely extinguished before a committee was formed, and some of the merchants laid down large sums."

Naturally, Mr. Lansdell took a great interest in the administration of the prisons which he visited in Siberia. He had read of thrilling horrors practised in those Northern climes—of men flogged to death with whips to which hooks had been attached, of Cossacks urging on their prisoners with long lances, &c., &c., &c. Thanks to letters of introduction to high officials, and thanks to the kind reception he invariably met with in high quarters, he was enabled to investigate the subject thoroughly; and the result of these investigations he sums up thus:—

"On the whole, my conviction is that if a Russian exile behaves himself decently well he may in Siberia be more comfortable than in many, and as comfortable as in most, of the prisons of the world."

It appears that political prisoners form a very small minority.

"As to the crimes of the exiles, they are not all political, nor even chiefly so. A large proportion—4,000 out of 18,000, or say twenty per cent.—of them are charged with no particular offence, except that they have rendered themselves obnoxious to the community among which they lived. If a man in Russia be idle and drunken, and will not pay

his taxes nor support his wife and family, but leaves these things to be done by his neighbours, his commune—which may consist of one or more villages—meet in their *mir*, or village parliament, vote the man a nuisance, and adjudge that he be sent, at their expense, to Siberia. This judgment is submitted to higher authorities, and, unless just cause be shown to the contrary, is confirmed. The man is then taken to Siberia, not to be imprisoned, but to get his living as a colonist. Those sent thus by villages, I was told, are chiefly drunkards. . . . A stranger, however, who believes every exile who calls himself a 'political' may easily be misled. To be a 'political' prisoner in Siberia is to be more or less of a gentleman, and many try thus to pass themselves off. Mr. Ashton Dilke, M.P., who travelled some years ago in Southern Siberia and spoke Russian, has told me that, on asking gangs of convicts if they had any political or 'gentlemen' prisoners among them, they usually said 'No,' and that in the case of one man who imposed upon him, and tried to palm himself off as a 'political,' the governor showed Mr. Dilke the man's papers, which described him as a criminal, a thief, &c."

Here is an interesting account of Siberian prison diet and discipline:—

"At Tiumen each man was said to receive daily 2½ lb. (Russian) of bread, ½ lb. of meat on ordinary days, and ¾ lb. on holidays, with salt, pepper, &c.; also a daily allowance of quass for drink. . . . I am not aware that the authorities permit the prisoners any amusements, though it has been already intimated that they find them themselves—sometimes in the shape of cards, with which, if report be true, having nothing else to play for, they gamble away their food."

Fabulous numbers are supposed in England to be annually deported to Siberia, and it is generally believed that the greater part of the population of Poland has been transplanted thither. Such errors are best corrected by figures; and Mr. Lansdell is able to tell us that the number of Polish criminal prisoners sent to Siberia in 1879 was 898, and in 1880, 270. Besides, he affirms that there is no accommodation for the enormous numbers of exiles, as many as 40,000, estimated by some writers, and that it would be next to impossible to convey such numbers thither for want of means of transport.

Most people who take an interest in Siberia have heard of the mines of Nertchinsk—those terrible quicksilver mines to which refined young ladies, hardened ruffians, and sickly youths are all sent alike to rot among the vapours of the poisonous mercury! Harrowing tales are told of the tragedies enacted there. When announcements are seen in our newspapers to the effect that a fresh batch of Nihilists has been sent to Siberia, those mines of Nertchinsk present themselves to the imagination of a sympathetic public, and the righteous indignation of a liberty- and justice-loving nation are prepared to rise up in judgment against a Government that can practise such cruelties. Mr. Lansdell was therefore particularly anxious to visit these iniquitous mines. He went to Nertchinsk, and thoroughly investigated the place—but he shall speak for himself.

"Now it is somewhat remarkable that I have been unable to learn that there is a quicksilver mine in Siberia at all, or to get satisfactory proof that one ever existed. This may surprise my

readers, but I proceed to explain myself thus:—The *English Cyclopaedia*, under the article 'Mercury,' mentions various places where this mineral is found, but says nothing of Siberia. Yet surely if mines exist there, affording employment for numerous labourers, we ought to hear something of their output. Again, in *Ure's Dictionary of Arts, Manufactures, and Mines*, a standard book on mining, (p. 120) we find a good deal concerning the mines of Siberia, of those of the Urals, the Altai, and Daouria (which last comprise those about Nertchinsk), but nothing is said of quicksilver mines in any one of these regions. Again, Mr. Atkinson, who spent several years in Asiatic Russia, went to the district of Nertchinsk, and had friends among the mining engineers, says: 'Tin and zinc ores are found, but neither have as yet been worked, and I am not aware of the existence of quicksilver, though it is said to be found in these regions.' . . . To these testimonies I may add my own, that neither in the town of Nertchinsk, through which we passed, nor in the neighbourhood, nor indeed throughout Siberia, did we anywhere hear of a quicksilver mine."

The author might have further stated that in the *Appendix to Ure's Dictionary* statistics are given of the exports of Californian mercury into Asiatic Russia. Surely Asiatic Russia, with its scanty population, would have no need to import this mineral if it already possessed it in large quantities. Before such a host of evidence, those quicksilver mines of Nertchinsk, so cherished by the sensationalist, must now be regarded as purely mythical. Silver mines there are, but that is a very different matter; and though working in mines of any kind can hardly be recommended as a salubrious occupation, still silver mines have nothing especially objectionable about them—they do not involve the rotting of those who work in them.

Mr. Lansdell, though giving an accurate description of Siberian prison and convict life, has not restricted himself to this subject. He is a good observer, and has kept his eyes open. His book is full of interesting, valuable, and amusing information. When needful, he brings in statistics to bear out his statements; and these volumes show evidence throughout of painstaking work and careful research. Yet Mr. Lansdell is never tedious; and we are of opinion that *Through Siberia* is much more entertaining, and certainly more readable, than many novels.

E. A. BRAYLEY HODGETTS.

*Representative Government in England: its Faults and Failures.* By David Syme. (Kegan Paul, Trench and Co.)

THIS is an interesting book, and its readers will increase every day now that a new Reform Bill with a redistribution of electoral power is regarded as the goal of the present Parliament. Our only quarrel with Mr. Syme will be on the ground that his work is not more useful, as it might so easily have been made with a larger and more concentrated study of the subject. As a survey of the present foundations of representative government in England, it is too superficial for the historical student, and hardly so full of references and of facts and figures as the politicians of the next two or three years would desire. Mr. Syme is not an indiscriminating admirer of

our electoral system or of government by party. His work does, however, show us plainly that, with regard to the present case, the reform of the county franchise cannot yet be regarded as a Ministerial question. Just now it is, properly speaking, in the stage when a question is for Ministers deemed "an open question," because there has been no declaration by the Government, as a Government, on the subject. His pages will not lead to any blind confidence that a great measure of reform and redistribution can be carried almost as soon as it is introduced. Mr. Syme tells us, in his Introduction, that, "in the first place, any important scheme of reform must be adopted by the Government of the day, and there is always a great difficulty in getting any Government to commit themselves to any scheme, no matter how desirous they may be to secure popular favour. In the second place, a measure of this kind must have the unanimous approval of all the members of the Ministry. Government by party does not permit differences of opinion on the part of Ministers on any great questions; and the difficulty of finding unanimity on all the essential points of any important measure is enormous, has often proved insurmountable, and, even when it has been overcome, it has usually led to a break up and reconstruction of the Government."

The beginning of English Parliament, properly so-called, was in 1295, when for the first time representatives from the cities and boroughs, as well as from the counties, were summoned to Westminster by writs much in the form now adopted. The writs for this Parliament are still in existence, and show that the Commons had even then acquired some considerable powers. But their presence was tolerated rather than welcomed by the hereditary legislators. There are forms of Parliament, still held good, handed down from those times, which mark the very wide difference of authority then established between the two Houses. The judicial functions belonged exclusively to the Lords; but even in matters of legislation the powers of the Commons were not regarded, in the first instance, as co-extensive with those which belonged to the hereditary chamber. They were expected to assent to what the Lords proposed rather than to initiate legislation for themselves. There has been an almost complete transfer in this all-important respect. But it must not be supposed that in the earliest of English Parliaments, in what is historically called the present form, the claim of the Commons was the same as it is to-day. The members of nearly 600 years ago appeared at Westminster rather as witnesses than as representatives. They came from their boroughs and counties to inform the King of the state of the country and of the views and wants of certain classes and orders of society. So strictly was this character preserved that the writs directed the sheriffs and mayors to return residents only; no man was eligible who did not reside in the county, city, or borough which elected him. This condition was regarded for a long time as essential. In the reign of Henry VIII. relaxation commenced, and soon after the close of the Tudor dynasty non-resident representatives began to be common; but the law was not altered until the statute of

14 Geo. III. c. 58 formally repealed the restriction of residence both as to voters and members. All the representatives in the early Parliaments were paid their "wages" and expenses from the day they left for Parliament till the day they returned to their constituents. Some time before the middle of the sixteenth century, many representatives had ceased to accept payment; and from a debate in the Parliament of 27 Charles II. we learn that the practice of paying representatives had been generally abandoned. But no Act was ever passed for its abolition. Perhaps it was some lingering survival of this practice which Mr. Disraeli mistook for open bribery of members when he said, in 1848, in the House of Commons:

"Why, before the American War—a period not yet very remote—the Secretary of the Treasury used to sit at the gangway, and, at a stated period of the session, the end or the beginning, gave in the House to the members who supported Government a routine *douceur* of a £500 note; which was as little looked upon as bribery as head-money by a freeman. [A voice: Walpole!] No, no; much later than Walpole, and quite distinct from secret bribery. It was a practice which the manners of the age and the low tone of public feeling permitted."

There can be no doubt that women voted as freeholders in the election of the early Parliaments, nor that there was maintained a distinct separation of classes within the walls of Parliament. It will, however, be well that we should break off from the interesting threads of history which are interwoven with Mr. Syme's text, and hasten to an examination, which must be very brief, of his striking conclusions, involving an abrupt departure from the present lines of parliamentary government. Mr. Syme traces the development of the power of the electors, and desires to make it more complete. He appears to think, and many will agree with him, that the popular control was seriously affected by the Septennial Act. He argues that popular government can only exist where the people control their representatives at all times and under any circumstances; and therefore he would recognise to the fullest extent the right of the constituent body, not only to elect, but to instruct and, if necessary, to dismiss their representatives at any time they may think proper. He maintains that "a representative cannot reasonably complain if he is treated no worse than a Minister of the Crown, or no better than the assembly to which he considers it an honour to belong." Mr. Syme maintains that, if this "true principle of representation" were adopted, "Parliament would become a living organism, in which the process of secretion and accretion would be continually going on, an organism in which there could be no decay, as all its parts would be in a perpetual state of renewal." His system would involve very tremendous changes; and he does not give us in detail any sketch of the machinery by which a member would be called on to submit to a test vote as to whether he was or was not a representative. Yet it is, of course, essential to know by what number of electors a poll could at any time be demanded, and how often and with what intervals the process might be repeated. But this change (which, we may predict, will not be adopted by any Parliament) is by no

means the greatest novelty which Mr. Syme has to suggest. His largest proposition is the nomination of the Executive by Parliament, which includes the abolition of government. Mr. Syme contends that this would

"bring about a vast and beneficial change in the government of the country. It would put an end to the dominating influence of the Premier, and destroy the unity of the Cabinet. Parliament could then remove at pleasure any Minister whose conduct it disapproved of. It would have the selection of Ministers in its own hands, and the best men from both sides of the House would be eligible for office in the same way as the Speaker is now. The selection would not be from one section of Parliament, but from all sections, and the Ministry would represent all shades of opinion."

It would have been better, perhaps, if Mr. Syme had given us a useful and handy history of representative government in England, free from wild suggestions of this sort. He concludes his work with recommending a fluctuating Parliament—a Cabinet which could not deliberate, an Executive which must be always more or less in confusion, and he deprives the Sovereignty of the Crown of almost every plea for continued existence. We may be wrong, but it seems to us the wiser conclusion from Mr. Syme's interesting historical premisses would have been that, to secure parliamentary authority and to give a definite object to public opinion, it is expedient that a term should be assigned for the duration of Parliament; and that, if only to obtain the reasonable and efficient co-operation of Ministers in executive administration, it is absolutely necessary that they should have the largest possible political sympathy with each other, and should be liable to the censure of Parliament, but should not be the creatures of its direct appointment. At present, however, any suggestions for parliamentary reform, however wide of the true mark, may have utility in leading to consideration and discussion upon a theme which is destined to occupy with no great delay, and it may be to engross, the public mind. Yet we must confess that within the limits of Mr. Syme's work there is not too much space for a chronicle of the leading facts of our representative government which at present could not be regarded as other than most opportune.

ARTHUR ARNOLD.

*Dante's Inferno.* Translated into Greek Verse by Musurus Pasha, D.C.L. [*Δάντου ὁ Ἄδης, μετάφρασις Κωνσταντίνου Μουσούρου.*] (Williams & Norgate.)

THIS book forms a remarkable addition to the collection of translations of the "Divine Comedy" which have appeared in different languages. The number and variety of the renderings of the poem which we already possess is, indeed, astonishing, including, among others, versions in Russian, Danish, Polish, Hungarian, and Hebrew; and now the *Inferno* is presented to us, translated—and, we may at once add, faithfully and felicitously translate!—into Greek. An additional element of interest attaches to the present work from the position of the translator, who, we believe, is descended from an ancient Cretan family, and has long been

the representative of the Ottoman Porte in England. In one part of his book a startling result arises from this, for which it may be as well to prepare the reader. Among the schismatics, in the ninth *bolgia*, Dante has placed Mahomet. With astonishment we find that Musurus Pasha, in translating this passage, has delivered the prophet from the place of punishment, and has substituted Arius for him, so that the line

"Vedi come storpiato è Maometto" \*

is rendered in Greek by

"Ὡς κατὰ πῶρος ἐστὶν Ἀρειὸς βλάτω."

The following explanation is appended in a note:—

"Out of respect for the numerous Mussulman peoples, many millions of whom dwell peacefully under the Ottoman rule along with their Christian fellow-subjects, I have thought it hardly unsuitable, in the place of Mahomet, whom the poet has quite unreasonably subjected to degrading torments in the *bolgia* of the schismatics, to substitute Arius, the great heresiarch, who, being a Christian and a priest, introduced into Christendom, by means of his doctrine contradicting the consubstantial divinity of Christ, that pernicious schism which rent the Church for many years, though it has long since died out."

He then proceeds, on just grounds, to defend Mahomet from the charge of schism, and apologises for Dante on account of the age in which he lived. There is a droll side to this whole proceeding which prevents us from wishing to examine it too closely. We must leave it to our readers to decide whether the delicacy of the position of the translator, as the Christian representative of a Mahometan Power, justifies him in taking so daring a liberty with his author.

Before we proceed to notice the translation itself, there are two points relating to it which must be discussed—points about which a critic, in speaking of a language other than his own, is bound to be very diffident—the diction and the metre. The idiom employed is not Romaic, nor Neo-Hellenic; nor yet is it classical Greek, such as modern Greek writers use in translations and in imitations of the classical authors—for instance, Mr. Philippos Ioannou in his versions of Ovid's *Metamorphoses*, and of selected pieces from other Latin poets. The vocabulary, accidence, and syntax, though not always strictly classical, are ancient; but the particles are almost wholly absent, and the order of words and not a few of the expressions are modern. Thus to a classical scholar the language seems strange, though intelligible; how it will appear to a modern Greek it is difficult for a foreigner to say; but, with the various phases and modifications through which the Greek language has passed and is passing, an idiom such as this seems hardly unjustifiable. At all events, it is excellently fitted for the purpose for which the translator has employed it; for, in translating so pregnant a writer as Dante, the modern analytic forms would present great difficulty, and the long "political" verse which is their natural accompaniment would be almost intolerable.

The question of the metre which has been employed is still more difficult. M. Musurus describes it as a twelve-syllabled paroxystone metre, resembling the iambic metre, though



the rhythm is not marked by quantity. In other words, every other syllable is accented, and there is a fixed accent on the eleventh syllable. It necessarily results from this that before the eleventh syllable is reached there is one superfluous syllable in the verse; and this constitutes the difference between the metre of the translation and that of the original, for Dante uses eleven syllables, with a fixed accent on the tenth. This extra syllable is sometimes found in one part of the line and sometimes in another. An example will best illustrate this; the following passage is taken from the speech of Master Adam in *Inf. xxx.* 64-67:—

“Τοὺς ῥύακας, ὅστινες ἐκ χλωρῶν λόφων  
τοῦ Κασσεντίνου καταβαίνουσ’ εἰς Ἄρνον,  
Ψυχροὺς χυπαλοὺς ὁδραγωγοὺς ποιοῦντες,  
Αἰεὶ πρὸ τῶν ὀφθαλμῶν ἔχω καὶ πάσχω.”

In these lines the position of the extra syllable is constantly changed. It seems to wander up and down over the verses, reminding us of the old theory of “animal spirits”—that they were an essence which flew from one part of the body to another, restoring the equilibrium of any organ that was below par. Whether the translator’s object was merely to keep to a twelve-syllabled verse, as being the established iambic metre, or whether he thought in this way to counteract a possible monotony in the recurring lines, we cannot say. His own description, already quoted, points rather to the former supposition; but, from the taste shown in his work generally, we should be disposed to ascribe it to the latter. For ourselves, as we read him, we are continually desiderating Dante’s own metre. A further peculiarity which calls for notice is the degree to which M. Musurus has introduced into Modern-Greek verse the practice of substituting one foot for another, and of shifting the regular accent, by which the strictness of metre is allowed to be modified in modern poetry. The feeling with regard to this varies greatly in different languages, and our space forbids us from discussing the question further. But the present translator appears to have gone considerably beyond the practice of Greek writers in this respect, and we often find it difficult to reconcile ourselves to his rhythm.

We turn now to the translation itself. It is unrhymed, following the original line for line, and is literal, and, as far as we have been able to examine it, accurate. It possesses, also, the simplicity and vigour which we look for in a good translation of Dante, and is well sustained throughout. Let us take as a specimen the address of Ulysses to his comrades in *canto xxvi.*:—

“Ἄνδρες, εἶπον, ὅστινες διὰ μυρίων  
Κινδύνων εἰς τὴν δύσιν ἤλθετε σῶοι,  
Μὴ νῦν, ἐφ’ ὅσον τοῦ λοιποῦ βραχὺν χρόνον  
Ἐγρηγορούσας ἔχετε τὰς αἰσθήσεις  
Ἀποκινήσῃτε γυνῶναι σαφῶς τὸν ὄντα  
Ἥλιον πέραν ἀκατοίκητον κόσμον.  
Ἀναμνησθόμεν ὅλας ἐσμὲν γενέθλης·  
Οὐ γὰρ ἴδιον ἡμῶν τὸ ζῆν ὡς κτήνη,  
Ἀλλὰ θηρεῦναι ἀρετὴν καπιστήμην.”

Here we do not think that ἡλίου πέραν is the right rendering of “*diretto al Sol*” of the original, which rather means “following the course of the sun”—i.e., “proceeding westwards;” but no doubt the passage has been taken the other way. Still, these are forcible

lines—some of them, at least, sufficiently so to prove that the language used is suitable for expressing Dante’s ideas. The same may be said of verses such as these, which we place side by side with the Italian:—

Che fuma come man bagnata il verno—  
Οἱ καπνίζοντες ὡς χεῖρ βρεκτὴ χειμῶνος—  
Che va piangendo i suoi eterni danni—  
Ἰοδυρομένη κολάσεις αἰώνιους—  
Ogni primo aspetto ivi era casso—  
Ἐξηφανίσθη πᾶν τὰρχέτυπον σχῆμα—  
Folgore pare, se la via attraversa—  
Ἀστραπηδὼν τὴν ὁδὸν ἐκδιαβαίνει.

The notes appended at the end of the volume, which, the writer tells us, he has for the most part borrowed from Mr. Pollock’s English translation, are simple and sensible, explaining historical references and similar points about which the ordinary reader requires information. In this way the work will serve to introduce the *Divina Commedia* to many Greeks who are not acquainted with the original, while at the same time it presents an interesting problem to classical students. We are glad to congratulate M. Musurus on the successful accomplishment of a difficult task.

H. F. TOZER.

*The Life of Napoleon III.* Vol. IV. By Blanchard Jerrold. (Longmans.)

THIS volume concludes a work protracted to a length quite unjustified by its merit. The private life of Louis Napoleon, as of other celebrities, cannot as yet be fully narrated without wounding the feelings or interests of his survivors; nor can his public and political career be judiciously written or profitably read until the lies of his dastardly enemies and friends have worn themselves out, and the lessons of time have contrasted more clearly than they have yet done the Imperial and Republican policies. This much at least may be fairly conceded, that no man of equal importance—certainly not Napoleon I.—was ever so persistently, venomously, basely, ungratefully, and undeservedly libelled; and that, granted the very worst which has been said against that corruption which Napoleon III. failed to reform, or actually encouraged, it cannot even now, and most assuredly in the pages of history it never will, arouse the same moral repulsion and disgust as that hypocritical conspiracy of moral assassins of all parties and opinions the most utterly opposed, from Ultramontane Legitimist to Atheist Sans-culotte, severed by the deadliest hatreds and greediest selfishnesses, uniting in the name of patriotism to traduce and then betray the man to whom they had sworn fidelity. History may possibly with justice darken the shades of the Emperor’s portrait; his rivals it can never whitewash. On the other hand, so far from palliating or defending with Mr. Jerrold the Emperor’s indifference to the commercial and social immorality of his *entourage*, we are strongly persuaded that no plea of tolerant good nature, or embarrassing ties of gratitude, can evade his moral responsibility. It was a crime, because his sole claim to reign was that he meant to rule well and honestly; it was a folly, because, if the governors were rogues, what could he expect from the governed?

But be it remembered that it is in view of our English Court, and in the light of modern ideas, that we blame him, however justly. St. Louis, it is true, stands apart, and Henri IV. and Louis XII. owe much to the kindly perspective of time; but what other French ruler, we would ask, has been blessed with virtuous and strictly honest supporters? The fact is simply this, and it lies on the face of all French history—that, as wealth has grown and political and commercial intrigues become more and more intertwined, the ring of *parvenus* and stock-jobbers has closed ever tighter round the Court. Weakened, or perhaps only obscured, during wars and revolutions, it has visibly encroached during the longer intervals of peace. Not to trace its earlier phases, we may simply point to the steady growth during the July monarchy of that cynical fraud and profligacy which re-appears under the familiar name of the “corruptions of the Second Empire,” and of which the end, alas! is not yet.

Of this volume, which occupies the long period from 1854 to 1872, the earlier part contains too many quotations from the *Life of the Prince Consort*, though Mr. Jerrold is aware how little, even before the critical Cherbourg visit of 1857, the Prince’s experience and sympathies enabled him to take in the French situation. The quotations from Mr. Senior are more to the purpose, though all this gossip of the *frondeurs* casts a flood of light confusing rather than instructive. That Mr. Jerrold seems to hold a Bonapartist brief can hardly be denied; but we must admit that his ground is impregnable in contrasting the fidelity and perseverance with which the Emperor clung to his *idée fixe* of the English alliance, with the vacillating insincerity and suspicions of the English Cabinet. Of the social and commercial progress of France, and of the many internal reforms, good or untimely, projected or actually carried out under the Second Empire, we hoped for a much fuller account, though what we have is interesting in its way. This is not the place to discuss Mr. Jerrold’s brief reviews of Napoleon’s foreign policy, but we may mention that unintentionally he leaves a distinct impression that the Emperor was throughout the tool, and at last the victim, of Cavour. This may be fairly argued; but it is simply monstrous to pretend, as Mr. Jerrold so constantly does, that the death of his brother in the affair at Forlì inspired the Emperor with a life-long love of Italy and hate of Austria. The chapter on the commercial treaty of 1860 is useful, but the previous attempts, beginning with Vergennes in 1786, might have been more fully traced. We are, of course, reminded how M. Thiers implored the Emperor “to pause before selling France to the English,” and how he at the same time assured Mr. Senior that “no event in modern times had done England so much harm;” as also how he felt inclined to pardon everything to the usurper in return for the seizing of Savoy. The underhand diplomacy of the same year between the Cabinets of St. James and Berlin is perhaps the darkest, as well as the most critical, point in the story; but it may have been impossible to go more deeply into this without giving unnecessary offence. By

far the best chapters are those which trace the hapless attempt at constitutional reform, and the progress of the Opposition. Here there is abundant scope for humour—with young Cavaignac virtuously spurning to receive his school-prize from the hands of the Prince Imperial, with M. Berton the “candidate of humanity,” with M. Gagne and his substitute for government in the shape of a “universal bank, the capital to be supplied by philanthropists who would require no interest,” with M. Arago triumphantly repelling the charge of lukewarm socialism by proving that he “tutoyait Felix Pyat,” and with Rochefort, less lucky, convicted of having attended Queen Amélie’s funeral, and of having “accepted a pencil-case from an Orleanist prince.” Mr. Jerrold, whose facts are here numerous and well arrayed, divides the responsibility of the war between Prince Bismarck and his French dupes, both of the Government and the Opposition. His contribution to this delicate controversy may be regarded as considerable, but by no means final.

While owning that we have gleaned much that was worth the trouble from this volume, we must still repeat, in conclusion, that we should have preferred a short systematic arrangement of facts, events, and dates, with, perhaps, in a brief essay, the compiler’s general conclusions from them, until the time is ripe, and the historian has appeared, for a searching and unprejudiced survey of a career which has left such marked imprints upon France and the world. E. PURCELL.

#### SOME BOOKS OF HISTORY.

*The Records of St. Michael’s Parish Church, Bishop’s Stortford.* Edited by J. L. Glasscock, Jun (Elliot Stock.) In the year 1871, Mr. A. J. Waterlow printed, for private distribution only, the Accounts of the Churchwardens of the Parish of St. Michael, Cornhill, London, extending from 1456 to 1608; and those who are fortunate enough to possess this now rare volume understand well its extreme value. What Mr. Waterlow did for an old City parish Mr. Glasscock has now done for a rural one, and it may as well be said at once that he has done his work admirably. The churchwardens’ accounts begin so early as 1431, and the first portion of them is printed verbatim. Afterwards Mr. Glasscock has judiciously confined himself to such entries as are not mere repetitions, and are of direct interest and importance. It is unnecessary to suggest the value of these extracts to antiquaries and philologists, and even to ordinary readers, as illustrating the customs and social life of a country parish more than four centuries ago. Besides these accounts, there are various other important transcripts from the parish records, including the inventories of the church goods, the accounts of the collectors of the Chantry and Guild of St. John the Baptist, the church rentals, complete lists of the vicars and churchwardens, the names and accounts of the collectors and overseers of the poor; and finally, though not exactly in keeping with the rest of the volume, Mr. Glasscock has given a summarised list of all the monumental inscriptions in the church and churchyard, so far as hitherto known, besides a considerable number in full which have heretofore escaped all the historians of the parish. Having done this, we are somewhat surprised to find this language in his Preface:—“The parish register is not included,

because I consider that extracts *only* are worse than useless, and a verbatim copy would be quite beyond the scope of a work like this.” We should have supposed that the parish register would have been far more within the scope of the work than the monumental inscriptions, though we would not have withheld the latter. The register and the accounts would have mutually illustrated each other, and the personal history of the parish thus have been rendered complete. Let us hope that he may yet think it well to print the parish register as a supplemental volume, and thus rescue from possible destruction its important details. It is only a few months ago that the register of a neighbouring parish, Northaw, perished in the flames, and its valuable contents were lost for ever. Mr. Glasscock’s modest apology for his copious annotations was quite unnecessary, and we assure him that they add greatly to the value of the volume. He is also to be commended for his excellent Index. We trust that his book will be the pioneer of numerous similar ones, and that every parish will be as fortunate in its editor.

*The History of Maidstone.* By J. M. Russell. (Maidstone: Vivish; London: Simpkin, Marshall and Co.) It is a little singular that, since the publication of the Rev. William Newton’s small volume in 1741, this interesting and important old Kentish town has found no historian. Mr. Newton’s book is still valuable, by reason of the precise information it contains relating to the various churches and their incumbents, the full monumental inscriptions, &c.; but it never was in any sense a popular history, such as Mr. Russell has evidently aimed to make his more pretentious work, and in which aim it may be said that he has not altogether failed. While his volume shows little evidence of original research, he has made good use of such materials as were readily at command, and has produced a very interesting narrative, embodying not only matters of purely local interest, but also those of greater historical importance. The numerous illustrations of the old houses are full of vigour, and add greatly to the interest of the descriptive accounts in the text. We detect, however, occasional statements set forth as facts which it would be difficult for the author to substantiate. For example, on p. 138, writing of one Lawrence Washington, a resident of Maidstone in the seventeenth century, Mr. Russell says, unhesitatingly, that “he was an ancestor of the great American general.” There are some thirty millions of people on the other side of the Atlantic, and not a few in this country, who would be very grateful to Mr. Russell if he could give, which he cannot, any satisfactory authority for this statement. Such random assertions go a great way to impair confidence in other portions of the work, which probably are strictly accurate. On the whole, the author has compiled a very pleasant volume which will at least commend itself to natives and residents of Maidstone; and this is, perhaps, all that he intended.

*History of the Chapel Royal of Scotland.* By the Rev. Charles Rogers, D.D., LL.D. (Edinburgh: Printed for the Grampian Club.) This work is well enough so far as it goes; but that anything like an adequate history of the interesting Scottish Chapel Royal could be comprised within the small space allotted to it in this volume is simply impossible. It answers very well as a general outline, but is sadly deficient in details. Possibly it does not come within the scope of the designs of the Grampian Club, but it would have been gratifying to know something of the various persons connected, in different capacities, with the chapel. A few of them are mentioned, it is true, but even for lists of the deans and sub-deans, &c., we are referred to the *Fusti Ecclesiae Scotticae*,

a ponderous and expensive work in six volumes far beyond the reach of the ordinary reader. It was not in this manner that the late Dr. Rimbault dealt with the Royal Chapel at Whitehall, nor Mr. Doyno C. Bell with that in the Tower of London, both of whom produced works of sterling and permanent value, and of the greatest interest by reason of the personal details with which they abound. The register of the Chapel Royal of Stirling and other original documents printed in this volume are of importance; but we are compelled to say that the best use does not appear to have been made of the materials at command, and that a satisfactory history of the Chapel Royal of Scotland has yet to be written.

*A Compendium of Italian History.* Translated from the Italian of Giovanni Bosco by J. D. Morrell. (Longmans.) We must confess that this book has caused us considerable surprise. First, its shape is somewhat amazing: it is a thin quarto of 160 pages, adorned with poor wood-cuts of some of the chief Italian cities; this pretentious form is out of place in a little compendium which can only be meant for beginners or as a handy-book for travellers. In the next place, we were surprised that an Englishman should translate a text-book compiled by an Italian priest for the use of Italian school-boys; it seemed pretty obvious that such a book would not surply the view of Italian history which an English reader requires. We were not, however, prepared for the number of blunders about facts made by Padre Bosco and endorsed by Mr. Morrell. Thus he says, “Boccaccio was born in Paris.” Certaldo and Florence contend for the honour of Boccaccio’s birth, but Boccaccio himself calls Florence his native place. We are baffled by “one Humbert, called Bianca mano, who was a Duke of Switzerland, near the lake of Geneva;” nor do we gain much information by reading that “Asti was an independent city, and Turin was also governed in the same manner, although subject to the dukes of Savoy.” The remark that “Braccio, taking occasion of an insurrection in his own country, left it,” would lead anyone to imagine that egress from an Italian city must have been ordinarily attended with great difficulty. But Braccio’s subsequent operations, though clearly wrong, are certainly obscure: “he had even the wickedness to come back and fight against his own country, which he subdued, and then made capital out of his success.” After this it is a small matter that the raid of the Turks on Otranto in 1480 is magnified into a “determination, at whatever cost, to become master of Italy.” A brief History is not expected to give details, but when it does they might as well be accurate. Father Bosco’s imagination leads him to describe Lorenzo de Medici at the time of his attempted assassination in the Pazzi plot as “drawing his sword, which he used with so great courage and intrepidity that he cut himself a way amongst his assailants.” Father Bosco, however, seems to have got into his head the notion that Lorenzo was a mighty warrior, for he says about Charles VIII.’s Italian campaign: “if the valorous Lorenzo di Medici had still been living, Charles would probably have been worsted.” These are but samples of the errors which enliven a book totally deficient in any connected conception of the movement of Italian history. We have, however, a final cause of surprise in the grammatical errors with which the translation abounds. Mr. Morrell calls himself on his title-page “late H.M. Inspector of Schools.” We think sadly of the children whose English composition was judged by a man who writes, “He had just succeeded in overcoming them all, when, re-entering simultaneously into their possessions, the new government was dissolved;” “Boccaccio

followed this advice, and studied for the rest of his life to repair the scandal he had created by works of a high character." Mr. Morrell has views of his own about the spelling of Italian names, which are perplexing. He calls Caesar Borgia "Duke Valentine;" and mixes up English, Latin, and Italian forms in a curious jumble. But here, too, he makes many mistakes, such as Sansavino, Lorenzo Corta, and the like.

*From Crécy to Assaye: being Five Centuries of the Military History of England.* With original Plans and Maps. By H. B. Clinton. (Frederick Warne and Co.) We fear that the writer of this solid volume has addressed himself to deaf ears. Except to the professional student of the art of war, the minute description of battles, and, indeed, military history in general, has become distasteful. With the explanation we need not trouble ourselves; the fact remains certain. And yet Mr. Clinton here shows a capacity for research sufficient to establish a reputation in any other department of history. He is no mere book maker, who has found a taking title to set off his second-hand compilations. In every case he has gone, if not to the original sources, at least to the most trustworthy authorities; and he has woven together his disconnected stories into a continuous narrative. For our own part, we have been most interested in his account of Plassey, here for the first time published from Clive's own despatch written three days after the battle. Indeed, the affair hardly seems to deserve the name of battle, if such mighty results had not followed from it. It was the decisive battle of India only in the sense that British troops, and Sepoys under British command, then first learned to conquer regardless of the numbers of the enemy. As a military event, Wandewash or Assaye, or even Buxar, possesses far more significance. The utility of this book to the student is greatly enhanced by more than twenty plans and maps, and by a copious Index.

*Epochs of the Papacy.* By the Rev. A. R. Pennington. (George Bell and Sons.) These five hundred pages are neatly printed on toned paper and well got up. Considerable pains must perforce have been expended in compiling an epitome which covers such a vast field—for, in spite of the fashionable title of *Epochs*, it is really a continuous history of the Papacy. So wide a range hardly admits of thorough research, so we have not taken the trouble to test whether Mr. Pennington's references are at second hand. It is, on the whole, a meritorious, but hardly a useful, performance, since for advanced readers it presents neither new facts nor new lights, while, as an epitome or school-book, it is too long and too argumentative. Dedicated to the Bishop of Lincoln, it adopts as its main principle that prelate's well-known and, as we think, forced interpretation of the *dei vultu* *et* *scriptis*. As might be expected, there is a compromise between Catholic Churchmanship and vituperative anti-Popery. Mr. Pennington's declamation is florid; but, with all its apocalyptic glosses, it fails to show up the Holy See as anything worse than a public nuisance. His stalwart refusal to endorse Romish canonisation produces some ambiguity as to names with which he is apparently unfamiliar. Thus he tells us that "François founded an order of nuns." One might as well say that John wrote "Paradise Lost" and founded the order of Methodists.

*William Ewart Gladstone and his Contemporaries.* Vols. I. and II. By Thomas Archer, F.R.H.S. (Blackie and Son.) Instead of being another example of that mania for vivisectioning contemporaries which has somewhat displaced the older fashion of *post-mortem* biographies, this work more fitly fulfils the promise of its

sub-title, and is a record of the last "Fifty Years of Social and Political Progress." With the exception of the opening chapter, it can scarcely be claimed that the words and deeds of the Premier receive more space than do those of several of his political contemporaries; indeed, as far as the second out of the four volumes of which this work is to consist extends, Mr. Gladstone plays a very subordinate part. Of course, in the latter portion of this record, Mr. Archer's hero will occupy a more prominent position; but, if the author wishes to preserve an historical value for his labour, he will continue to suppress the biographical element. Vol. II. deals with a most important and interesting period of British history. It begins with the commencement of the "Free Trade" agitation, and, after including in its progress the revolutionary period of 1848-50, terminates with the declaration of war against Russia by the Allies in 1854. Mr. Archer appears to resort to original authorities for information, and by so doing is creating a work of real utility and permanent value. He has evidently discovered many sources unknown, or little known, to the general student, and which none but one who has lived in the times to which they refer could have unearthed. Unless the publishers wish to cripple the utility of Mr. Archer's work, they will provide it with a copious index.

*The Brave Men of Eyam; or, a Tale of the Great Plague Year.* By Edward N. Hoare. (S. P. C. K.) The historical novel which is intended not to amuse only, but to instruct, is commonly a failure. We cannot remember, indeed, a single instance of true success. Sir Walter Scott, of course, teaches us many things, and very many of the current opinions on important matters are indirectly due to him; but we do not believe that instruction was ever his object, except when he wrote history proper. We cannot say that we think that Mr. Hoare's book will prove an exception to the rule; but it is carefully written, there is nothing silly in it, and some parts are really touching. It is intended, we conjecture, mainly for boys and girls. The great society for which it has been written has of late issued more than one book which is a real addition to our literature. If it came within the plan of the publishing committee to give us a history of pestilences in England, they would be doing a service. It might be made a book of terrible interest. At present most of us pick up what little we know on the subject from the Sydenham Society translation of Hecker's *Epidemics of the Middle Ages*, an accurate, but dull and, as far as England is concerned, very imperfect, book.

THE work of Mr. Lewis Sergeant on *England's Policy, its Traditions and Problems* (Edinburgh: Macniven and Wallace), provokes a comparison with Prof. Montagu Burrows' brochure on *Imperial England*, and does not suffer by the contrast. The least satisfactory part of Mr. Sergeant's history is that which relates to the foreign policy of the Whigs and Tories in the last century; it is laboured, and wanting in animation. Not until he comes to describe the views of Lord Castlereagh and Mr. Canning, and the differences in the sympathies of these rival politicians, does he move with freedom. Mr. Canning, indeed, is the hero of the volume; and, fortunately for Mr. Sergeant's peace of mind, he has to deal with Canning's career when the dross had been purified from the gold. To understand the hatred with which that brilliant statesman was regarded by many of his Whig opponents, and the coldness with which he was greeted by the Winchileases and Ellenboroughs, it is necessary to study the pages of Hansard before the date when Canning held the seals of the Foreign Office. Mr. Sergeant pays a well-

deserved tribute to the "moral courage" of Lord Russell, and to his perception of the changes which had come over the foreign policy of England through the extension of the franchise. Many of the pages of this volume deserve careful perusal, and we wish for it a success which we are afraid it will fail to obtain.

*Hide and Seek: a Story of the New Forest in 1647.* By Mrs. Frank Cooper. (S. P. C. K.) We have seldom read a less satisfactory book than this. As a tale, it is as little life-like as possible; and, as a history of the times, as inaccurate as anything we have ever examined. The S. P. C. K. has within the last decade issued a by no means small library of good books; we are therefore not a little surprised to find such a falling off. All Mrs. Cooper's Puritans are bad, or very foolish; all her Royalists patterns of what men and women should be. This is, perhaps, fair enough, but hardly historical. It is, however, not fair to represent Gen. Ireton as a vulgar and cowardly ruffian. The cause for which Ireton fought may have been bad or good, but there is no man of the time who comes before us with a more unspotted character and purer fame. If there be any limits whatever to the liberties which a novelist may take with history, it is surely an offence to represent well-known men as being almost exactly what they were not. We have neither space nor inclination to dwell on this book further, but we must say that her picture of 1647 is in almost every point unlike the original as genuine history shows it. Oliver Cromwell was not at that time "the head of the army;" and neither he nor Ireton were ever converted to the principles of the levellers, or entertained any idea of the extermination of the nobility.

#### NOTES AND NEWS.

MR. E. B. NICHOLSON, of the London Institution, has been selected by the curators for the office of Bodley's librarian, vacant by the death of Mr. Cope. We understand that the curators were influenced by the desire to get a man of strong practical tendencies, and used to plenty of hard work. That Mr. Nicholson has it in him to justify their choice in other respects also will be least doubted by those who have known him best and longest. There are men who rise with the increased weight of their responsibilities, and prove themselves worthy of the highest office by their conduct in it.

MR. WILLIAM BOWMAN has been elected to succeed Mr. De La Rue as hon. secretary of the Royal Institution.

PROF. STOKES, of Cambridge, has accepted the appointment of Burnett Lecturer in connexion with Aberdeen. In accordance with the new regulations of the Burnett trust, he will hold the appointment for three years, on condition of delivering a course of lectures at Aberdeen upon "recent researches in physical science, with special reference to natural religion." These lectures are in substitution for the Burnett prizes, awarded every forty years, of which the second prize was won in 1815 by Archbishop Sumner, and in 1855 by Principal Tulloch.

WE hear that a new edition may shortly be expected of Mr. Griffin W. Vyse's book on Egypt, which only appeared about a fortnight ago. It will recognise with more explicitness the extent of the obligation which the author owes to Mr. Stanley Lane Poole's *Egypt*, published last year by Messrs. Sampson Low.

THE following list of honours recently gained in this country by natives of India seems worthy of record:—In the Cambridge mathematical tripos, Devendra Nath Das, of Clara, was classed 26 among the senior optimes, and

S. Saththiandan, of Corpus, was bracketed 66 among the junior optimes; at the examination of the Council of Legal Education, M. D. Dadysett won the second prize (£25) for common law, and C. Alikandaiya a prize of £15 in Roman law, &c.; R. D. Sethna had been awarded the first scholarship in equity (fifty guineas) at the Inner Temple; at Cirencester College, Syed Sakhawat Hosein took the first place in agricultural law, and would have been entitled to one of the two scholarships open to the whole college if he had not already been a scholar of the Bengal Government.

A FRESH edition of 2,000 copies of the early "Poetical Works" of Mr. Browning, in six volumes, has been printed.

MR. ROBERT BUCHANAN has two new works nearly ready for publication. First, a volume of poems; and, secondly, a romance in three volumes, the *Martyrdom of Madeline*, which has for its theme "the social conspiracy against womankind," and was planned with, and written in close sequence to, Mr. Buchanan's powerful *God and the Man: a Study of the Vanity and Folly of Individual Hate*. The *Martyrdom of Madeline* has been running its course through some provincial papers, and is likely to attract attention in certain circles in London, as some of the literary and "society" journals are dealt with in it, and the editors of two of them are characters in the novel.

WE hear that Mr. Herbert Giles, British vice-consul, Pagoda Anchorage, has in the press a work entitled *Historical China*. One of the objects he has in view is to show what portions of the Chinese annals are historical and what portions legendary or mythological. A considerable part of the work will treat of the Chinese legal system, and many leading cases will be cited. Mr. Giles is already known by his *Chinese Sketches* and translations of some Chinese fairy tales; but the forthcoming work will be of a more ambitious nature.

THE Clarendon Press will shortly publish the third and fourth volumes of the *History of Agriculture and Prices in England*, by Mr. Thorold Rogers, M.P. The first two, published sixteen years ago, dealt with the period 1259-1400 inclusive. The next two will contain the period 1401-1582. The principal topics in the survey are the prices of provisions and labour, but there is hardly any article in mediæval use the price of which is not recorded. The third volume (775 pages) contains the evidence, generally printed in four columns to the page, with three Indexes of places, articles, and weights and measures. The fourth is the comment on the evidence (779 pages), with Index, and contains numerous statistical averages, annual and decennial, derived from the facts of the third volume.

THE Clarendon Press will also publish immediately a volume of *Notes on the Canons of the First Four General Councils*, by Prof. Bright. These are, in the main, an expansion of lectures delivered to students of the Theological School, and are intended to make the enactments of the most important ancient ecclesiastical synods more intelligible to such students, and to others of similar attainments outside Oxford.

WE hear that Messrs. W. H. Allen have in the press a work entitled *Guzerat and the Guzerathis, Sketched from Life*, by Behramji M. Malabari, a native of the province and an accomplished writer of English.

MESSRS. WILLIAMS AND NORGATE will shortly publish *The Development from Kant to Hegel*, with chapters on the Philosophy of Religion, by Andrew Seth, Assistant to the Professor of Logic and Metaphysics in the University of Edinburgh. The first part of the work traces

the development of Kant's metaphysical thought through Fichte and Schelling to Hegel. The second part embraces a critical account of Kant's *Religion innerhalb der Grenzen der blossen Vernunft* and a sketch of Hegel's Philosophy of Religion. This is one of the prize essays of the Hibbert Trust.

*Historic Notices of the Borough of Flint*, by Mr. Henry Taylor, deputy-constable of Flint Castle, is in the press, and will be published shortly by Mr. Elliot Stock. The work will contain much curious information concerning local usages, drawn from charters and official documents, and will be illustrated by facsimiles and wood-cuts.

MESSRS. CHATTO AND WINDUS have in the press *Ireland under the Land Act*, being a reprint of the letters contributed recently to the *Standard* by the special commissioner of that paper in Ireland. There will be an Appendix, giving the leading cases under the Act, with the evidence in full; and a collection of judicial dicta, &c.

WE understand that the work on which Dr. Samuel Kinns has been long engaged, entitled *Moses and Geology*; or, the Harmony of the Bible with Science, is now in a forward state of preparation, and will be published next week by Messrs. Cassell, Petter, Galpin and Co.

MR. CHARLES PEBODY is writing a work on *English Journalism and the Men who have made it*, which will form the forthcoming volume of Cassell's "Popular Shilling Library."

WE are glad to see from the annual Report of the Harleian Society that its funds are in a very flourishing condition. The volumes in the press for the current year are *The Visitation of London in 1633*, edited by Dr. Howard and Col. Chester; *The Visitation of Cheshire in 1580*, edited by Mr. J. Paul Ryland; and *The Registers of St. Michael, Cornhill*.

MESSRS. PALMER AND HOWE, of Manchester, propose to issue by subscription a new volume by Mr. Leo H. Grindon, consisting mainly of his *Manchester Walks and Wild Flowers*, and of his *Summer Rambles* (both of which have long been out of print), together with much new matter. It is hoped that the book will thus form a complete guide to the rural beauties of such portions of Lancashire, Cheshire, Derbyshire, and Yorkshire as lie within easy reach of Manchester.

THE performances of the "Alcestis" of Euripides in the original Greek at St. Andrew's College, Bradfield, to which we have before referred, will take place on Saturday, February 18, at 4 p.m., and on Tuesday, February 21, at 6 p.m.

THE Oxford Browning Society will meet this term on February 14 and March 7. At the first meeting, Mr. R. F. Horton, Fellow of New College, will read a paper, "Is Browning a Poet?" and, at the second, the paper of Mr. Arthur Sidgwick, Fellow of Corpus, will be on "Browning's Love Poetry."

AT the meeting of the Clifton Shakspeare Society held on January 28, reports in connexion with "As You Like It" were presented from the following departments:—Tradition and folk-lore, by Miss Benson; plants and animals, by Mr. T. W. Jacques and Dr. J. E. Shaw respectively; instrumental music, by Mr. C. H. Saunders; rare words and phrases, by Mr. L. M. Griffiths; and satire and irony, by Mr. J. W. Mills. Mr. Francis F. Fox read a paper on "Touch-tone." Papers on "Jacques" by Miss Florence O'Brien and Mr. E. Thelwall were read. The Rev. H. P. Stokes made a communication on "The Songs in 'As You Like It,'" and on "Shakspeare's References to Marlowe."

ON Thursday next, February 16, Dr. P. L. Slater, secretary of the Zoological Society, will give the first of a course of four lectures on "The Geographical Distribution of Animals" at the Royal Institution; and on Saturday, February 18, Mr. W. Watkiss Lloyd will give the first of a course of four lectures on "The Iliad and Odyssey."

THE heritors (*Anglice*, freeholders) of the little border town of Dunse, in Berwickshire, have solemnly resolved to revert to the ancient spelling of the name—Duns, without the final e—which is said to have prevailed down to the year 1746.

A NEW monthly periodical, entitled the *Irish Economist*, will be issued at Dublin on the 15th of this month. It will deal with agriculture and domestic economy, finance and social topics.

To those who make a collection of "amusing extracts" we commend the following:—The *Revue critique* of January 30—a most serious journal—thus summarises a review that has appeared in a contemporary of Prof. Gardiner's new volumes of history:—"L'ouvrage est le fruit d'un labeur de plusieurs années; de juin 1637 à août 1642." The *Leisure Hour* for February—a magazine of which we would likewise speak with all respect—has an article on "The Kings of Laughter," by the Rev. E. Paxton Hood, which is a storehouse of solecisms, grammatical and other. The time of Defoe, we are told, "was the age of Queen Anne, King William, and his descendants." . . . "Cowper had the power to knit the thong of satire, it sometimes seems, in quite equal strength to Pope. Take him all in all, we prefer him far before Pope."

WE learn from the *New York Tribune* that Mr. G. W. Williams, the coloured member of the Ohio House of Representatives, has nearly completed a History of the negro race in America. The first part is devoted to the kingdoms, language, and religions of the race in Africa. The second part deals with the history of slavery from 1618 to 1880.

MESSRS. ROBERT CLARK AND Co., of Cincinnati, announce for immediate publication *The St. Clair Papers*, in two volumes, being a Life of Arthur St. Clair, of the Revolution period, from original materials; and, as the third volume of their *Mississippi Series*, "The Expedition of Don Diego Dionisio De Peñalosa, Governor of New Mexico, from Santa Fe to the River Mischipi and Grand Quivira in 1682." The latter will be issued in an edition of only 250 copies.

PROF. GEORGE STEPHENS will shortly begin courses of lectures on Old English and on Shakspeare at the University of Copenhagen.

M. BUSLAEV has written, and will shortly publish, a work on "The Development of Religious Beliefs in Russia." A general view of Russian religious beliefs is first given, from which all that forms the common inheritance of other European nations is then eliminated, the remaining elements being those which strictly characterise Russia. M. Buslaev's conclusion is that the Russian mind is more strongly attracted to, and takes a profounder interest in, the problems of religion than that of any other people.

THE Società romana di Storia patria has just issued the first of four volumes containing the Diary of Card. G. A. Sala during the existence of the Roman Republic of 1798-1801. It contains a number of diplomatic documents never before published.

AN exhibition is now open at Paris, in the Conservatoire national des Arts et Métiers, of models and objects connected with bookmaking,



The processes of the manufacture of ink and paper are represented; there are models of printing-presses, from that of Gutenberg to that of the *Daily Telegraph*; and many interesting experiments of the early stages of illustration by lithography and photogravure.

UNDER the title of *Louis XV et Elizabeth de Russie*, M. Albert Vandal has just issued an interesting study of the diplomatic relations between France and Russia in the eighteenth century, drawn mainly from the archives of the French Foreign Office. It forms a supplement to the "*Secret du Roi*" which the Duc de Broglie is publishing in the *Revue des Deux Mondes*.

AN important sale of MSS. and early printed books, being the library of the late chevalier J. Camberlyn, will take place at Brussels on February 14. Among the lots are several Flemish chronicles, &c., of the fifteenth to the eighteenth century that have never yet been edited.

THE last volume of Miss Laffan's works, which Messrs. Macmillan are republishing, contains a collection of her minor—and by no means least successful—pieces. These are "Flinders, Tatters, and the Counsellor" and "The Game Hen," in both of which the scene is laid among the gutter-children of Dublin; "Baubie Clark," giving a somewhat similar experience of the writer's residence in Edinburgh; and "Weeds," where we are brought back to Ireland, this time to a market town and to the Land Question. The first of these is by itself sufficient to found a reputation upon; and of "Baubie Clark" we can only say that a second reading confirms our recollection of it when first published in a fugitive form by Messrs. Blackwood. Much as we value this edition of Miss Laffan, we cannot extend our good-will to the binding. It may be national, but it is not pretty; and we doubt whether the colour will wear.

THE review of Miss Metcalfe's *Blackfriars Bridge* in the last number of the ACADEMY contained a passage which might be understood as reflecting upon the publishers of that novel, Messrs. Remington. It is our duty to state that no such reflection was intended. As a matter of fact, we understand that in this case, as with all other books published by Messrs. Remington, the proofs were duly sent to the author and returned by her revised. An unfortunate misprint in the head-lines of all the pages escaped her attention; that is all.

#### GERMAN JOTTINGS.

WE learn from the *National Zeitung* that the Baroness Ulrike von Lewetsoff, whose friendship with Goethe is mentioned by all the biographers, is still living in perfect retirement at the castle of Tribnitz, near Lobositz, at the ripe age of eighty-four. The baroness, in her youth a celebrated beauty, maintained a constant correspondence with Goethe for many years, and often met him at Carlsbad and Marienbad. She is consequently the owner of an extensive Goethe literature; and a well-known specialist has recently been commissioned to sift and prepare for eventual publication the correspondence with Goethe in the Baroness von Lewetsoff's possession.

THE prize of one thousand marks, offered on the occasion of the centenary of the first representation of Schiller's *Robbers*, has been awarded, out of 156 works sent in for competition, to the tragedy of *Lucia San Felice*, by Richard Boss, a poet of four-and-twenty, now residing at Frascati, near Rome.

EUGEN ZABEL has just published a biography of Berthold Auerbach (Berlin: A. B. Auerbach)

in commemoration of the seventieth birthday of the great novelist, which falls on the last day of the present month. Any profits that may accrue from the sale of this work will be given to the fund now being raised for the purpose of erecting an almshouse in Nordstetten, the birthplace of Auerbach.

PROF. WILHELM SCHERER, of Berlin, has commenced the publication of a series of scarce German books of the late Middle Ages, reproduced in facsimile by photography. The first, which has just appeared (Burchard: Berlin), is *Das Schelmen Zunft* of Thomas Murner, after the first edition of 1512. This is to be followed by the *Passionale Christi und Antechristi*. The full title of the series is "Deutsche Drucke älterer Zeit in photolithographischer Nachbildung ausgewählt."

THE *Börsenblatt* gives the total number of publications in Germany for the year 1881 as 15,191, as against 14,941 in 1880. The items are as follows:—Bibliography, &c., 411; theology, 1,472; jurisprudence, politics, statistics, &c., 1,469; medical and veterinary science, 817; natural science, &c., 924; philosophy, 148; educational, &c., 1,924; books for the young, 490; classical and Oriental languages, &c., 574; modern languages and Old-German literature, 461; history, biography, &c., 779; geography, travel, 352; mathematics and astronomy, 186; military science, &c., 367; trade and commerce, 626; building, machinery, railways, &c., 463; forestry, &c., 99; domestic and rural economy, &c., 417; *belles-lettres*, 1,226; fine arts, 581; popular works, calendars, &c., 639; masonic literature, 23; miscellaneous, 402; maps, 341. Under the majority of headings the number is in excess of the previous year, the chief items in which there is a falling off being modern languages and the fine arts. It is noteworthy that there is a large increase in the number of theological publications.

#### OBITUARY.

Two Oxfordshire antiquaries died in the last days of January. Mr. John Marriott Davenport was for many years the official secretary of Bishop Wilberforce; and, by his labours in connexion with the management of the property of the see of Oxford and the appointment of the various incumbents, became known throughout that extensive diocese. The offices which he held afforded him unusual opportunities for acquiring information relating to Oxfordshire; and his list of the *Lords Lieutenant and High Sheriffs from 1086 to 1868* and his collections on the *Annals of Oxfordshire* are of the highest value to the students of its history. He died at 62 St. Giles, Oxford, on January 31, aged seventy-two. Six days previously, Mr. William Wing died at Steeple Aston, aged seventy-one. For many years he had taken a considerable interest in the history of the parishes around the country town in which he lived, and the result of his investigations was shown in a series of small pamphlets on their annals. Among the parishes which he had thus described were Bletchington, North Aston, Steeple and Middle Aston, and Steeple and Westcot Barton. Two or three years ago he compiled a short account of the famous election of 1754, which divided the gentry of the county and their tenants into two opposing camps.

THE death is also announced, at Edinburgh, on February 5, at the age of fifty-seven, of the Rev. James Stormonth, compiler of several manuals and dictionaries; at Darmstadt, of Herr Karl Brandt, who provided the machinery for all Wagner's operas at Bayreuth; and at Paris, of M. d'Arcq, chief of the historical department in the national archives, and an indefatigable editor of original records.

#### MAGAZINES AND REVIEWS.

THE *Cornhill* for February begins a new novel, "Damocles," by the author of "For Percival." The opening promises well; the descriptive touches are finely drawn, and the characters well conceived, but the conversations tend to drop into wearisome trivialities. A short story, "Let Nobody Pass," is excellent as a sample of what a short story ought to be, and its interest is increased by the fact that the plot is laid in the Russian Court. An article on "A Modern Solitary" deals rather frigidly with Senancourt's *Obermann*, about which Mr. Matthew Arnold said what was worth saying in the first number of the ACADEMY. Mr. Edmund Gurney, in an "Epilogue on Vivisection," attempts to mediate between the heat of one-sided disputants. An article on "Oddities of Personal Nomenclature" will furnish materials for those who want statistics of eccentricities as a basis of a new psychology.

THE *Antiquary* improves month by month. This is in some respects the best number we have seen. Mr. Hall contributes a most useful paper on St. Valentine's Day, which contains much of the learning and nearly all the folklore that can now be gathered up on what is really a curious subject. He has evidently examined many books which ordinary readers never think of looking into. In one or two instances, he has, we think, been content with late authorities where earlier ones would have been more to the purpose. The second paper is by Mr. C. Roach Smith, on the Roman villa at Morton, in the Isle of Wight. Mr. Smith is probably the greatest authority we have on Roman Britain south of the Wash; and it would be mere impertinence in us to praise his work, which is always thoughtful and carefully worked out. We wish we could say the same of the paper on the Roman remains at Malta. The subject is a large one, and worthy of most careful and elaborate treatment. We wonder how many of the people who have occasion to speak of the various Dukes of Clarence have ever considered how the bearers of this title came by it, and what is its exact meaning. In our own school-boy days we well remember that we were much exercised in mind as to where Clarence could be, and came pretty confidently to the conclusion that it was some place in Normandy. Had Mr. Parkinson's paper been before us we should have found a most pleasant solution of our difficulties. Mr. Theodore Bent's paper on the tombs at Chilton is an interesting contribution to local history. It is worthy of attention as showing that the age of wanton barbarism is by no means passed away. Some of the fingers have recently been broken off one of the effigies in this church, and the dog on which the feet of another rests has been injured. If a person wantonly damaged a sculpture in the British Museum or a cast at South Kensington he would be severely punished, and no one would ever think of pitying him. The treasures in our country churches are as much national property as those in museums, and they should be as jealously guarded from injury.

THE second number of *Hibernia* contains an interesting notice (being the second instalment) of speeches by Edmund Burke on "Painting, Philosophy, and Poetry," on "Piracy in Printing," and on "Capital Punishment," delivered, while Burke was a Trinity College student, before a Dublin debating club. The same number gives the original version of Father Prout's "Inaugural Ode to the Author of *Vanity Fair*" (which appeared in the first number of the *Cornhill Magazine*), from a hitherto unpublished MS., with the alterations proposed by Thackeray, and those made by Mahony himself. It is a curious example of the inevitable wane of the minor lights of literature that so careful a writer as Prof.

Morley should have forgotten the existence of the Rev. Francis Mahony, and have stated in his recent *English Literature in the Reign of Victoria* that the author of *The Reliques of Father Prout* was William Maginn.

THE sixth and concluding number of the *Revue de Droit international et de la Législation comparée* for 1881 has recently appeared. It contains an article by Prof. Charles Brocher, of Geneva, upon the fundamental principles of private international law, more especially with reference to the important work, in six volumes, on civil international law recently completed by Prof. Laurent, of Ghent. Prof. Laurent is deservedly regarded as the master-mind of the philosophical school of law on the Continent, while Prof. Brocher is a disciple of Savigny, who, in his day, was the master-spirit of the historical school. A fifth and concluding article, translated by M. Ernest Nys, of Brussels, completes the late Prof. Bluntschli's review of the work of the Berlin Congress in its bearing upon the Danubian principalities. He first discusses the international status of the principality of Bulgaria, which has been in substance withdrawn from the dominion of the Sultan, although it is in form still subject to him. He next examines the political condition of the province of Eastern Roumelia, having a special status intermediate between military dependence on the Porte and civil independence; and, lastly, the situation of Bosnia and the Herzegovina, occupied and administered by Austria-Hungary under the provisions of the Treaty of Berlin, the Sultan continuing in theory in possession of the sovereignty, but having, in fact, nothing but the *nudum jus*. Prof. Ullmann, of Innsbruck, contributes a paper on Austrian legislation in 1879 and 1880, in the course of which he treats of the new juridical relations between Austria-Hungary on one side and Bosnia and the Herzegovina on the other. Advocate Martin, of Geneva, reviews the Federal law of Switzerland on the subjects of divorce and of the separation of married parties, more particularly where the parties are strangers resident in Switzerland. The article on necrology is of more than ordinary interest, and is from the pen of Prof. Rivier, of Brussels. It is a very full notice of the distinguished career of the late Prof. Bluntschli, of Heidelberg. It is proposed to raise a subscription for the purpose of founding a prize in honour of his memory and for the encouragement of the study of comparative public general law, and of the law of nations. Prof. Holtzendorf, of Munich; Prof. Orelli, of Zürich; Prof. Schulze, of Heidelberg; and Prof. Rivier, of Brussels, have undertaken to act as a provisional committee.

THE most valuable article in the *Revista Contemporanea* of January 30 is by D. José Barzanallana, a former Minister of Finance, on "The Imposts on the Salaries paid by the Treasury during the Nineteenth Century." The vices of this system of discounts, which amounted to twenty-five and even to thirty-seven per cent. from the salaries, often in arrear, of officials not too highly paid, are ably pointed out and justly condemned. Some classes, indeed, were always exempted, and among these, in 1818, appear the "toreros"! An unpublished diary by the Conde de Toreno, of travels in Italy in 1839, commences in this number; at present it has too much the air of a guide-book. Gen. Fernandez de Cordova and Señor Becerro de Bengoa continue their respective publications; and Rodriguez Ferrer terminates his agreeable narrative of a "Scientific Expedition to the Mines of Almaden."

## LETTER FROM VENICE.

Venice: Feb. 2, 1882.

THE Venetians have always been held to be most critical judges of music and musicians. They have, indeed, enjoyed a notoriety for special skill in hissing. It was they who hissed Verdi's "Trovatore;" and for that reason the composer will never set foot in their city. It was they who jeered at Donizetti's operas, which Europe has afterwards accepted as excellent. The saying is, that if you can sing in Venice you can sing anywhere. This may have been true in the past; not so now. The Fenice Theatre is at present filled with audiences who vociferously applaud operas, in themselves beautiful, but which are certainly most indifferently—nay, most shamefully—performed.

First, we have had "Lohengrin"—a novelty for Venice. There was a talk of Wagner's assisting at its production. It is fortunate that he was spared such a burlesque of his great work. During the rehearsals, the *impresario* discovered that the tenor had no voice whatever. When a substitute had been found in Signor de Sanctis, the opera, after much heralding, was at length produced. What a first night! Elsa was inaudible; Ortruda shrieked on provocation; while the tenor did not know his music. The chorus wore quaint beards and quaint petticoats, like Assyrian bowmen. The scenery was contemptible. There was zealous braying in the orchestra; and their leader, from his frequent smirks to the audience, seemed convinced that it was all Wagner's fault. His rule seemed to be: When in doubt, whip the big drum. After "Lohengrin" had been given in this melancholy fashion for some nights, another treat was promised and duly foretold by the journals. It was the hackneyed "Favorita." A rich American, a pupil of Lamperti's, called in the bills Signor Scovello, was ambitious, it seems, to shine as Fernando. But, in spite of his paying a handsome sum for the privilege, his total incompetency was plain even to the management; and thus the Venetians lost a chance of applauding him. On the opening night of "La Favorita," everyone was most critical. When Leonora came on, the first compliment volleyed from many throats was: "O che brutta! O che brutta!" Perhaps this was needlessly candid; but, alas! it was true. And her voice was no whit less distressing than her face; while the poor little tenor was hissed out of sight and hearing. Hoots, jeers, and shrill whistling continued until the curtain fell; the whole performance was a parody. As to repeat the opera with such artists was evidently impossible, the *impresario* hastened to find better ones. He has now succeeded in engaging a Signora Galletti-Gianoli, an elderly lady from Bologna, who may once have played Leonora's part with credit, but who has no single qualification for it now. Fernando's music is sung by a promising young tenor—Signor Valero—who is a great favourite with the Venetians. His voice is at least agreeable, and he also makes every effort to look affectionately upon his "angiol di Dio," the veteran Leonora. Both singers have been received with enthusiasm, with an applause such as in England we would only give to a Patti or a Mario. Is this Venice, critical Venice, we seem tempted to ask, where music and musicians have ever been so sharply dealt with? What has come to the *soi-disant* connoisseurs, who can find pleasure in such trumpery operatic performances, where the singers cannot sing and the players cannot play?

A far more pleasant impression upon music-lovers must have been made by Signor Coccon's new Mass, performed on Christmas Eve, and again at Epiphany, in the Basilica of St. Mark's. Signor Niccolò Coccon is the *maestro primario* of the cathedral, a post once filled by Lotti,

Marcello, and many another illustrious Venetian composer. He is a sound musician; and this, his latest Mass, is full of beautiful passages. His music is at times dramatic rather than religious, but it has a gravity of style and a refinement of orchestration which make one wonder that it is not more widely known. Yet the Masses for orchestra and organ written by Signor Coccon for performance in St. Mark's are all preserved in the archives of the cathedral, and he is unable to let them be printed and published. They exist only in MS. For Italians this is a great loss; and I feel sure that his works would find admirers in France, as also in England.

At the Malibran Theatre, here, Suppé's melodious opera "Boccaccio" draws large audiences. The airs in it are most catching; and the waltz-tune, with kissing accompaniment, has a close resemblance to Strauss' "Blue Danube." The pit is filled with *barcaruoli* and fishermen, who know every note of the music, and clamorously thump for a repetition of their favourite numbers. The management should produce "Les Cloches de Corneville" without delay, for that is the style of music which takes the public taste here. In such cases we should hear every gondolier humming, "Just look at this;" and the Grand Canal would ring with amateur renderings of the "Chime Chorus" between the incessant shrieks of the penny steamboats. Musical Venice, forsooth!

To-night the stone-pelted Sarah Bernhardt is to appear in "La Dame aux Camélias." It will be interesting to compare her in the part with Signora Marini, who has just finished a very successful engagement here. She was extremely fine in this character; and for passion and sincerity of expression the French actress will hardly come beyond her. In another letter I shall hope to give some account of the way in which Mlle. Bernhardt is received by—critical Venice.

Liszt, the composer, is here; he attended the performance last night of "Lohengrin." It is not said whether he enjoyed it as much as those about him. Let us devoutly hope not.

PERCY E. PINKERTON.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- BERNARD, L. *Nalika: Epope nationale russe*. Paris: Firmin-Didot. 10 fr.  
 BERTRAND, A. *L'Organisation française: le Gouvernement, l'Administration*. Paris: Quantin. 3 fr.  
 BONCHI, R. *Leone XIII e il Governo italiano*. Torino: Loescher. 1 fr. 50 c.  
 BOUQUET, A. *Venise: Notes prises dans la Bibliothèque d'un vieux Vénitien*. Paris: Plon. 3 fr. 50 c.  
 CLARETIE, J. *La Vie à Paris, 1881*. Paris: Havard. 3 fr. 50 c.  
 DOEBNER, R. *Leibnizens Briefwechsel m. dem Minister v. Bernstorff u. and-re Leibniz betr. Briefe u. Aktenstücke aus den Jahren 1705-16*. Hannover: Hahn. 2 M. 40 Pf.  
 EASTENRATH, J. *Calderon in Spanien*. Leipzig: Friedrich. 5 M.  
 GEOFFROY, A. *Études d'après Fromentin*. Paris: Chailamé. 3 fr. 50 c.  
 LACAZE, H. *Souvenirs de Madagascar*. Paris: Berger-Levrault.  
 LAVIGNY, H. *État civil d'Artistes français de 1823 à 1880*. Paris: Charavay. 6 fr.  
 LUZEL, F. M. *Légendes chrétiennes de la Basse-Bretagne*. Paris: Maisonneuve.  
 MONTÉGUT, E. *Types littéraires et Fantaisies esthétiques*. Paris: Hachette. 3 fr. 50 c.

### THEOLOGY.

- POINAT, Le Baron de. *Histoire des Variations et Contradictions de l'Église romaine*. Paris: Charpentier. 7 fr.  
 TUTORIS, Mons. O. S. B. *saeculi XII, opuscula*. E duobus codicibus A'montensibus ed. W. Kubatscher. Graz: Styria. 2 M. 20 Pf.

### HISTORY.

- BOLLETTINO di Archeologia e Storia Dalmata. Trieste: Dase. 10.  
 DAUBRY, E. *Histoire de la Restauration*. Paris: Hachette. 3 fr. 50 c.  
 DUQUET, A. *La Guerre d'Italie (1859)*. Paris: Charpentier. 3 fr. 50 c.  
 FLOIGET, V. *Geschichte d. semitischen Alterthums*. Leipzig: Friedrich. 3 M. 50 Pf.

- FRIEDRICH, H. Die politische Thätigkeit d. Bischofs Otto I. v. Bamberg. Eine Studie zur Geschichte d. Investiturstreites. Königsberg: Strubig. 1 M 50 Pf.
- MACHÉNAS, L. Chronique de Chypre. Traduit et annoté par E. Miller et G. Sathas. Paris: Leroux. 40 fr.
- MÉMOIRES inédits de Charles-Nicolas Coochin sur le Comte de Caylus, Bouchardon et les Slodtz, p. Ch. Henry. Paris: Charavay. 8 fr.
- MOULÉNY, F. Documents historiques sur le Tarn-et-Garonne. T. 2. Montauban: Imp. Forestié.
- REPERTA diplomatica nec non epistolaria Bohemica et Moravia. Pars 2. Annorum 1253-1310. Opera J. Emser. Val. IX. Prag: Grégr & Dattl. 5 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- SCHROEDER, H. Beiträge zur Kenntnis der in ost. u. westpreussischen Diluvialgeschichten gefundenen Silurocephalopoden. Berlin: Friedländer. 2 M 40 Pf.
- STOFFANI, A. L'Eva neorologia ossia Descrizione del Terreni glaciali e del loro Equivalenti in Italia. Milano: Hoepli. 20 M.
- SUNDMAN, G. Finnische Vögelier. Mit Text v. J. A. Palmén. Nr. 1-3. Helsingfors. 15s.

## PHILOLOGY, ETC.

- PLAUTI, T. M., Meneschi. Ed. J. Vahlen. Berlin: Vahlen. 2 M.
- SAALFELD, G. A. Italogræca. Kulturgeschichtliche Studien. auf sprachwissenschaftl. Grundlage gewonnen. 1. Hft. Hannover: Hahn. 1 M.
- SAVINIAN, Grammaire provençale (sous-dialecte rhodanien). Paris: Thorin.
- SEMARY, R. Le Mahāvastu: Texte sanscrit publié pour la première fois et accompagné d'introductions et d'un Commentaire. T. 1. Paris: Leroux. 25 fr.
- TARTARA, A. Animadversiones in locos nonnullos Valerii Catulli et Titi Livii. Roma: Libreria Centrale. 2 fr.
- THOMAS, A. Nouvelles Recherches sur l'Entrée de Espagne: Chanson de Geste franco-italienne. Paris: Thorin. 3 fr.

## CORRESPONDENCE.

## LITERARY IDENTITY.

Westbury-on-Trym, Gloucestershire: Feb. 6, 1882.

In the exquisite little work which commemorates the two-thousandth volume of "The Tauchnitz Series" I observe a passage wherein the author, speaking in his own person, doubts "whether the general reader will ever distinguish clearly between Miss Amelia Blandford Edwards and Miss Matilda Barbara Betham-Edwards." I am exceedingly sorry that such should be the opinion of one whose knowledge of English culture is doubtless commensurate with his knowledge of English literature. And I am still more sorry that Prof. Morley, instead of merely noting the confusion which is supposed still to prevail in regard to this point of identity, did not use his opportunity to say something which might have aided the public in distinguishing between two writers whose opinions, convictions, and lines of study have literally nothing in common. Indeed, I could have even thought that the little I have done of late years to popularise Egyptology in the columns of the ACADEMY might have helped to make the distinction of persons somewhat clearer.

To achieve an honourable name in the literature of his country is the one reward which every earnest author must desire above all others; and Prof. Morley will, I am sure, admit that any writer who had been content, in this hope, to produce slowly, to forego rapid gains, and conscientiously to endeavour at all times to do his best was hardly used by Fate if the name—the mere name—for which he had worked was pronounced to be inextricably entangled with that of another. For my own part, I feel that if I am not known for myself I have lost the labour of my life; and I do not doubt that Miss Betham-Edwards would say the same.

AMELIA B. (Blandford) EDWARDS.

## THE BASQUE SUFFIX -K.

6 Norfolk Terrace, Bayswater, W.: Jan. 28, 1882.

My hypothesis does not consist, as M. Vinson supposes, in considering the active singular nominative *k* as an instrumental suffix. I consider *k* as an active suffix, which in some instances is usually rendered by "by," and in

other instances by the subject of a transitive verb; but I think, at the same time, that the rendering of this *k* always by "by" is the only way to explain to non-Basques the Basque usage of *nik* in *nik egiña*, "done by me," and *nik egin daut*, "I have made it." As to the instrumental suffix, I never dreamed of it, M. Vinson knowing, I suppose, as every Basque must know, that the instrumental suffix *z*, *zaz* (*taz*), has nothing whatever to do with the active suffix *k*. In fact, *nik* and *nizaz* (*nitaz* in the Labourdin dialect) have very different significations, the last being "by means of me," or "through me." In this phrase: *Nola au Jaungoikoa-k Profetaren aza-z* (or *nizaz*) *esana izan dan* (in Labourdin, *Nola hau Jaungoikoa-k Profetaren ahoa-z* (or *nitaz*) *errana izan baita*), "as this has been said by God through the Prophet's mouth" (or "through me"), "I" and "the Prophet's mouth" receive the instrumental suffix *z*, *zaz*, or *taz*, while "God," being the agent, is followed by the active suffix *k*.

"Where an Englishman says," M. Vinson continues, "*made by me*, a Basque says *I thing-made*, *ego factum* (and not *a me factum*); just as, in the same manner, the Dravidian says," &c.

Now (without paying the least attention to Dravidian, a language, although agglutinative, *toto coelo* distant from Basque) M. Vinson is aware, as I think, that *nik* in *nik egiña*, "made by me," and *nik* in *nik egiña da*, "it is made by me," are one and the same thing. Will he not hesitate to translate *nik egiña da* by "I is thing-made," or "ego est factum" ("is" and "est" being the Basque *da*), as he does not hesitate to translate *nik egiña* by "I thing-made," or "ego factum"? I hope he will, for his own sake. If this does not convince him of the unjustifiableness of his translation I am very sorry, but I cannot help it.

My verbal theory, fully developed in my *Verbe basque*, has already received the approbation of competent judges, among whom are the first Basque grammarians and philologists. I think that I have justified my views in my writings, and will abide by my hypothesis until I may be compelled to abandon it by the establishment of a better one, proved by the observation of material facts and phonetical laws of permutation, as mine undoubtedly is in spite of M. Vinson's bold assertions to the contrary.

I conclude my reply, which will be my last communication on this subject, by referring the readers of the ACADEMY to my *Verbe basque*, and bringing to M. Vinson's recollection these two very important facts upon which is based what it suits him to call "my imaginative theory unsupported by facts":—(1) The demonstrative *au* is used in the translation of the New Testament printed at La Rochelle in 1571 (one of the most ancient documents of the Basque language) with the verbal sense of the imperative "have," in such a manner that *au* means not only "this," but also "have it" or "this" without a material expression of the verb, when this demonstrative intimately unites with the pronominal suffixes *c* (pron. *k*), "thou, man;" "n," "thou, woman;" "cuc," "you," as in the following examples:—(a) Acts xxiii. 11, *Paul, au-c bihotz on*, "Be of good cheer, Paul," or literally, "Paul, this-thou heart good," without expressing "have;" (b) Luke viii. 48, *Alabá au-n bihotz on*, "Daughter, this-thou heart good;" (c) Acts xxvii. 25, *Bihotz on au-cuc*, "Heart good this-you" ("have it good heart"). The permutations of *au*, according to the Basque phonetical laws, are easily deduced (after taking into due consideration the nature of the dialectal varieties) in all the numerous verbal terminatives which follow other words. (2) The same demonstrative *au* explains very well (contrary to M. Vinson's hypothesis and Mr. van Eys' absurd verbal theory) why all the Basque pure

terminatives belonging to the transitive voice always contain, in an obligatory manner, the direct regimen, which is expressed by the Latin accusative. The Basques, in fact, cannot express such phrases as "I have," "I hold," "I eat," "I drink," otherwise than by "I have it," "I hold it," "I eat it," "I drink it," &c.

L.-L. BONAPARTE.

San Remo: Jan. 30, 1882.

If Prince Bonaparte thinks that I want to disguise his words in order to attack his theory, he is wrong. His unscientific explanation of a very simple question is not an iota better for adding the "suppressed words" to the incriminated sentence.

As my criticism bears entirely (and I think with the weight of each word) on Prince Bonaparte's theory, I have not to add one word to what I said; others will judge. I only must say that the supposition which I simply proposed for the sake of clearing up the question was precisely meant for those who have extraordinary theories about Basque grammar; to my mind, the question is very plain, and wants no help from examples.

W. VAN EYS.

PS.—The following corrections should be made in my letter which appeared in the ACADEMY of January 21:—For *narak*, read *nazak*; for *n-erak*, read *n-erak*; for "me non so," read "mi non so."

## THE ORIGIN OF THE ARABIC NUMERALS.

London: Jan. 30, 1882.

As I have given some attention to the ciphers and numerals used among Semitic populations, will you allow me a few remarks on this interesting subject raised by the Rev. Isaac Taylor's paper?

The French scholar de Rougé communicated years ago to the Académie des Inscriptions a list of ciphers taken from Egyptian hieratic papyri, and remarked then that we could trace in them the process of decay which by means of ligatures generated conventional signs out of simple strokes. The signs in this list (republished in de Rougé's *Grammaire*) give such striking parallelism with the so-called Arabic ciphers that they are, I think, generally accepted by Egyptologists as their prototypes.

As the Phœnician alphabet was derived from the Egyptian hieratic signs, it is natural to believe that the ciphers came from the same source. The Phœnician ciphers are, in fact, clearly derived from the Egyptian hieratic signs. In the Sabæan inscriptions the ciphers 10 and 50 are derived from the Egyptian; but 5, 100, and 1,000 are expressed by the initial letters of each of those numerals.

In Egyptian the strokes used to express the units are straight or horizontal: the ligature of the two lines gave 2 (see S. Levi's *List of Hieratic Signs*, 532 and 576); the three strokes, 3 (577); the four strokes, two and two over one another, gave 4 (534 and 578); the five strokes gave 5 (535)—but this number was often expressed by a star, not only because it has five rays, but also on account of its name, *tau*, which is the word for "five" in Egyptian. After five, the system of ligatures shows that the second series of units was formed by combining the ciphers of the first: 5 + 1 = 6, 5 + 2 or 3 + 4 = 7, 4 + 4 = 8, 3 + 3 + 3 = 9; for 6 and 7 this is evident (536 and 537); for 8, the cipher for the days of the month proves it, because it is simply 4 twice repeated (533 and 582). The cipher 9 is written slanting, and recalls to mind the Babylonian cuneiform abbreviation for 9 (A. Sayce's *Grammar*, 393). The cipher for 10 was in Egyptian an inverted U, then by closing it the 0 was formed. It

may be objected that the ciphers are written in Egyptian from right to left and in Arabic from left to right, but the hieratic numerical signs again give us the explanation. For the tens, the ciphers were not written always one next to the other, but often one over the other; for instance, 20 was written by the cipher 2 with the sign for 10 under and a little to the right (S. Levi's *List*, 541), so that we see here the origin of the rigorous decimal system. This system was no doubt developed in India, whither the Egyptian ciphers were carried, I believe, by the early Kushite traders. It may be that the writers of the Bactro-Pali alphabet have altered the forms of some of the ciphers to make them correspond in shape with the initial letters of the numerals, as the Sabaeans did for 5, 100, and 1,000, and perhaps the Romans for 100 and 1,000.

G. BERTIN.

## THE MANUMISSIONS IN THE LEOFRIC MISSAL.

London: Feb. 7, 1882.

Mr. Bradley seems to admit the probability of Swuran tun of the Missal being Svrintone of Domesday; but he thinks the latter is Sourton. The question thus becomes one of Domesday interpretation, where there are certain data to go upon; and if Mr. Bradley will look at the dimensions and value of Svrintone, he will be convinced that they cannot apply to Sourton, which, though of considerable area, comprises a large extent of heath and moorland.

I agree that the modern form of Bræg would be Bray. This was suggested to me by Prof. Earle, and by me, as a query, in 1876. But I know of no manor called Bray nearer than High Bray, in North Devon, four miles north-west of North Molton, which is out of the question. Breage, near Helston, was dedicated, not to St. Breock, but to St. Breaca (Oliver, p. 437). Some particulars of her life are in Leland (*Itin.* iii., fol. 4). I admit that no properly instructed person would write Bræg for Bryeg; but the Exeter *scriptor* was probably no etymologist, and spelt names by sound only, as did the Domesday Commissioners.

JAMES B. DAVIDSON.

## APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Feb. 13, 5 p.m. London Institution: "The Border Line between Fære and Comedy," by Mr. H. J. Byron.  
8 p.m. Society of Arts: Cantor Lecture, "Recent Advances in Photography," III., by Capt. Abney.  
8.30 p.m. Geographical: "The Birthplace and Cradle of the Mahatma Power in Western India," by Sir Richard Temple.
- TUESDAY, Feb. 14, 3 p.m. Royal Institution: "The Mechanism of the Senses," V., by Prof. J. G. McKendrick.  
8 p.m. Colonial Institute: "The Progress of Canada and the Development of the Great North-West," by Col. T. Hunter Grant.  
8 p.m. Civil Engineers: "Air-Refrigerating Machinery and its Applications," by Mr. J. J. Coleman.  
8 p.m. Photographic.
- WEDNESDAY, Feb. 15, 8 p.m. Society of Arts: "The Art of Turning," by Mr. F. N. Haseluck.  
8 p.m. British Archaeological: "Recent Researches and Excavations in Scotland," by Dr. Fheol.
- THURSDAY, Feb. 16, 3 p.m. Royal Institution: "Geographical Distribution of Animals," by Dr. F. L. Sclater.  
5 p.m. Hellenic: "Notes on the Characters of Theophrastus," by the Rev. E. L. Hicks; "Hermes on a Patera from Bernay," by Dr. O. Waldstein; "Samotheace and the Cabiri," by Mr. J. Stuart Glennie.  
7 p.m. London Institution: "The Economical Use of Coal-gas for Lighting and Heating," by Prof. H. E. Armstrong.  
8 p.m. Linnean: "Potato Disease and the Theory of Fungoid Parasitism," by Mr. A. Stephen Wilson; "Shells of Aden," by Lieut. T. F. Cockburn.  
8 p.m. Historical.
- 8.0 p.m. Antiquaries.
- FRIDAY, Feb. 17, 8 p.m. Philological: "The Distribution of the Acent in Greek," by Mr. C. B. Cayley; "The Aesthetics of Translation, Illustrated from Different Versions of the Bible," by Mr. B. Dawson.  
8 p.m. Society of Arts: "The Depreciation of Silver as it affects India," by Mr. J. M. Maclean.  
9 p.m. Royal Institution: "The Breathing of Fishes," by Prof. J. G. McKendrick.
- SATURDAY, Feb. 18, 3 p.m. Royal Institution: "The Iliad and Odyssey," by Mr. W. Watkiss Lloyd.

## SCIENCE.

## THE TRANSACTIONS OF THE CAMBRIDGE PHILOSOPHICAL SOCIETY.

*Transactions of the Cambridge Philological Society.* Vol. I. From 1872-80. Edited by J. P. Postgate, M.A., Hon. Secretary. (Trübner.) Mr. Postgate, the indefatigable secretary of the Cambridge Philological Society, has in this volume presented England—I hope I may add America and the philologists of Europe generally—with a really interesting and valuable *précis* of some of the results of philological activity at Cambridge during the last eight years. Its contents are of the most multifarious kind, from restorations of desperate Lucilian passages by Munro; lexicographical articles and learned monographs by Mayor; discussions on Aeschylus, Sophocles, Euripides, by Dr. Kennedy, Mr. Paley, Prof. Jebb, Mr. Verrall; on Aristotle, by Mr. Henry Jackson; on Propertius, by Mr. Burn and Mr. Postgate—to remarks on Mr. Roby's predicative dative, by Mr. Allen; English etymologies, by Mr. Skeat; Scandinavian inflexions in English, by Mr. Magnusson; the wanderings of Io, by Mr. Birks; Greek army doctors, by Dr. Hager; Etruscan numerals, by Mr. Fennell; inscriptions, by Mr. S. Lewis, Canon Raine, and Mr. C. W. King. Appended to these are five articles on Homer, Plato, Aristotle, Propertius, Servius, in 1880, by Messrs. Leaf, B. D. Hicks, H. Jackson, J. P. Postgate, and Prof. H. Nettleship, of Oxford, respectively. These give a *résumé* of what has been written in England and abroad on these authors in that year. Mr. Nettleship's is of these perhaps the most learned, though somewhat heavy in style; Mr. Postgate's, as might be expected from the subject, is the lightest and most readable. His estimate of Palmer and Bährens is judicial and, on the whole, as fair as may be expected from a rival editor. Mr. Leaf's review of Homeric criticism in 1880 is modest, and just long enough to make one wish for a little more; Mr. H. Jackson's of Aristotle is disappointingly short. The volume is interesting to non-Cambridge, especially to Oxford, men, as showing who are the foremost scholars in the rising generation. The exalted positions which the classical tripos ideally confers do not always correspond to the subsequent eminence of their possessors; and there are many who will not take their opinion from a careful study of the class-lists, but prefer to judge men by what they write. Speaking from this point of view, and in total ignorance of actual position in any class-list, the present writer would venture to call attention to the excellent notes supplied by Mr. Ridgeway on Aristophanes, Sophocles, and Homer (pp. 210, 244), and on *Ξίππος ἀσθρῆς*, in Hes. *Op.* 415, by Mr. J. B. Pearson. Those who treasure up every opinion of the greatest Greek scholar Cambridge has produced since Dobree will read with pleasure some papers, unfortunately too little in compass, by the late Richard Shilleto. Such as are interested in the games of the ancients will find their curiosity repaid by Mr. H. Jackson's article on ἀζύγ and Mr. Maddock's on a marble tablet on which are engraved the divisions of a backgammon board. The former of these, as given in full in the *Journal of Philology*, is, if we mistake not, one of the most important contributions to a very obscure subject that has been made by a modern writer. Mr. Paley appears in his usual character in these *Transactions*, many-sided, ingenious, and not wholly convincing. His note on the Abu-Simbel inscription (p. 298) is worth consideration; and he has the merit of contributing a collation of a new MS. of Demosthenes' *de falsa Legatione*. It is perhaps a little disappointing to find that two writers so well known and so interesting as Mr. Munro and Prof. Jebb are only scantily represented in

the present volume. Dr. Hayman's lengthy articles on the connexion between the legends of Greek tragedy and heroic myth (pp. 213-38) and on Prof. Paley's post-epic or imitative words in Homer, though not without value, are heavy, and take up a disproportionate amount of space. But, speaking generally, the *Transactions* are lively enough, and prove the expansiveness of the examination system in force at Cambridge as contrasted with the deplorable tightness of that which exists in the sister university. It is well known that lectures to classmen on some subjects at Oxford are nearly an impossibility—e.g., Lucretius Euripides Pindar—and that, if they are given, it is under protest from the paymaster, who complains that such subjects are above the heads of most of the men lectured. The wide range of the classical tripos makes this impossible; and the present volume shows that the system inaugurated by Thirlwall and his contemporaries cannot be accused of narrowness either in selection of subjects or mode of treatment. But what lecturer at Oxford has not felt the cramping effects of *crambe repetita*? R. ELLIS.

## CORRESPONDENCE.

MR. PATRICK GEDDES ON THE NATURE AND FUNCTIONS OF THE YELLOW CELLS OF RADIOLARIANS AND COELENTERATES.

London: Feb. 6, 1882.

In a communication to the ACADEMY of last week "Justitia" charges me with, among other things, ascribing to Mr. Geddes' essay on the above subject "a novelty" which "would seem to have no foundation."

The first count is that I attribute to Mr. Geddes the discovery of chlorophyll in *Convoluta*, *Hydra*, or *Spongilla*, which Mr. Geddes, as "Justitia" says, "has certainly never attributed to himself." I am equally innocent with Mr. Geddes. My words were that "he proved that such animals as *Convoluta*, *Hydra*, and *Spongilla* vegetated by their own intrinsic chlorophyll;" and this "Justitia" confirms by describing his experiment on *Convoluta* itself.

"Mr. Geddes collected the oxygen given off in sunlight by a green-coloured Planarian, which led him to infer that the green colour was chlorophyll, and that the oxygen was given off through its agency, as in plants."

I did not refer to the discovery of chlorophyll in the bodies of these animals, but to the discovery of its function—that is, the fact that they vegetate by it. The mere presence of chlorophyll in an animal may be accounted for in another very different way: it may have been taken in as food; and there was no call on me to name the discoverers of its presence—whom "Justitia" is so anxious to bring forward—since abstracts of papers in the ACADEMY are not accompanied by a bibliography of the whole subject. In claiming for Mr. Sorby the statement that "chlorophyll-bearing animals must have a plant-like nutritive process," "Justitia" claims for him only the gift of prophecy. It was left to Mr. Geddes to prove it.

As to the second and main count of my ascribing to Mr. Geddes the discovery of the unicellular algae, I stated clearly that

"Cienkowski and others had contended that the yellow cells in question were algae, for this reason, among others, that they continued to live and multiply long after the death of the animal."

This sufficiently shows that others had worked with some success at this subject. To travel farther into the field of bibliography is, as I have said, beyond the scope of an abstract. Of the authorities quoted, K. Brandt has done the most; but his researches published in November last can hardly gain priority, since Mr. Geddes made his investigations in October,



As for Mereschowsky, whose authority "Justitia" cites, he quotes from Mr. Geddes! and Semper is in exactly the same position as Mr. Sorby. He justly remarks, in regard to his own speculations on this subject: "No decisive answer can be arrived at by this method, and only experiment can find one." Mr. Geddes has made the experiment.

Thirdly, "Justitia," in trying to make out that I claim for Mr. Geddes the discovery of symbiosis or consortium, points out (as if I had omitted reference to it) that this phenomenon "has been widely recognised since the demonstration of the nature of lichens by Schwendener." Now it will be apparent to any impartial mind that the main object of my abstracting Mr. Geddes' paper was to point out, as I do, the analogy of the present case to that of the lichens.

"Justitia" finishes by saying,

"It remains yet to be determined how far these minute chlorophyllaceous corpuscles present in the tissues of some of the lower animals are really symbiotic organisms like the gonidia of lichens—how far their presence is due to their having been incepted as food (intracellular digestion), and how far they are products of the tissues themselves in which they occur."

In regard to this, I can only recommend a perusal of Mr. Geddes' paper with greater care than my anonymous assailant has taken in bringing these charges against me.

In conclusion, I cannot pass by the short homily on scientific morality which "Justitia" preaches to me, with doubtless the praiseworthy desire that I should mend my practices. I have shown that it was not needed.

GEORGE MURRAY.

#### "MIMETISM" OR "MIMICRY."

London: Feb. 6, 1882.

Will you allow me to point out that, in his review of Dr. Cooke's *Freaks and Marvels of Plant Life*, Mr. Grant Allen appears entirely to have overlooked the difficulty in the way of Messrs. Bates and Wallace's explanation of the phenomena of so-called "mimicry"—viz., the absence of any utility to the "mimicking" species in the early stages of the change? Some utility in every step is essential to the hypothesis of natural selection; and to this objection no satisfactory reply has yet been given. In view of this difficulty, it is surely not altogether beside the question to point out that instances occur in the vegetable kingdom of equally close resemblances, the only apparent explanation of which, as Mr. Allen himself says, is that of "like conditions producing like results;" and to suggest that this may also possibly be to some extent the cause of so-called "mimetic" resemblances. That Mr. Allen does not carefully distinguish between two very different things would appear from his phrase "the doctrine of evolution and natural selection;" these are, in fact, two totally distinct hypotheses, many who entirely accept the first being unable to admit the adequacy of the second to produce the multifariousness of animal and vegetable life. Mr. Grant Allen is severe on Dr. Cooke for his use of the term "mimicry." Can the censor himself justify his own and Mr. Bates's use of it, if we are to recur to the strict meaning of words? In that case, surely "mimicry" implies a conscious imitation—an idea which Mr. Allen at all events would entirely disavow in the case of the South American butterflies.

ALFRED W. BENNETT.

#### NOTES OF TRAVEL.

A PAPER has been discovered in the archives of Venezuela, dated 1780, which gives an historical summary of early projects for piercing the Isthmus of Panama. The first goes back to the reign of Philip II. of Spain, who, at the instigation of the Viceroy of the Indies, sent certain Flemish engineers to investigate on the spot the feasibility of the undertaking. Their report was altogether adverse; and thereupon Philip II. threatened the penalty of death against whoever should again bring up the project.

MR. A. EASON AND MR. GEORGE ANDREW are about to proceed to Yunnan-fu for the China Inland Mission, after spending some time in learning Chinese at Kweiyang-fu. An Englishwoman, the first of her sex to venture the journey, has lately started from Shanghai for Juning-fu, in the Honan province, in the person of Mrs. Hunter, the wife of another member of the same society.

DURING his lengthened residence in Western China, Mr. E. Colborne Baber, we believe, was so fortunate as to avoid any collision with the natives, and would seem to have moved about the distant province of Szechuen pretty much as he liked. His successor, however, has not been equally fortunate, perhaps from lack of Mr. Baber's well-known *bonhomie*; at any rate, he has been attacked by a Chinese crowd, and the house in which his servant took refuge was destroyed.

A LETTER has been received from the French explorer Dr. Crevaux, dated December 21, in which he states that a steamer has been placed at his disposal by the Emperor of Brazil. In this he intends to proceed up the River Pilcomayo, with a view to investigate the practicability of a trade route between the interior of Bolivia and the Argentine Confederation.

M. MIZON, whose departure to join M. de Brazza on the Alima we have before alluded to, has sent to the French Committee of the International African Association a brief report on the Upper Ogowe country, dealing with its products and the trade which might be done there. Among other things he mentions caoutchouc and palm-oil; he also says that wild pines abound in the forests, and that the natives employ the fibre they get from them for various purposes, including nets for catching game and fish.

M. P. GAFFAREL discusses in the *Revue de Géographie* the question whether America was known to the Greeks and Romans. This he answers in the negative; but, on the other hand, he gives credence to the story that a canoe, with American Indians in it, was washed ashore on the coast of Germany shortly after the conquest of Gaul by the Romans.

IN the February number of the *Monthly Record of Geography* we find Mr. Joseph Thomson's interesting notes on the basin of the River Rovuma, which he explored last year in the vain hope of finding coal for the Sultan of Zanzibar. Mr. Chauncy Maples also contributes a paper on a neighbouring and previously unknown part of East Africa. In the *Geographical Notes* some interesting archaeological information has been got together respecting the Caroline Islands from Capt. Maxwell's official report on a recent cruise among the West Pacific groups, and a sketch is given of the Rev. S. H. Edgerley's exploring journey up the Old Calabar or Cross River. On the same side of the African continent, but south of the Portuguese possessions, Père Duparquet has for some time been studying the region between the Cunene and the Orange Rivers from both a missionary and a geographical standpoint; and we have here a digest given us of the information he has collected regarding the Ovampo

tribes, &c. The last note is a *résumé* of a contribution to a German serial on the Great Wall of China by Dr. von Mollendorf, who seems to have expended a good deal of time and pains in arriving at a conclusion which was well known to Europeans in North China more than twenty years ago. The remainder of this month's number is chiefly occupied with reports of proceedings of foreign societies. A map on an unusually large scale is given of the Kovuma River and the country to the south, illustrating the journeys of Messrs. Thomson and Maples.

#### SCIENCE NOTES.

*Electrical Resistance of a Vacuum.*—The opinion has long prevailed that vacuous space is a non-conductor of electricity. If the electrodes of a vacuum tube, which can be gradually exhausted, be connected with a Ruhmkorff coil or other source of electricity of high tension, it is observed that the discharge passes more and more readily as the rarefaction is increased. At a certain state of the rarefied air, however, a limit seems to be reached; and, if the exhaustion is continued beyond this point, the resistance in the tube increases, and finally becomes apparently so great that the discharge ceases to pass. The air pressure at which this last phenomenon occurs is different in different tubes, as it depends upon the width of the tube, the distance apart of the electrodes, their nature, and their size. The above result has been confirmed by numerous observers; and the conclusion has been drawn that air (and other gases) when reduced beyond a certain state of tenuity is incompetent to transmit electricity. Prof. Edlund (*Philosophical Magazine*, January 1882) combats this view, and shows that there is another way of explaining the apparent absence of conductivity in a highly exhausted vacuum tube. He cites and discusses numerous experiments by Gassiot, Plücker, Hittorf, Gauguain, Wiedemann, and others, and gives very strong reasons for the view that the high resistance of the tube is due to an obstruction to the discharge which is set up at the surface of the negative electrode. This obstruction acts like a large resistance, though it is more probably of the nature of a counter-electromotive force. The actual resistance of the tube may therefore be regarded as composed of two parts, of which one depends on the length of the tube, and the other only on the nature and size of the negative electrode. The latter part is of insignificant amount until the pressure is reduced to the fraction of a millimètre, when it rises rapidly in value, and, as the rarefaction is continued, becomes so great as to stop the passage of electricity altogether, no matter how high the acting electromotive force may be. Prof. Edlund arrives at the conclusion that vacuous space, so far from being a non-conductor, is a good conductor of electricity. If this be so, and if the space which separates us from the sun readily allow electrical action to be transmitted through it, we shall be better able to understand the direct electrical action which the sun appears to exercise on our globe, and the variations of this action during the prevalence of sun-spots. We shall be able also to admit the measurements of those who have observed the aurora borealis (which undoubtedly consists of electrical discharges) at a height above the surface of the earth at which the tenuity of the air must be far greater than anything we can produce in our laboratories.

*The Inter-crossing of Erratics.*—It is curious to note the way in which the erratics in the glacial drift have in many cases crossed each other's tracks. On the assumption that they have been transported by floating ice, such a distribution presents no difficulty; while, on the hypothesis that the transport has been

effected by land-ice, the inter-crossing appears at first sight well-nigh inexplicable. The upholders of the iceberg theory have accordingly appealed to this anomalous behaviour of the erratics as strong evidence in their favour. As an answer to their objections, Dr. James Geikie, the great advocate of the land-ice theory, has written an interesting paper, which he has just reprinted from the *Scottish Naturalist*. So far from being antagonistic to his views, he holds that the distribution of erratics lends additional strength to his position. He regards the commingling of northern and southern boulders as due to the meeting of opposite ice-flows—*mers de glace* from different quarters. The ice of the two currents would, on coalescence, become deflected by mutual pressure, and the junction between the two ice-sheets not remaining constant, would oscillate backwards and forwards. The paper is, in the main, an answer to the views of Mr. D. Mackintosh, a geologist who has done much good work in tracing the distribution of erratics, and who favours the iceberg theory.

Dr. D. J. CUNNINGHAM, of Edinburgh, has been appointed Professor of Anatomy at the Royal College of Surgeons of Ireland.

We understand that Mr. F. M. Balfour, of Cambridge, has refused the Chair of Natural History in Edinburgh University, vacant by the resignation of Sir C. Wyville Thomson. The candidates now most talked about are Prof. E. Ray Lankester, and Prof. Young, of Glasgow.

EXPERIMENTS are being made to establish permanent communication between the two islands of Mauritius and Réunion by means of heliographs stationed high up on the mountains in each. The intervening distance is about 100 miles. Besides commercial and other advantages, it is hoped that the approach of storms might be anticipated by this means.

"THE EARTH'S TREELESS REGIONS" is the title of an interesting article by Prof. J. D. Whitney, of Cambridge, Mass., which will appear in the March part of *Science for All*.

MESSRS. MACMILLAN have published as a pamphlet the lecture delivered at the Midland Institute, Birmingham, by Prof. Robert S. Ball, Royal Astronomer of Ireland, which attracted so much attention when printed in *Nature* under the title of "A Glimpse through the Corridors of Time."

#### PHILOLOGY NOTES.

MESSRS. TRÜBNER have ready a *Dictionary of the Asante and Fante language*, called Tshi (Chee Twi), by the Rev. J. G. Christaller, of the Basel German Evangelical Mission. The book has also a grammatical Introduction, with Appendices on the geography of the Gold Coast and other subjects.

M. LOUIS HAVET, maître de conférences de philologie latine à la Faculté des Lettres de Paris, will succeed the late Charles Graux as editor of the *Revue critique* in the department of classics.

The *Archivio glottologico*, edited by Prof. Arcoli, will shortly publish a monograph by Signor Flechia upon "Place-names in Italy, France, Spain, and Portugal."

In announcing the appearance of a new series of "Romanische Forschungen," to be issued by Deichert, of Erlangen, under the editorship of Herr Vollmöller, the *Revue critique* comments upon the tendency in Germany towards the excessive multiplication of learned serials. In this particular department there are already the *Zeitschrift für romanische Philologie* and the *Romanische Studien*.

#### MEETINGS OF SOCIETIES.

##### HARLEIAN SOCIETY.—(Friday, Jan. 27.)

GEORGE W. MARSHALL, Esq., in the Chair.—This being the annual meeting, the Report and balance-sheet were read by the Hon. Secretary. The number of members on the roll—namely, four hundred—had been maintained. "The Visitation of Yorkshire in 1564" had been published as the volume for 1881; and the Register section had published "The Registers of St. Thomas Apostle, London," for the same year. After paying all demands, the society has a balance of £504 with the bankers, in addition to an investment of £632 Consols. The publications in the press are the second volume of "The Visitation of London in 1633," under the editorship of Dr. Howard and Col. Chester; and "The Visitation of Cheshire in 1580," by J. Paul Rylands, Esq.; also "The Registers of St. Michael, Cornhill." The Earl of Arran was elected to fill the vacancy on the list of vice-presidents. Sir John Maclean and D. G. Cary-Elwes, Esq., who retired by rotation from the council, were re-elected; and J. Paul Rylands, Esq., was elected on the council in place of the late Mr. F. Barber. It was announced that any back volumes that were in print could be obtained by members only at the subscription price of one guinea.

##### ROYAL SOCIETY OF LITERATURE.—(Wednesday, Feb. 1.)

SIR PATRICK DE COLQUHOUN in the Chair.—Sir Collingwood Dickson read a paper on "Dr. Faustus and the Legends connected with him," contributed by Sir P. De Colquhoun. It was contended that Dr. Faustus was unquestionably an historical personage, as his death is mentioned by Gesner, who compares him to Paracelsus, and as he is referred to in Luther's "Table-Talk." The oldest account of Faustus, in which it is stated that he was born at Roda, near Weimar, goes back to the year 1587.

##### SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 2.)

EDWIN FRESHFIELD, Esq., V.P., in the Chair.—Mr. Middleton exhibited some bronze bracelets, two silver finger-rings, and a few other objects found in the Roman villa at Fifehead Neville, Dorset. Both the rings bear Christian devices—one, the *labarum*, and the other, the *labarum* with a dove and olive branch. The coins found were principally of the times of Constantine and Gratian. —Mr. Baigent exhibited a drawing of the arms of Milton, or Middleton, Abbey, Dorset, from a window in Ibberton church, Dorset, which differ from the engraving in Tanner's *Notitia Monastica*, the baskets having a handle across the top, and the leaves projecting considerably above the baskets. The tinctures also are different, the field being azure, the baskets *argent*, and the leaves *or*. The letters J. T. occur round the shield, and are perhaps the initials of John Towning, rector about 1470, in whose time the church was rebuilt.

##### ARCHAEOLOGICAL INSTITUTE.—(Thursday, Feb. 2.)

J. HILTON, Esq., in the Chair.—Mr. J. H. Middleton read some notes on Ashburnham House and the site it occupies. The paper described the various remains of the Abbey buildings of Westminster which form part of Ashburnham House—remains of all dates, from the eleventh to the eighteenth century; and the many changes of ownership which the house and its site had undergone were enumerated. It appears that the present house was built by Sir John Ashburnham, about 1630, and that there is distinct evidence to show that Inigo Jones was the architect.—Mr. F. C. J. Spurrell described the great collection of shallow pits on the north coast of Norfolk, and added accounts of similar large groups, such as the pen-pits and others, in various parts of this country and abroad. He pointed out that these great collections of pits, in contradistinction to minor collections, were all, as far as he knew at present, connected with the earliest traces of the use and manufacture of iron. Taken as a whole, he did not doubt that they were dwellings and true hut circles, and that they could be distinguished from iron or stone mines. The simplicity of their construction, and the comparatively

slight traces of permanent occupation in some instances, denoted their temporary use, and showed that they were the shelters and dwellings of tribes collected together for limited periods (probably in summer), and that the paucity of relics of utensils, &c., denoted poverty. It was possible that some of them might represent the huddling together of a population driven to extremity by an invading host, such as the Romans. In comparison with the largest groups of the true Stone age, they suggest a great increase in the population in general.—Mr. Spurrell exhibited a large collection of Palaeolithic flint implements from new situations, recently found in the gravels of the Thames, and the Darent and Medway in Kent.—Mr. Middleton laid before the meeting a large plan of Westminster Abbey, showing the site of Ashburnham House.—The Rev. H. Kempson exhibited a parcel-gilt silver pomander, late sixteenth century, of the utmost beauty, opening out into eight segments, each forming a box inscribed for different scents. When closed, this object presents a surface delicately ornamented with naked figures and foliage chased in silver.—Mr. H. S. Harland sent a roughly chipped flint "skinning" knife from Yorkshire.—Mr. G. M. Atkinson exhibited an early eighteenth-century repeater watch in pierced and engraved silver case.—From Mr. A. K. Griffiths came a first instalment of portions of British urns and bones lately found at Hampton Wick.—Mr. Spurrell exhibited a small pewter cup, in shape like a posset-pot, contained in an embossed and gilt leather case.

##### PHILOLOGICAL SOCIETY.—(Friday, Feb. 3.)

DR. J. A. H. MURRAY, V.P., in the Chair.—The papers read were: (1) "Observations on the Partial Corrections of English Spellings approved by the Philological Society," by Mr. H. Vogin, of Amsterdam. Mr. Vogin proposed to keep a difference of spelling where there was a difference of meaning. He would also spell "would," *would*; "could," *could*; "onion," *onyon*; "atomach," *stummach*; "of," *ov*.—Mr. Henry Sweet then proposed that the society should modify its corrections to meet the views of the American Philological Society, and give up the change of *ie* to *ee*, and of *oo* for *o*. He was asked to communicate with Prof. March on the subject.—(2) Mr. Sweet's "Notes on Points in English Grammar." The definition of a pronoun: it was a general noun one of general application. "Special and general adjectives": "green, big," &c., being special; and "this, that, some, all, few," &c., being general, or of general application. The province of grammar: it deals with the general facts and laws of language, while a dictionary deals with the special facts.

##### TOPOGRAPHICAL SOCIETY OF LONDON.—(Friday, Feb. 3.)

THE Right Hon. the Lord Mayor, President, in the Chair.—The Report of the committee was read. The preparation of the View of London, by van den Wyngaerde, the first part of which has already been issued, has required great care, and necessarily occupied much time; but the remaining portion is now in a very forward state, and will be ready for publication in a few months. It is proposed that, when several maps of a particular period have been produced, a volume descriptive of all of them shall be issued. By this means the repetition, which would be unavoidable in several descriptions, will be saved, and the further advantage of comparison of details will be obtained. Another branch of the society's work which is of paramount importance is that of registering the various changes that are continually taking place in London. For this Mr. Kinslie has prepared a view of the excavations at Leadenhall, showing the relics of the old buildings; and Mr. Miliken has made several drawings on wood of houses that have been pulled down within the last year or so. These will be engraved, and form an Appendix to the Report. Another Appendix will consist of a notice of the articles in newspapers and magazines on London published during the year 1881. By the publication of an annual volume with these features, and others which may subsequently be added, the committee hope that a series of the greatest value in elucidation of the history of London may gradually be formed. Extracts from the Calendars of State Papers are being proceeded with, and will probably

be printed soon after the completion of Wyngeard's View. In addition to these extracts, Mr. H. B. Wheatley has proposed to compile a handbook of London topography which should contain a rapid sketch of what has been done in the subject, and what is still left for a London Topographical Society to do. An account of the work done by other societies, such as the London and Middlesex Archaeological and the New Shakespeare, in advancement of the object all have at heart, will be added in an Appendix.

#### SHORTHAND SOCIETY.—(Monday, Feb. 6.)

CORNELIUS WALFORD, Esq., President, in the Chair.—The society have arranged to acquire the quarterly magazine, *Shorthand*, in which to publish their proceedings under the editorship of two members of the council.—Dr. Westby-Gibson exhibited a copy of the Letters of Junius published in 1771, containing a great number of brief notes in shorthand and cryptography hitherto undecipherable, but of which he (Dr. Westby-Gibson) had discovered the key. The book originally belonged to Horne Tooke.—Mr. J. R. Ruddle read a paper on the nine vowel-positions of the "Civil Service Shorthand" method; and a discussion followed.

#### FINE ART.

##### THE OLD MASTERS AT BURLINGTON HOUSE.

(Second Notice.)

It seems hard that, after a hundred years of oblivion, the two fine works of Hugh Robinson which have been sent to the "Old Masters" exhibitions by Mr. Teesdale (one last year and one this) should not have been hung on the line. It is true that they are large and simple in design, and do not require close inspection to reveal their merit; but it would have been interesting to examine more nearly the handling of an artist so little known who, as a youth, painted these remarkable works when Reynolds and Gainsborough were at the zenith of their fame—works which, if they recall somewhat of the feeling of the latter artist, are original in style and execution. "The Piping Boy" is a charming composition, sober but sweet in its colour, excellent in drawing, perfectly simple and natural, without a touch of the false rusticity which Gainsborough affected, or the forced expression which Sir Joshua so often gave to similar subjects. When we know that it was painted before the artist was twenty-four, and that all the pictures he painted after he arrived at that age were lost in the sea about the time of the artist's death, it is plain that opportunities of examining his work cannot frequently occur. For this reason alone it is to be regretted that this picture should have been hung above the large, uninteresting, badly preserved Turner which occupies so large a space below it, and might have been hung nearer the ceiling with great advantage to itself. Nor are the works of Franz Hals so common as to make us satisfied with the position assigned to two of them in the second room. Both of them seem to be fine works; and his portrait of himself (88), belonging to Mr. Mainwaring, is of particular interest, and brimming with life and humour. A third Hals, Mr. Walter's "Portrait of a Man" (123), is not so characteristic, and is, moreover, much damaged, especially in one eye. It must, however, be admitted that "the line" in this room is well occupied.

The present exhibition affords a good opportunity for comparing the works of the English Teniers (Wilkie) with his Dutch original. Here are three scenes of card-players—one by the former (34) and two by the latter (85 and 93). Teniers has the advantage in pearly brightness of colour and expressiveness of touch, producing a greater result with less work, and achieving a general luminousness of effect which his English successor never quite reaches; but

Wilkie surpasses him in humour and variety of character, in truth of gradation both of colour and light and shade, giving (that is to say, in this picture of the card-players) a more perfect picture of a more interesting scene. Nor do I think that there is any figure in any of Teniers' pictures here that can compare in the perfection of its expressive drawing with that red-jacketed rustic who, with his back to you, is scratching his head in the vain hope of stimulating his brain. But this picture of Mr. Walter's is the highest level of Wilkie, and he reached it in a few pictures only, whereas Teniers varies little, and his level as a painter is therefore on the average much higher than Wilkie's. The Earl of Kilmorey's "Card-players" (93) and Mr. Samuel Sandars' "Le Chapeau rouge" (85), the pictures to which I allude, are only two out of several very fine specimens of the Dutch master now to be seen at Burlington House. The Earl of Strafford sends "Le Bonnet rouge" (89) and Mr. Alfred Buckley a "Temptation of St. Anthony" (84), in which the demons, by their batrachian character, are fancies singularly suggestive of the land of dykes and ponds in which they were bred. Of outdoor scenes by this artist, the Queen sends a "Kermesse" (88) of singular vigour; but of all the Teniers here none has more beauty than Col. Leigh's "Skittle-players" (59)—beauty, such as Teniers knew, of clear Dutch air and silvery transparent sky—beauty also of composition (artfully accidental) of slanting post and tilted gable, of lines of straight dyke and curves of cloud and tree, of pleasantly disposed clusters of boors—composition, in fact, of one beauty out of many uglinesses.

Not the least interesting subject for study in this delightful room is the manner in which Scripture scenes were treated by Dutch artists in the seventeenth century. If any excuse were needed for their unlearned and untravelled fashion, it might be found in the fact that, to this day, ignorant peasants cannot realise scenes in which the characters have any other setting than their own, or have a foreign type of feature and unaccustomed clothes. What to us seems most incongruous in the Queen's picture of "Christ and Mary Magdalene at the Tomb" (117)—the broad-brimmed hat, the spade, the neatly trimmed box-edging—would seem natural enough to those who never dreamt of places where such things were not. That Rembrandt should, in this fine picture, have given us so majestic an effect of light, and such nobility to the angels—that he should, in spite of the commonplaces I have mentioned, have invested the scene with so much supernatural grandeur and mystery—argues the possession of a very strong imagination. The contrast between the rich warm light of the sun which floods the garden and the glory which emanates from the angels is singularly impressive; nor does the picture want much of that dignity of design which is so visible in his etching of "The Raising of Lazarus," his "Woman taken in Adultery" (in the National Gallery), and his "Simeon" at the Hague. Notwithstanding these fine qualities, it cannot be compared in its beauty as a picture to the well-known work belonging to Mr. Boughton Knight (101), which has nothing supernatural about it except the genius of the artist. It needs the Catalogue to tell us that this interior of a large room, with a child asleep in a cradle and the two seated women, is a "Holy Family;" but for arrangement of *chiaroscuro*, for transparency of dim light permeating through the whole large chamber, for subtle painting of the shadows on the wall, and the shades among the rafters, nothing finer has ever been done. That such a rich golden effect penetrating to obscure corners, and strongly illuminating woman and child, could be produced in reality by one poor candle is a question it would be ungrateful to discuss. If this

picture does not impress one with any special "holiness," it is at least not wanting in reverence—a quality which seems to me absolutely lacking in Jan Steen's "Marriage Feast at Oana" (54). What Rembrandt is to Raphael, Jan Steen is to Paul Veronese, and this picture of Mr. Walter's, if it has none of the dignity of the great Venetian, has much of his skill in composition. It is indeed admirably arranged and marvellously painted, and in the forward groups, especially, as fresh and sparkling as if painted yesterday. Full of invention, rich in human nature, unsurpassable in the easy rendering of every variety of substance and colour, a storehouse of human observation and artistic skill, it is an endless mine of harmless pleasure to all who can view it divested of any Scriptural significance. Reverence was not in the nature of Jan Steen, or, at least, it is not apparent in his art—except for burgomasters, perhaps. If not reverence, there is at least a sense of the dignity of both a burgomaster and his daughter in Lord Penrhyn's splendid example of this master (238). If we compare either of these figures with that of Christ in the "Marriage Feast," we see at once how difficult it was for the artist to imagine a dignity greater than that which he had seen. Such may have also been the case with Adrian van Ostade, but at least he had reverence for the unseen, and could paint it. Although the scene is a Dutch cottage, and the actors in the likeness of Dutch peasants, there is a spell as of true worship, a sanctity, homely but unmistakable, hushing the group surrounding the cradle of his "Nativity" (91). Mr. Walter may well be envied the possession of this precious picture. It is the real scene from the New Testament translated into Dutch. Of this, the most refined and tender in feeling of all the Dutch painters in small, there are several other choice examples here. Mr. Alfred Buckley's "Schoolmaster and Scholars" (120) is, perhaps, the finest of these, as it is the most interesting; but Mr. Walter's "Man looking out of Window" (116) and the Queen's "Boor and his Wife" (114) are so excellent that comparison is difficult.

Among the other Dutch pictures not previously alluded to in these pages, but very worthy of attention, are the Cuypes, Sir George Phillips' "Landscape" by Paul Potter (69), Mr. Walter's two perfect examples of Maas (98 and 103), and Rembrandt's magnificent sketch of his "Cook," which belongs to Mr. Boughton Knight (234). No reference to Sir David Wilkie's work as seen in this exhibition should close without notice of his unfinished picture of "School," lent by Mr. John Graham (235). What there is of it was painted in the year of his death, and could scarcely be finer. Masterly it is, and luminous enough to make Turner, if he had seen it, add yet more black to the funeral sail that droops above his "Burial of Wilkie."

COSMO MONKHOUSE.

##### THE EARLY CHRISTIAN CHURCH AT PHILAE.

ANNOUNCED: JAN. 4, 1882.

IN February last year an American, who modestly concealed his name in his written appeal to the public to preserve the result of his labours, partly excavated a very interesting early Christian church of basilican plan upon the Isle of Philae, and left a sum of money for the completion of the work, which has been well and effectively done.

The church is situate a little to the north of the Great Temple of Philae, and the apse seems to point somewhat to the east of north. It is a building of considerable size, and is mainly constructed of ancient hewn stones, many of which bear Egyptian sculptures in relief, hieroglyphic inscriptions, and royal cartouches. At the north-eastern angle, outside these, is a boldly

sculptured cross within a border. The walls of the apse and lateral chapels seem to have been entirely built of hewn stone; but, while the rest of the walls of the church were of the same massive construction, to the height of seven feet from the pavement, the fabric above that elevation was made of crude brick. The church was divided into four portions:—(1) the nave proper, with a narrow space extending at the same level as far as the steps leading up to the side chapels; (2) an area of considerable size raised one step above the nave, and probably originally separated from it by a screen with granite pillars, of which the bases still remain; (3) the altar platform, which projected forwards at the height of one steep step in front of the apse; and (4) the apse itself, with a lateral chapel at the same level upon either side. There are two doorways in the east and west walls, close to the south end of the nave, and four windows in the east and west walls respectively and one larger one in the south front. A small platform of stone in the floor of the nave near the eastern door may mark the site of the font; but there is another under the western side of the south window whereof the purpose is not obvious. A stone in the floor has one pair, and another two pairs, of incised footmarks, with Coptic inscriptions. In the west aisle, if such it may be called, is a truncated granite pillar, apparently *in situ*. The most interesting object, however, is found in the raised space immediately in front of the altar. Here a large slab of red granite is seen lying in the pavement; but excavations to the south have proved it to be the site of the monolithic *Naos*, chapel, or shrine of the great Temple of Philae, of which the only similar monument existing *in situ* is that in the Temple of Edfou. The Philae monolith is externally eight feet two inches in height by two feet ten inches in width, and internally three feet five inches by one foot seven inches. It is surmounted by a frieze of uraei, below which are two winged disks, one above the other, and has a hieroglyphic inscription running round the top and sides. The glare of the midday sun was so great that I could not distinguish upon it the cartouche of any king. In front of this monolith lies in the pavement another slab of blackish granite, of which the dimensions are seven feet three inches and a-half by three feet one inch. It may be hoped that, if these objects are removed, care will be taken to fill up the hole to the level of the platform, so as not to interfere with the plan of the church, for Egyptologists have hitherto showed far too little regard for the early Christian antiquities of Egypt. The apse and lateral *hekels* are about nine feet in depth. In the north wall of the apse was a niche carved in stone; it is sculptured with a sort of scallop design, with an elegant interlacing border, at the top of which is a cross. At the entrance of the apse stands a truncated granite pillar, which may, perhaps, have served to support the altar slab, although its height—three feet six inches and a-half—may seem excessive for that purpose. Of the side chapels, that on the west of the apse is entered by a door from the church, that on the east from the apse: in the latter is a stone altar. The internal dimensions of this basilica are as follows:—

	ft.	in.
South wall of nave to first step...	18	11
First step to apse ... ..	18	3
Depth of apse ... ..	9	0
	46	2
Platform in front of apse...	13	3
Width of church ... ..	35	6
Width of apse ... ..	9	9
Platform before the apse...	18	4

GREVILLE J. CHESTER.

Mr. Andrew McCallum partly cleared the

south end of this basilica in 1874, and discovered the font (a rude stone basin about two feet in diameter), which was then quite perfect.

AMELIA B. EDWARDS.

## CORRESPONDENCE.

### DISCOVERY OF A WALL-PAINTING AT WESTMINSTER ABBEY.

London: Feb. 8, 1882.

An interesting discovery has just been made in part of the monastic buildings of Westminster Abbey.

The large upper hall in the western range, once occupied by the cellarer, is now divided up into rooms for a canon's residence. In the course of some repairs now going on, the canvas lining in one of these rooms was stripped off; underneath, fine oak panelling—Jacobean in date—was discovered, and under the panelling the wall was found to be covered with a well-designed painting of the time of Henry VIII. This painting is in black and white, done in *tempera* on plaster; the design, which is drawn with great boldness and freedom of execution, is strongly Holbeinesque in character. There is an oval shield, charged with France and England quarterly, with the lion and dragon supporters; at the sides, human figures growing out of flowing arabesque scroll-work, which covers the wall in large sweeping curves. The design is white, with black outlines and shading on a black ground. The discovery is an interesting one, as English wall-paintings of this date are very rare. The preservation of these examples is due to the fact that oak panelling was fixed over them before they had time to suffer from age or exposure. It seems probable that this decoration was executed soon after the suppression of the Abbey and the seizure of the monastic buildings by the Crown; hence, possibly, the introduction of the royal arms in so conspicuous a way. The part of this painting which comes on the outside wall seems to have perished from damp soaking through the plaster. A large part of the probably well-preserved painting on the inner wall still remains hidden, as it is only in one of the subdivisions of the Great Hall that the wall-linings have been stripped off.

J. HENRY MIDDLETON.

### "RESTORATION IN ITALY."

London: Feb. 4, 1882.

I have read with interest the report of the meeting of the committee of the Society for the Preservation of Ancient Buildings, in the ACADEMY of January 28. To all who mean well we wish well, and well-meaning, assuredly, are the gentlemen of this society.

Yet, now and again, in some moment of haste, I feel that I could not be sorry to see that diligent body transported to another clime, and to see a new base chosen for its operations.

But that Italy should be chosen (our fair "Woman country" by "Earth's male lands" beloved) I had not hoped. Nevertheless, what must be must be. If the campaign is opened, I can wish it success. Let me only express a hope that the society will take pains to get very careful information as to what restorations are proposed, and as to the propriety of those already in progress.

The poverty of the Italian people is, perhaps, the best safeguard we can obtain that they will not too hastily destroy old work to make place for new. Indeed, there is wanted in Italy (more even than a society to force her to allow her neglected buildings to lapse and fall through sheer rottenness to the ground) a society furnished with money and taste that may help her to preserve some of her treasures from decay

while yet there is time. Such rottenness and danger of lapse had come already to the lovely *loggia* of the Bigallo. The Society for the Preservation of Ancient Buildings is possibly aware that this building has a "lean-to" roof which abuts upon the side wall of a certain orphan asylum. The venerable roof of the said asylum has been allowed from time immemorial to discharge its drippings upon the unprotected Bigallo. The result is easy to understand. The Bigallo rotted; its frescoes peeled. Fifteen years ago they were bright, and are well remembered by many. Incredibly quickly they disappeared. But for the timely energy of a citizen, Florence would have lost one of her most beautiful buildings. As to the manner in which the restorers' work may in this instance be done, I can form no present idea; but there is good reason, I think, to hope that the alarm so loudly expressed will prove to have been ill-founded. Pictorial art in Italy may have lost its ancient *motif*, but her craftsmen's traditions have at least not yet died out. I believe that the restoration of the Bigallo will be careful and reverent. From the window of the room I occupied in Florence the roof of the building could be seen. In mending that roof the restorers have placed new tiles only where it was absolutely necessary, which is to say that one-half perhaps will be new. The effect of this plan is not picturesque; that it is reverential none will deny.

In the case of the Bigallo, and in a hundred cases besides, the fault lies in the fact that they were not restored long ago. The builders have come too late, and not too soon.

I have seen it indignantly stated that the churches of Santa Felice and Santa Maria in Florence are to be restored. It may be remarked by the way that the last-named building has much stunted and unlovely herbage growing between the joints of the masonry on its *facade*. It is likely that these vegetables did not form part of the original design, and it is at least a tenable view that their removal would constitute a justifiable reparatory act. But be this as it may, and speaking now to the general question of church restoration, English or Italian, the Society for the Preservation of Ancient Buildings does not seem to have it constantly in mind that quite a considerable number of people are still church-goers in the old sense of the word, and are even known (as Swift on a like occasion has remarked) "to take a sort of pride in the appellation." And many church-goers may think, after all, that a ruinous pile is less precious a thing than a water-tight place of assembly.

The Italians habitually neglect their buildings and the treasures of art which they hold. For one building or one fresco that the restorers have injured, there are dozens that have been allowed to fall prematurely into decay. The already considered case of the Bigallo and the frescoes of Andrea del Sarto in the cloisters of the *Recollets* may be mentioned only as striking instances of neglect well-nigh universal.

ERNEST RADFORD.

### NOTES ON ART AND ARCHAEOLOGY.

At a general assembly of the Royal Academy, held on February 6, Mr. Joseph Edgar Boehm, sculptor, was elected an Academician.

THE Assyrian collection of the British Museum contains a bronze flat bowl or plate, which, being greatly damaged, had hitherto been overlooked. On a recent examination, this plate has been found to be covered with Egyptian hieroglyphs. So far as can now be ascertained, the signs do not give any sense, and appear to have been only drawn as ornaments. It has been conjectured that the Assyrians



borrowed the pattern of their bronze plates from Egypt, and this specimen seems to confirm the conjecture.

THE evacuation of the great temple of Luxor will begin to take place almost immediately, and will be completed next month. The work of demolition and excavation will be commenced in October next.

WE hear that Mr. Tuer's handsome book on *Bartolozzi and his Works*, published less than two months ago, is almost out of print. The large-paper copies can no longer be obtained, and the price of the quarto edition will be raised immediately.

A VIEW of Hawarden Castle, the residence of Mr. Gladstone, has been engraved on steel for issue with the forthcoming part of *Our Own Country*, published by Messrs. Cassell, Petter, Galpin and Co.

THE first general meeting of the Society for the Promotion of Hellenic Studies for the present year will be held at 22 Albemarle Street, on Thursday, February 16, at 5 p.m. The papers read will be "Some Notes on the Characters of Theophrastus," by Rev. E. L. Hicks; "Hermes on a Patera from Bernay," by Dr. C. Waldstein; and on "Samothrace and the Cabiri," by Mr. J. Stuart Glennie.

ON Monday, February 14, Messrs. Sotheby and Co. will begin the sale of the collection of engraved portraits formed by Dr. E. J. Waring in illustration of Granger's *Biographical History of England*, together with the MS. notes and additional portraits of the Rev. Mark Noble, author of the continuation of that work. The sale will also include a considerable number of etchings by the old masters, fancy subjects by Bartolozzi, proofs from the *Liber Studiorum*, &c.

THE seventh annual exhibition of paintings on china by lady amateurs and artists will be held in Messrs. Howell and James's galleries during the months of May, June, and July. All works will be submitted to the inspection of the judges, Mr. Frederick Goodall, R.A., and Mr. H. Stacy Marks, R.A.; and only such as are approved by them will be exhibited.

AT the meeting of the Archaeological Institute on February 3, a paper was read on "Ashburnham House" by Mr. J. Henry Middleton; and a resolution was passed unanimously condemning the transfer of this historic building from the Dean and Chapter of Westminster to Westminster School.

WITH the fall of M. Gambetta, both M. Antonin Proust and the Ministry of Fine Arts have disappeared. M. Paul Mantz takes his place, with the subordinate title of Director-general of Fine Arts, under M. Jules Ferry, Minister of Public Instruction. At the same time, M. Proust has been elected President of the Société de l'Union centrale des Arts décoratifs, which will hold an exhibition on May 1 in the Palais de l'Industrie. While giving all credit to M. Proust for the enlightened energy that he displayed during his short tenure of office, we cannot but regard the whole circumstances as proving the undesirability of making the administration of fine arts a branch of party politics.

THE literature and art of the *Magazine of Art* for February are almost equally good. It need scarcely be said that the article on "Bagster's *Pilgrim's Progress*," by Mr. Robert Louis Stevenson, is attractive for its style as well as its matter; and we hope that the excellent idea of "Byways of Book Illustration" will be well carried out. A lively sketch of "L'Atelier Bonnat," by Mr. Barclay Day; a clever anonymous note on Japanese art; and a very interesting account, by Mr. F. Cundall, of Hugh Robinson, the "unknown painter" of the "Boy flying a Kite" in last year's Winter Exhibition at Burlington

House and of the "Piping Boy" in this, fill up with remarkable vigour the spaces between the longer articles, such as the excellent and well-illustrated account of Alnwick Castle by the Rev. M. Creighton.

If the object of *English Etchings* be, as we suppose, to extend the popularity of this popular art, we may congratulate the publisher and editor on a deserved success. "The Cock Tavern," by Mr. A. W. Bayes, in a recent number, was valuable both for its subject and for the technical mastery displayed. In the current number is a view of "Stonehenge" by night, which also deserves notice. We understand that it was etched from sketches made on the spot. From the nature of the case, the plate itself could hardly have been etched on the spot. Speaking generally, we doubt whether the advantages of open-air etching, which can achieve with a few strokes effects of air and light forbidden even to water-colours, are sufficiently realised. Etching, it cannot be too often repeated, has different possibilities and different limits to line-engraving.

IN the last number of the *Zeitschrift für bildende Kunst* is given a very forcible etching of a Gipsy's head, by Prof. Willem Linnig the younger. The same number also contains an interesting article on the domestic architecture in the Moselle district, by F. Everbeck, well illustrated by wood-cuts, and one on some pictures by Cornelius and Overbeck, by Veit Valentin. Gustav Frizzoni brings to a conclusion his series of papers on the Poldi-Pezzoli Museum at Milan, and Fr. Schlie continues his studies of the Flemish and Dutch pictures in the Archducal Gallery at Schwerin.

THE current number of the *Gazette archéologique* contains an interesting notice of a large collection of pottery found at the village of Cabrera, not far from Barcelona. The "find" clearly proves a necropolis dating back to the third century—before the Roman conquest of Spain. Some of the objects are of Greek workmanship—one vase, indeed, bears the name of its maker, Nikias; but the larger number are referred by M. Lenormant to native manufacture, being analogous to a rude kind of pottery that has been found almost everywhere along the shores of the Mediterranean, but has never before been discovered in Spain.

THE little town of Dinant, in Belgium, the birthplace of Wiertz, has long been desirous of obtaining for itself a monument of its great citizen in the form of a reproduction of his masterpiece in sculpture, "The Triumph of Light." A subscription with this object has now been opened throughout the province of Namur, and at Brussels.

MESSRS. DETKEN AND BOCHOLL will shortly commence the publication, in twelve monthly parts, of an album containing specimens of the handwriting of the most famous Italian artists of the fourteenth—seventeenth century, reproduced by photography. Each part will contain twenty-five plates, and will be published at the price of twenty francs.

THE same firm have just commenced the publication of a fortnightly journal entitled *Archivio musicale*, which will deal with all branches of the subject. The annual subscription is twenty-four francs. Among the contributors we notice the names of Hanslick, Alsleben, F. Hiller, E. Naumann, Pougin, Gevaert, Reyer, Sir F. Gore Ouseley, Green, Duarte da Cruz Pinto, &c.

AN exhibition of industrial art will be held at Lille from March 15 to June 1 of the present year.

THE important work of the Scandinavian archaeologist, H. Undset, upon the first appearance of iron in Northern Europe, to which we

have before called attention, has been translated into German by Herr T. Mestorf, and published by Meissner, of Hamburg.

THE Swiss Kunstausstellung will visit this year five cities in turn. The exhibition will remain at Geneva until May 15; at Lausanne, from May 23 to June 15; at Aarau, from June 23 to August 15; at Solothurn, from August 23 to September 7; and at Bern, from September 15 to October 15.

THE section "Uto" of the Swiss Alpine Club has determined to purchase Herr Müller-Wegmann's splendid collection of mountain-profiles, panoramas, geological charts, and views. No less than 1,300 of these are the work of the proprietor's own skilful and diligent hand.

AMONG the "Vandalisms" to which *L'Art* has recently called attention are the proposal to "restore" by the "Pettenkoffer" process some of Franz Hals' matchless portrait compositions at Haarlem, and a brutal and destructive outrage in the studio of M. Ulysse Butin.

THE societies of the Union centrale des Beaux-Arts appliqués à l'Industrie and the Musée des Arts décoratifs are now fused in the Union centrale des Arts décoratifs. Its first exhibition will take place at the same time as the Salon, and will be called the Salon des Arts décoratifs. It will contain not only the works of decorative architecture, painting, and sculpture which are too large for the sister Salon, but works of all kinds of industrial art. It is much to be wished that some such exhibition, entirely free from trade influence, could be organised in London.

*Correction.*—In Mr. Hoskyns-Abrahall's letter on the "find" at Parkhill, Aberdeenshire, in the last number of the ACADEMY (p. 90), for "Lon" read "Lowe," and for "Walton" read "Wetton."

## THE STAGE.

### THE REVIVAL OF "THE SCHOOL FOR SCANDAL."

IT was not only in obedience to the sound theatrical maxim, "When in doubt, play 'The School for Scandal,'" that Mr. Thomas Thorne, now in sole command at the Vaudeville, revived that masterpiece of Sheridan on Saturday night. The revival of "The School for Scandal," now holding its place on the Vaudeville boards, is intended to be but the first—but certainly it will be one of the most brilliant—of a series of reproductions of our elder comedies. There is no piece which can be seen often with greater advantage or with more continuous delight; and the present performance is, on the whole, worthy, and in some respects remarkable. The history of "The School for Scandal" as an acting play is in many ways interesting. Produced originally at Drury Lane Theatre in 1777, and making a prompt success with a company whose individual fortunes have been traced in a recent book, it never fell into disuse or decay; its perpetual vitality being ensured, we must be well aware, not more by the uninterrupted brilliance of its literary execution than by the fact that even the most insignificant of its characters offers to the player the luxury of a good part. Even in the days which were almost the darkest for the English theatre—the days in which pure sensationalism was rampant, some twenty years ago—"The School for Scandal" was not wholly laid on the shelf, for comedians whose ambition was not satisfied by break-neck leaps

nor by plunges into real water were wont to have recourse to it on the occasion of a benefit, or when it was considered desirable that at any particular playhouse some tradition of stage dignity should be maintained. But neither in the time of its earlier success nor during the many periods of its occasional revival had it appeared capable of holding the stage for a long sequence of representations; and it was a perfect surprise when, at the Vaudeville, about ten years ago, a performance first organised for a benefit was continued for something like a twelvemonth. The fact was due in part to the vogue of the theatre, and in part to the presence of an admirable company which did much to justify that vogue. No representation of "The School for Scandal" at the Vaudeville can now be undertaken without provoking comparisons with that one, though a more recent revival—that which took place at the Prince of Wales's under the Bancroft management—is also necessarily borne in mind.

The present performance, we are safe in asserting, bears reminiscences of the two which we have just mentioned. It has taken—or retained—from the first Vaudeville performance not a little that is excellent in the way of the cast, and it has followed or surpassed the Prince of Wales's in the attention bestowed upon costume and scenic detail. The Prince of Wales's revival was made the occasion for the agreeable display of Mrs. Bancroft's blue china and of her rare marquetry. Among these treasures the most popular actors of the day in London tumbled about with some difficulty—a little impeded and a little effaced. It was shown us, too, how easy it is for even a successful actor to fail absolutely. Little better could be said of some of the most admired performers than that they proved themselves possessed of excellent intentions, and succumbed only after resolute endeavours. The Vaudeville stage—a small one, by-the-by; probably hardly larger than the Prince of Wales's—is occupied, though scarcely crowded, with quaint furniture and decoration. Lady Sneerwell's drawing-room is a fairly brilliant study for a painter of eighteenth-century life; and Joseph Surface's library, in which the most critical action of the play is conducted, is an apartment of rich sobriety, such as justifies Sir Peter Teazle's polite encomiums, and is in accordance with that breadth of good taste which led Joseph Surface to appreciate everything that was excellent—literature and society, ease and Lady Teazle.

Of the figures that remain to us from the first Vaudeville cast, Mr. Farren's Sir Peter is the principal. How far Mr. Farren's performance of Sir Peter falls below that of his father I am unable to indicate; it is the best performance of the part that is now to be got; for it is at once polished and serious, natural and generally refined. As a detail, it may be added that Mr. Farren's Sir Peter is fairly clear of senility. It is a too frequent mistake, as I chanced long ago to point out—when Mr. Farren himself did but just avoid it—to represent Sir Peter as an aged man. The internal evidence of the play discloses the fact that he was scarcely over fifty—an age at which he would be very likely to speak of himself to a young woman

as "an old fellow who would deny you nothing," and very sure to resent the remembrance of such an expression by his wife when both had lost their temper. With Mr. Farren, Sir Peter is a fair representative of Sheridan's notion of wisdom and honour: he is not altogether a study of an individual, but he is a type of sterling character in meretricious company. Miss Ada Cavendish plays Lady Teazle not for the first time, and of course her performance is not wholly independent of her marked personality. An actress's own personality is an enormous element in every representation she essays, but it counts for most of all in a part for which no exacting intellectual study is required—a part which lies, as Lady Teazle's does, pretty much upon the surface, and is that of a sayer of bright things rather than a doer of conspicuous deeds. The part was laboured on and polished by Sheridan continually, but it was always the witticisms of his heroine, and not her actions, that Sheridan cared about. Now just because of the real slightness of the character, taken in conjunction with the importance of the part, I cannot think Miss Ada Cavendish quite as well fitted for Lady Teazle as was Miss Amy Fawcett, who was wont to play it at the Vaudeville. The living comedian is of statelier presence, and of much more searching and studious intelligence, than was the young actress who died so untimely; but in her buoyancy there is less of spontaneity, in her vivacity less of the pure relish of youth. But Miss Cavendish knows her art; and into her present performance, as into her performance of the part at the Olympic some seven years ago, she brings many of the characteristics which belong to her less naturally. She learns to be ingenuous and learns to be gushing. Mr. F. Archer now appears as Joseph Surface; and if Joseph Surface's fascinations are less obvious than they have sometimes been, his subtlety of character receives justice, and every scene in which he appears is conducted with discretion. We do not prefer Mr. Archer's Joseph to the Joseph of Mr. Clayton (neither has the common fault of leaving his villainy too transparent); but we are glad to see again, on an important place on the stage, a conscientious actor too often in the background. Time cannot further be of any aid to Mr. Neville in the performance of Charles Surface; but he retains his great natural qualifications for a part that is gay and spirited, simple and sympathetic. Mr. Thorne is an excellent Crabtree. No one could bestow more of individuality on so small a part or on so crusty a character. Mr. Lin Rayne's Sir Benjamin Backbite remains the best I know. He is, of course, affected in manner; but how could affectations of manner be withheld from a verifier who was guilty of the supreme affectation of not publishing his pet lampoons and his least justifiable satires when the chance was offered him? Mrs. Arthur Stirling is as good a Mrs. Candour as we have seen since Miss Oliver. Maria, who at bottom is an *ingénue* more French than English, is represented with only too much intelligence by Miss Murray; but Mrs. Canninge is an insufficient exponent of Lady Sneerwell's engaging malice.

FREDERICK WEDMORE.

## STAGE NOTES.

It is announced in the theatrical column of the *Daily News* that Miss Marion Terry will play the part of Bathsheba Everdene in the forthcoming performance of "Far from the Madding Crowd" at Liverpool, and that Mr. Charles Kelly—who, we may observe, is but seldom seen in London—will appear as Gabriel Oak. Mr. Arthur Wood will be included in the cast.

"A BED OF ROSES" is the name of a comedietta, designed apparently in chief for a capable "character actor," now given with success every evening at the Globe Theatre. Its author is Mr. H. A. Jones, who wrote, we believe, a novel of some mark, and who, besides some unimportant dramatic work, adapted for the stage the piece in which the heroine of "Leah" last appeared at Sadler's Wells. Mr. Wood enacts the chief part in "A Bed of Roses," and confirms by his performance the high opinion of him which has long been entertained by many critical playgoers.

MR. BURNAND'S comedy "The Manager" will be the next novelty at the Court Theatre.

## MUSIC.

ON Monday evening, M<sup>me</sup>. Norman-Néruda appeared for the last time at the Popular Concerts; and many will regret that she has played so little this season, for she is undoubtedly one of the most accomplished of living violinists. The programme included Schubert's beautiful quartett in A minor (twentieth performance), Beethoven's sonata in F (op. 24) for pianoforte and violin, and the movements from the *suite* of Ries noticed last week. The novelty of the evening was a *larghetto* and *allegretto* (op. 10) for piano and violoncello (M<sup>lle</sup>. Krebs and Signor Piatti) by Mr. A. C. Mackenzie. The theme of the *larghetto* is graceful and flowing. The short *allegretto*, which appears as an episode in the slow movement, forms an agreeable contrast, but in itself is not particularly striking. With the exception of one passage just before the *allegretto*, the piano plays throughout a very subordinate part. M<sup>lle</sup>. Krebs gave as solo Bach's chromatic fantasia and fugue. She interpreted this difficult work with vigour and brilliancy. In the fantasia she played only single arpeggios, although Bach has indicated that each chord should be twice broken.

We are pleased to notice that Mr. Henry Holmes, our excellent English violinist, has resumed his Musical Evenings. He has announced a series of five concerts at the Royal Academy, with Mr. A. Gibson as second violin, Mr. A. Burnett as viola, and Mr. E. Howell as violoncello. All the programmes contain works of acknowledged merit, but which have been heard repeatedly at the Monday Popular Concerts and elsewhere. Why should not Mr. Holmes introduce a few novelties, or works rarely performed? It may not be wise to overdose the public with new works; but surely he might do something to encourage the composers, both native and foreign, of the present day. The first concert took place on Wednesday week. The two quartetts were Haydn in B flat (op. 55, No. 3) and Beethoven in A minor (op. 132). M<sup>me</sup>. Haas took part in Schumann's quintett with great taste and finish.

Now ready, in royal 4to, on fine paper, with Woodcuts and Seven Plates (four hand-coloured), £1 1s., PART I. of a

**MONOGRAPH OF THE INSECTIVORA:** Systematic and Anatomical. By G. E. DORRIS, M.A., M.B., Author of "A Monograph of the Asiatic Chiroptera." "Catalogue of the Chiroptera in the Collection of the British Museum," &c., &c.

This part, including the Families Erinaceidae, Centetidae, and Solenodontidae, contains full descriptions of all the known species of these families, with analytical tables, and, also, the osteology, myology, and visceral anatomy of most of the species among them the rare forms *Gymnura rufescens* and *Solenodon cubanus*, illustrated by nearly one hundred figures (many of them hand-coloured) from drawings by the Author.

[London: JOHN VAN VOORST, J. Paternoster-row.

SATURDAY, FEBRUARY 18, 1882.

No. 511, *New Series*.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*The Making of England.* By John Richard Green. With Maps. (Macmillan.)

MR. GREEN'S new book possesses all the well-known charms of his fascinating style, and combines with them a great many other excellences in a far higher degree than usual. The "Short History" was picturesque in the extreme, but its picturesqueness was almost cloying. Mr. Green aimed at effect in season and out of season, till the very uniformity of the success actually marred its total effectiveness. There were too many plums and too little sound digestible matter. In his new book he has avoided this rare fault without ever once growing dull or forgetting his exquisite literary skill. Where the subject demands it, his colours are as bright and as vivid as ever; but, where logical argument or grave philosophical reflection is needed, Mr. Green rises to the situation, and the weightier passages thus interspersed between his glowing word-pictures certainly whet the reader's appetite far better than the uninterrupted feast which he used to spread so much too lavishly before us. Moreover, his present book is a piece of real original research. We do not say that it probes very deep into the fundamental question. As far as scholarship goes, it cannot compare with Mr. Elton's profoundly learned and broadly scientific work just published, which deals with much the same period; but, looking at it as an essay written wholly within the narrow bounds of Mr. Freeman's Teutonic school, and based almost entirely upon the documentary evidence, it deserves high praise for its thoroughness and its general ability. It marks Mr. Green as a competent original historian, not a mere clever adapter and literary confectioner of other men's solid material.

Regarded from the ultimate critical standpoint, every history must stand or fall, not according as it is amusing or dull, but according as it is true or false. Now, Mr. Green's book contains a great deal of matter which, to a large and growing school of investigators, appears utterly mistaken and misleading; and it becomes the duty of criticism to point such matter out frankly and fearlessly. Before doing so, however, let us begin with what seems the strongest part of Mr. Green's work. His general sketch of the state of Britain at the date of the English invasion, and his mainly conjectural reconstruction of the course of the English conquest through the river-valleys and forests of the island, seem to us, on the whole, most admirably performed. He is, perhaps, inclined to accept a little too readily the earliest dubious entries in the English

Chronicle, and sometimes he even attaches an excessive importance to the mere fanciful amplifications of Henry of Huntingdon and William of Malmesbury; but, as a rule, his keen topographical instinct and his extraordinary power of restoring mentally the ancient condition of the country enable him to follow the English wave across the face of Britain with an almost visual realisation which is truly marvellous. Even his uncritical habit of taking such myths as those of Port and Wightgar, stripping them of their obviously unhistorical elements, and then quietly accepting the remainder, is so cleverly concealed by his admirable workmanship that one can hardly find it in one's heart to blame him for it. And, when he comes to the firmer ground of Bæda and the later Chronicle, his reconstructions are at once ingenious and highly probable. Indeed, two-thirds of the book may be accepted gratefully, without any reservation, by historians of every school as a valuable contribution to the clearing up of perhaps the darkest period in our whole annals.

There remains, however, the fundamental question of Teutonism, the ultra-English spectacles which colour all Mr. Green's conceptions of our early history. Not even Mr. Freeman himself is so savage an enemy of Welshmen as the Honorary Fellow of Jesus. The Britons, he will have it, were all absolutely driven out from the eastern half of modern England. And it is in estimating the evidence of this extermination that Mr. Green shows his characteristically weak side. He is not a man of the scientific temperament, and he cannot look at any but documentary evidence. Here the contrast with Mr. Elton's method is very marked. The question whether the population of eastern Britain is a Celtic or a Teutonic one is essentially an anthropological question, and all the anthropologists are absolutely agreed upon it. Time after time they have pointed out the markedly distinct Celtic or pre-Celtic physique in the very earliest conquered parts of England. But, strange to say, Mr. Green never even alludes to this side of the question. Gildas says nothing about it, therefore there were no Britons spared. "Ay, but Gildas himself does say that some Britons were enslaved." Oh, answers Mr. Green, with ready ingenuity, then they were probably all shipped off at once for sale at Rome. Could the force of preconception go further? Nay, Mr. Green even ventures beyond his teachers; for he suggests that London and York were laid low for half-a-century, though Canon Stubbs has distinctly declared the opposite; and he out-Freemans Mr. Freeman himself in the matter of the women who might presumably be spared by the conquerors. All this, too, he does with an air of positive certainty which may well deceive the unwary reader who does not know the slender nature of the evidence on which the assertions are based. Durovernum, he says, "was left in blackened and solitary ruin" by Hengest's army, just as though we had contemporary records of the event; and yet we know that in Æthelberht's time two Roman churches remained standing within the town. London was still "the mart of many nations" when the pall first rises again from England in the opening

of Bæda's story, as it was under the Roman power. "Deva," Mr. Green tells us—should it not be Diva?—"was still the 'waste chester' that Æthelfrith left it, when Æthel-flæd, 400 years after, made it her Chester on the Dee." But how do we know that Æthelfrith really destroyed it, and must it not have risen again in the Mercian days under Werburh? As a matter of fact, is it not most probably the Danes who made it into a "waste chester"? Perhaps, however, the best example of Mr. Green's method in this respect is to be found in his treatment of Rochester, which reappears in the days of Æthelberht "no longer under its old name, but under that of the Jutish Hrof, who had, at last, taken it for his home, as Hrofes-ceaster." Here Mr. Green has Bæda on his side, it is true; but even Bæda did not hint that the mythical Hrof was a Jute, and, indeed, he is as mere an eponym as Port or Wightgar, and we will even venture to add as Cissa himself. Bæda arrived at him by a simple piece of etymological guesswork. If Mr. Green will look into the Peutingian tables, he will find Durobrivæ given as Rotibis. Omit the prefix *Dur*, and the words are fairly identical. In a charter we get the intermediate form Hrofi-brævi (we leave oblique cases as they stand). Thus Hrofes-ceaster and Rochester stand to Rotibis much as the forms equivalent to Ritup-burh and Richborough stand to Ritupæ and Rhutupia. The easy way in which Mr. Green accepts this purely conjectural Hrof, and then turns him, without one jot of evidence, into a Jutish pirate, is very typical of his historical style.

In the matter of small inaccuracies, Mr. Green has certainly improved; but even now some industrious collector might gather together a goodly crop. His manner of dealing with proper names is most perplexing. We get Ethelward and Ethelburh by the side of Æthelfrith and Æthelstan. In another place, Æthelburh re-appears as Æthelberga, while, four lines above, we come across a mysterious Quænburh, elsewhere called Quænburg. Bæda's Latinised forms are correctly transliterated into Old English in such instances as Eadwine and Æthelfrith, where Mr. Green has Mr. Freeman to guide him; but in the case of minor personages, where this resource breaks down, we get false forms like Osfrid, Eadfrid, Eanfled, and Oswini. These, as well as the quotations from *Beowulf* and other Old English works—obviously taken from modern sources—raise a passing doubt whether Mr. Green really reads Old English at all. The place-names are equally confusing. Mr. Green knows of the local deity of Bath, Sul, yet he calls the Roman station Aquæ Solis instead of Sulis. Where did he find the name Wightgarburh? Why is Nottingham called Snotinga, a *genitivus pendens*, instead of either Snotingas or Snotinga-ham? Whence comes the oft-repeated form Saerobyrg for Searoburh? Why should the names on the maps be made independent of case or even of analogy, so that one gets on the same sheet Bernicians, East Engle, West Saxons, Lindiswara, Kent, and Wilsætān? And why is the last name once given as Wiltæstan, seeing that the *t* in the modern form Wiltshire comes wholly from the later alternative, Wiltunscir? Such

small points as these divert one's attention at every turn from the main subject, and disfigure an otherwise admirable book by their presence. But we have pointed out more than enough, and, indeed, it is an inevitable fault of brief criticism that it must seem to lay too much stress upon petty errors or differences of opinion, and too little upon general excellences. Taking it all in all, Mr. Green's new book is a most useful contribution to our knowledge of a very dark period, and it stamps his place as a far higher one than that secured by his more captivating, but far less original, *Short History of the English People*. It will probably long represent the last word of the Teutonists on the nature and extent of the primitive English settlement.

GRANT ALLEN.

*Belcaro*: being Essays on Sundry Aesthetical Questions. By Vernon Lee. (Satchell.)

THERE is much in this thoroughly original and delightful book which reminds us of the essays of the eighteenth century. The author has not been in a hurry to write it—it seems almost an accident that called it forth; it bears no trace of that strain to express thoughts half developed, to steer through intricate channels of doubt to a doubtful goal, which characterises so much of the writing, and especially the writing on art, of the present day. Having lived from childhood among works of art, and taken in the pleasures of painting and sculpture and music like air through the pores without analysis of delight, the writer's opinions appear to have formed themselves unconsciously, to have grown with him (or her) till they attained a ripeness which demanded expression—expression, if not careless, at least desultory, the fruit of many casual moods rather than a persistent plan, scattered in notes for personal relief and pleasure as in a diary. Later, the desire to compare disconnected impressions and in a loose way serry thoughts for the use of others, so that they may share the benefit of an unusual experience and be influenced by the writer's views, has grown also, and hence this book. It is rare indeed to find so much thought conveyed in so easy a style—to find a writer who not only has so much that is fresh to say, but has so fresh a way of saying it. Such thoughtful *abandon* cannot be attained by the greatest care in "reading up" a subject; and, though no doubt there is in the spontaneity of the style and the unstudied form of each essay much of that art which conceals itself, the book throughout has the flowing freshness of a natural spring.

Viewed from within, these essays are fragments of mental biography, showing how certain scenes or pictures or stories have fired trains of thought which have resulted in the formation of opinion. Viewed from without, the essays are the author's views of art illustrated by story and allegory. Of the "Child in the Vatican" the object is to show that the faculty of appreciating works of art is a gift denied to most, that the harmonies of form and colour and music are akin, and that the pleasure they give as harmonies cannot be taught, but is given by the works themselves. So the author tells us what is called in the book a "fairy tale." Of the

many children who wander through the galleries of the Vatican, the antique statues agree together to charm one and teach it their beauty. The education by the statuedaemons of their unconscious pupil is charmingly described. This is how, according to "Vernon Lee," she discovered her knowledge:

"And one day the child looked at itself and perceived it was a child no longer; knew all of a sudden that in those drowsy years of childish passion and day-dreams it had been learning something which others did not know. For it heard one day a few pages of a symphony of Mozart's—the first it had ever heard save much more modern music—and those bars of symphony were intelligible words, conveyed to the child a secret. And the secret was, 'We are the brethren, the sounding ones, of the statues; and all we who are brethren, whether in stone or sound or colour or written word, shall to thee speak in such a way that thou shalt recognise us, and distinguish us from others, and thou shalt love and believe only in us and those of our kin.'"

In "Cherubino," the author's theme is the natural limits of expression assigned to each art, especially music. This is illustrated by Mozart's song in the "Marriage of Figaro" sung by the page—the well-known "Voi che sapete." "Vernon Lee" had identified Cherubino with Mozart, forgetting Beaumarchais, and associated the song so exclusively with the character as to think that the one was the intentional expression by the artist of the other. The writer describes, however, how the song was once sung by a young Creole girl, who left out the page altogether, and gave only the "beautiful work of art," the "lovely pattern made out of sounds," "unconsciously carrying out the design of the composer," in which "there was and could be (inasmuch as it was purely beautiful) no page Cherubino."

This way of conveying ideas is very fascinating, and has an effect of creating activity in the reader's mind which no other mode can equal. From first to last there is a continuous and delightful stimulation of thought. The book will lead to conversation, dreaming, speculation, and all kinds of pleasant and healthy mental exercise; and it is interspersed with such perfect little sketches of scenery, and passages of so much eloquence, that it is a literary treat to read it. At the same time it is puzzling and inconclusive. Opinions based upon a personal experience like that of "Cherubino," or a "fairy tale" invented for the purpose of explaining one, need verification from the personal experience of the reader to obtain acceptance. So many have been "children in the Vatican" that the essential truth of this allegory will be frequently admitted; but even in this the closing words of our quotation will seem to many as excessive and unnecessary as the passage we have printed in italics is ill-expressed. As to "Cherubino," the difficulty of acceptance is much greater. There is so much to be taken for granted on the author's credit. We must believe that the girl had "an unswerving artistic instinct, a complete incapacity of conceiving the artistically wrong," that Mozart did not mean to give us Cherubino, and many other things about which we might possibly disagree with "Vernon Lee" even if we had heard that girl sing that song. As the

author has shown us in "Orpheus and Eurydice," the impressions made upon him (or her) by works of art are not infallible, and we may fairly hesitate to accept as argument a succession of fancies aroused by the singing of a song. But—and this is more important—it does not amount to much if we so accept them, for persons do not sing songs expressive of their characters, and a composer has quite enough to do to invent an air suitable to the sentiment to be expressed, without thinking who is to sing it. The question, "Could Mozart have given us Cherubino?" is not to be answered by the examination of a song.

In "Ruskinism" we have a very powerful exposure of the falseness of a system of criticism, which confuses the moral right and wrong with the artistic right and wrong, and also a very clever analysis of the great man's mind; but, in the effort to prove that beauty is only physical and art only innocent, the writer, both in this and in the "Dialogue on Poetic Morality," seems to us to forget that beauty is not the sole aim of the visible arts, and that the "arts" of painter, sculptor, poet, and the writer of essays like *Belcaro* are on the same level with regard to morality. The visible arts have two sources—the desire to make beauty, and the desire to make visible resemblances of things known, and the pleasure given by recognition is so great that it sometimes, as in the modern French realistic school, ousts beauty almost entirely. Art is simply a mode of expression, and there is no more virtue in tagging of rhymes than in ordering a group, no more evil in a clumsy phrase than in a bad piece of foreshortening. In other words, the subject, whether of painting or sermon, is no part of "art" as "Vernon Lee" narrows the meaning of that word. As artists, both painter and preacher are bound to do their best; but this does not affect their morality. There is no reason why "Vernon Lee" or his readers should, therefore, feel any depression of spirits when they realise the fact that such "art" has no moral value. But Art of any kind which is independent of expression—the beautiful arrangement of words in lyrics of little sense; the arrangement of lines and curves in purely decorative design; the arrangement of notes in ordinary dance-tunes—while it is the purest art, is not art as that word is generally applied to the works of men like Phidias, Michelangelo, and Beethoven. Such art to them is merely the means of expression of ideas and emotions; and their works are not only innocent and beautiful, but noble or ignoble, moral or immoral, according to the ideas or emotions expressed and the manner of expressing them. If "pure beauty" consists in the loveliness of the "pattern," a purely beautiful picture should look as well one way up as the other, and a barrel organ might be the most perfect of instruments. COSMO MONKHOUSE.

*Tunis, the Land and the People.* By the Chevalier von Hesse-Wartegg. (Chatto & Windus.)

THE author of this work is right in supposing that at the present juncture an account of several months' residence in Tunis might be



very acceptable. He under-estimates, however, considerably the amount of information already available. His notice of Kairoan, for instance, has been more than anticipated by—to mention only English writers—Col. Playfair and Mr. Rae. It is inconsistent, too, to assert as his reason for writing that “no work has appeared descriptive of the present most interesting state of affairs in the Regency,” and then to pass over the entire question of the French occupation on the plea that so much has been said about it already! His work will for many readers be divested of another attraction by the almost entire omission of any reference to the archaeological treasures of the country. But within the limits to which the author expressly confines himself—viz., “the present condition of the country, its towns, districts, and people”—he gives some curious and interesting details. With ancient history he is less happy, as, e.g., when, forgetting the long episode of Vandal rule, he states that Tunis “received its autonomy only with Islam.” Not that he can be said quite to ignore the Vandals, for he classes them, along with Jews, Arabs, and Berbers, as among the races at present inhabiting the Regency. He finds it “incomprehensible why the Arabs could call this [Tunis] the ‘green town.’” We fancy that epithet might have been well applied in the early Arab times both to the town and to the now treeless country around. The author, indeed, alludes, like other travellers, to this contrast, but he hardly explains the change adequately when he says the “forests were sacrificed to the fanaticism of Islamic hands.” It was the native Berber rulers who, for the purpose of diverting the Arab invasion, committed such havoc that the people welcomed the invaders in hope of arresting it; but a good deal of forest remained in Bruce’s days, and the destruction of later centuries has been the result of mere recklessness and ignorance.

The author has no doubt that the French occupation will be a gain to the people. The great resources of the country will be developed. Harbours will be opened, especially that of Biserta, the importance of which, as a counterpoise to our position at Malta, was urged upon the British Government some years ago by Admiral Spratt. Archaeological investigation will be stimulated, and ancient monuments will, perhaps for the first time in 2,000 years, cease to be used as quarries.

The official class, he tells us, are, as a rule, not Tunisians, but of “Mameluke”—i.e., mongrel Greek and Levantine—origin. There is no spirit of caste; all offices are bought; the Vizier of to-day was a barber yesterday, and fills the new situation, as these people do, with perfect dignity and self-possession. But this democratic equality is no safeguard against tyranny; the people, we are told, are ground down by extortion and injustice. The apparent listlessness of the trader in the bazaar, and the small amount of business done, are explained by the fact that, though many have amassed enough to live upon, they are obliged to appear to practise some means of livelihood, for fear of provoking suspicion, and plunder. Our author’s picture is only relieved by the very interesting account he gives of the patriarchal justice admin-

istered, with full popular approval, by the Bey. He seems unaware of the steady progress of justice and order under the late administration of Khair-ed-din Pasha; and he considers the general distress to be such that a foreign occupation would be welcome. He mentions, however, a circumstance which rather militates against this view—viz., the popular opposition to a recent attempt to reform the judiciary on the European system; and he further states that the Bey’s unpopularity is due rather to his concessions to Europeans than to any hatred of oppression. The advantage to a Mohammedan people of a transfer from native to European rule is to many a self-evident proposition. Unluckily, Mohammedans are apt to be obtuse on this point, and their especial lack of appreciation of such blessings when administered by our friends across the Channel may suggest possible inconvenience from French co-operation in such enterprises. The capital, with its Oriental contrasts—here more marked than usual—of crowded and picturesque native squalor with European space and comfort, and of the exquisite architecture and ornamentation of the palaces with their tawdry and tasteless French furniture, are well described. In spite of depraved taste, there are signs that the art of building has not been altogether lost, and other recent travellers testify that this is the case also in Morocco.

The stupid and ruinous apathy of the Government as regards its own property is almost incredible. Not only will no Bey inhabit a palace where a predecessor has died, but even those which are occupied periodically are deserted in the interval, and

“from the day of his departure until the following year it serves cattle for stabling, and gangs of strolling Bedouins for night quarters. The costly ornamented sleeping-chambers are then full of incredible dirt; in the broad corridors and up in the garret-floors heaps of rotten straw lie about. Doors and windows are broken, the walls dirty, the beautiful marble slabs on the floor torn up. And all this notwithstanding that many people are paid to keep the palace in order. Before the Bey arrives the palace is renovated all through; everything gets whitewashed or painted; windows are provided with new shutters, doors with new locks—in one word a stable is turned into a palace, of course at an enormous cost. How much simpler it would be to lock the doors and to put sentries before it!”

The author confirms all that has been said as to the gross abuses of the system of consular protection here and in Morocco, especially when administered by unscrupulous hands, as he affirms is too often the case in Tunis. The Jews have been the chief gainers by the system. They are, the author considers, physically the finest race in the Regency; but the picture he draws of their domestic ways and institutions is more curious than attractive.

The mistakes in Arabic names and words are numerous; and even when correct in their German transliteration these are out of keeping with their English surrounding, in which the four letters *sch* are, happily, not needed to represent the sound of *j*. The translator’s English, too, is occasionally far from idiomatic.

COURTIS TROTTER.

*Scotland in Early Christian Times.* Second Series. The Rhind Lectures in Archaeology for 1880. By Joseph Anderson, Keeper of the National Museum of the Antiquaries of Scotland. (Edinburgh: David Douglas.)

(Second Notice.)

THE object of the third lecture is to compare the art-characteristics on the monuments among themselves, and in relation to early Celtic art exhibited in MSS. and metal work. The prevailing characteristic of their decoration is that it consists of spaces separated by borders or by the limbs of the cross, and ornamented, “as integral surfaces,” with varieties of ornament, chiefly interlaced work, but consisting also of figures, spirals, and “fret-work.” The cross is often divided into panels, and ornamented in like manner. This term “fret-work” is used to include varieties of pattern produced by straight instead of curved lines, and not interlacing. The ornament on the large slab at Nigg, one of the best examples, is shown to resemble that on the illuminated pages of Celtic MSS. On this slab it is remarkable that the panels, with bosses and serpents, resemble panels on the free-standing cross at Iona, which has on the other face Scriptural figure groups.

“The earlier Irish monuments are comparatively plain and unadorned; among the earlier MSS., on the contrary, there are many that are profusely decorated. It thus appears that it was only when the art had been brought to a high degree of excellence that it began to be generally applied to stone and metal work in Ireland. There is no reason to suppose that the course of its development was different in Scotland.”

P. 118: “The earliest monuments of Christian time in Ireland are usually inscribed.” No Irish stone slab has a central cross surrounded with a border of panels filled with decoration. The decorative art did not extend in the direction of stone, but of metal work.

The lecturer then describes the figure subjects on the Scotch monuments, which he divides into three classes—conventional symbols, representations of ideal objects, and representations of living creatures. Some of the elements of this art are common to a much wider area than that of Celtic Britain, or even of Europe. Other nations have used interlaced work, but not in the Celtic style; and it was nowhere “applied alike to MSS., metal-work, and stone-work, unless in this country and in Ireland.” So of some other varieties of ornament. But of all the patterns in use on Celtic remains the most localised and peculiar is the “trumpet pattern” and its modifications. In the best plait work the bands are not flat, but semi-elliptical; and they do not pass over or under each other with their *whole* thickness, but are embedded in each other as to *half* their thickness, somewhat as mouldings penetrate each other. In some unskilful examples the band which is supposed to pass under another is cut off abruptly on each side of it. The carvings of these slabs and crosses exhibit the dresses, weapons, chariots, ships, horses, and other articles of the time, and are the only evidence of many customs and of many implements and tools. None of the riders have

stirrups. Norman horsemen had them. From this type Mr. Anderson shows, by comparison, earlier and later groups to exist. The earlier is shown by its having the only ornamentation exclusively Celtic; the later, by its having ornamentation appearing more fully in monuments of known date. The reader is warned that simplicity alone is no test of early date. Rudeness of execution may arise from remoteness of position and unskilfulness of workmen. "The type [first described] is specially Celtic in character, and it possesses the further speciality that it is restricted in its range to that portion of the Celtic area lying along the east side of Scotland north of the Forth." Another and ruder class of monuments is described occupying nearly the same area as the first class, which Mr. Anderson supposes to be the precursors of the first, bearing the symbols, but no crosses. The third class noticed is that of the free-standing crosses—such as the great cross at Iona—which are the successors of the first series. The sequence of the free-standing crosses is arrived at by the evidence of the decoration and the form. The later crosses have the spandrils of the glory solid so as to obscure the junction of the arms and stem, as in the Oransay cross. Upwards of 300 examples of erect stone monuments remain in Scotland.

The fourth lecture is on the symbolism of the monuments. "It is admitted on all hands that Rome was the cradle of the Christian art and symbolism that spread gradually over Europe." Pagan symbols were not altogether discontinued; and these, as well as Christian symbols, were copied till they are not to be recognised without the examination of the steps of the degradation.

The Scottish monuments combine indigenous symbols with those imported and with Scriptural subjects treated in a conventional mode. Various representations, for instance, of Daniel in the lion's den are described and illustrated. The Middle-Age Bestiaries supply us with the interpretation of many of these quaint carvings. The stag chased by hounds is often found. It represents the soul pursued by evil spirits. On Merovingian dishes now in the museum at Nantes is a stag, pursued by a hound, running towards an olive branch and a cross. The soul pursued by evil flies to Christ for peace. It is noticeable that no instance of a unicorn is mentioned by Mr. Anderson. It does not appear that this symbolism was formally sanctioned by the Church, and now and then objectors raised their voice against the quaint animals and monsters. In the collection of the late Sir Thomas Phillipps is a MS. of about 1200, in which the writer laments the presence in churches of pictures of double-headed eagles, four lions with one and the same head, quivered centaurs, &c., and suggests instead scenes from the Bible, and under them rubrics and quatrains, of which he gives a collection. Mr. Anderson then proceeds to describe the forms of the unknown symbols. "They are plainly products of a highly conventional phase of art which follows arbitrary rules unknown to us." Our materials are, he thinks, insufficient; but, if we knew the meanings of these symbols, they "might not be less truly representative than many varieties

of the symbol of the cross which bear no resemblance to the actual object." We should not conclude that the significance of a symbol must be suggested by its conventional form. These symbols are found not only on erect slabs, but on metal objects and in certain caves. They are found on slabs which do not bear the cross and on those which do. The lecturer does not attempt to explain them, probably from having heard so many explanations none of which has obtained general acceptance. Mr. Carr-Ellison supposes them to be conventional symbols for initial letters of words or Christian monograms.

For what purpose were the sculptured stones *without* the cross erected, and for what purpose were those *with* the cross erected? No reference to this is made in the Lectures. Before this point could be fairly argued it would be necessary to know several matters connected with these stones which it was not within Mr. Anderson's limits to state, and on some of which he had probably no information. Of each stone—Is it in or near a churchyard? If not in or near a churchyard, in what position is it as to hills and valleys? Is it erect, and, if so, in what position as to north and south? In which direction is the principal face—the face adorned with the cross, when there is one, being reckoned the principal face? When this information was gained we should learn whether any special positions as to hills and as to the north and as to the principal face appertained to either of the classes of stones. As in England, so in Scotland, many of the sculptured stones come to us as re-used stones found in alterations of churches. A few are, or lately have been, standing in churchyards, or lying there loose. None of the observers seems to have recorded the position as to the north, even if they ascertained it, which probably they did not. It ought to be stated whether the direction ascertained is magnetic or true north. Some stones possibly have been moved from their original standing-place, and some may have been re-erected in the same cavity, but not in the same position, as before. The position of burials and burial-places and probably of standing stones was seldom or never fixed without purpose. The dolmens of Brittany have their entrances to the south-east. The hunnebeds of Dreuthe have their entrances facing in the same direction. In the province of Otranto, Italy, are numerous erect slabs, which have their long sides about N. b E. and S. b W.—that is, facing about east. Not all Christian burials were east and west, with heads to the latter. The skeletons in the Anglo-Saxon burial-ground at Hartlepool lay north and south; but the record does not state in which direction the heads were. In a large supposed Anglo-Saxon burial-ground in Northamptonshire the skeletons lay N.E. b N. and S.E. b S., with heads to the latter. The great cross at Iona has its principal face to the west. It does not appear that burials were connected with any of the stones described.

Mr. Anderson confesses that his country is almost destitute of monuments which are in a precise sense historic. No tombs of kings or great nobles remain, and few inscriptions as early as the twelfth century. He divides

the early inscribed stones into six classes, here tabulated for brevity.

No.	Language.	Letters.
1	Celtic	Celtic
2	Celtic	Ogham
3	Celtic	Ogham
4	Latin	Roman
5	Northern	Runic
6	Northern	Roman
	Latin	Roman

Of the first class only five are mentioned, and these are the only ones earlier than the twelfth century. Mr. Anderson instances the stone of Mael Fataric, formerly at Iona, and now at Inverary Castle, and writes of this as if it had *not* a cross as a principal object. The cross on this is rudely incised, of *one* line only, with short cross bars at the *ends* of the upper limb and of the two arms—a cross *potent*. The Eogain stone has a cross of the usual form, except that the foot ends in a circle—heraldically *pommee*. The inscription at Vigeans (p. 197) is classed as Celtic, but Mr. Carr-Ellison makes it Saxon (see *Proceedings* of the Society of Antiquaries of Scotland, vol. vii., p. 19). Of the second class, it appears that only eleven exist in Scotland. The area of these inscriptions is co-extensive with the sculptured stones described in these Lectures; but only four of them are on the mainland. Others exist in England, Wales, and Ireland, but none outside of the Celtic area. The third class consists of one—that at Newton—and this has not been so deciphered as to obtain general consent to any one solution. Like the Punic passage in Plautus, it has been taken to be in various languages. The letters have even been declared to be Phœnician! The inscription classed by Mr. Anderson as Latin is by Mr. Carr-Ellison made Saxon (see *Proceedings*, xiv. 292). Of the fourth class there are but few in Scotland, and those in the Norse possessions. The largest collection is in the Isle of Man. They are accompanied by interlaced work. The fifth class is exemplified by the Ruthwell cross. To show the uncertainty which attends many old inscriptions, the reader should study the amusing contrast between Mr. Repp's and Mr. Kemble's translations of this inscription. Of the sixth class five examples are noticed, which are supposed to be the only Scotch examples. Three of them bear the cross of Constantine, here called *chrisma*, in its later form.

Concerning the stone monuments, Mr. Anderson says:

"It does not seem as if we yet realised the fact that, as a nation, we are the sole possessors of a series of sculptured monuments unique in their character and possessed of singular merit as works of art,"

and yet

"its scattered materials lie here and there in fields, in hedges and ditches, by lonely roadsides, or in nettle-grown corners of country churchyards . . . a wealth of material which no other nation possesses or can ever hope to possess. . . . We grudge no expense to obtain fragments of similarly sculptured representations of the ancient art of other countries wherewith to enrich our museums; but the wealth of unique materials which exists in our own land for the illustration of Celtic art and national history is still left, scattered and unprotected, to decay and perish."

Many of our readers will share Mr. Anderson's sentiments; and they will learn with indignation that the authorities who could send an expedition to India to make casts of a gateway could not, or would not, pay the carriage of a set of casts of the sculptured stones in the Isle of Man!

HENRY DRYDEN.

#### NEW NOVELS.

*Phyllida*. By Florence Marryat (Mrs. Francis Lean). In 3 vols. (F. V. White.)

*Thistledown Lodge*. By M. A. Paull. In 3 vols. (Hurst & Blackett.)

*A Mere Chance*. By Ada Cambridge. In 3 vols. (Bentley.)

*Ewart Conroy*. By Harcourt Powell. (Dublin: Gill.)

*Les Victimes du Tzar*. Par Mikhaïl Achkinasi. (Paris: E. Dentu.)

THE audacious plot of *Phyllida* will, in the eyes of most readers, atone to some extent for vulgarity of sentiment, hasty writing, and character-daubing. Even the ingenious authors of *Ready-money Mortiboy* have not yet conceived the idea of bringing about a happy marriage between a manly and sensible Anglican clergyman and a burlesque actress who loses her engagement in a Chicago theatre for intoxication. Yet, the heroine who figures under such names as Nessie Macpherson, Phyllida Moss, and Stephanie Harcourt emerges from American Bohemianism as Miss Cole, and is seen at the close of the third volume entering on a life of English respectability as the twice-married Mrs. Bernard Freshfield, is the best of the portraits in this novel. She is from first to last a simple child, who overcomes all her difficulties by her innocence. Still, Mrs. Lean spoils, not perhaps the nature of her heroine, but certainly her conversation, by making her indulge in such Minerva Press ejaculations as "A true marriage is such a holy thing"! There is force, too, in Nelson Cole, who is originally the persecutor, but turns out to be the father, of Phyllida, and in Charles Anderson, the Roman Catholic friend of her lover. But the picture given of the "religious" circle of the Freshfields is a sad caricature. Mrs. Lean surely draws upon her imagination for her Scotch characters, and still more for her Scotch dialect. The villain of the story bears the impossible and offensive title of "The Laird of Muckheep." Where in Scotland are to be heard such barbarisms as "cairstle" for "castle," or "varry seight" for "very sight"? As for Miss Janet Muckheep, with her odious allusions every minute to "cainal" (sometimes it is "cainail") "procleevities," and her grotesque invocation of "the fear o' the Laird," all that can be said is that Mrs. Lean had better go through a course of Miss Ferrier before she tries to present us again with a portrait of a Scotch lady of the old school.

*Thistledown Lodge* is such a delightful labyrinth of plots and love-affairs, and such a wonderful collection of characters of all nationalities, and, above all, is written with such gusto, that it is hardly possible to be

severe upon its faults. In its pages Scotch students, English merchants, Cornish "simple souls," and Italian adventurers jostle each other; and there is a perpetual shifting of the characters from Ober-Ammergau to Glasgow, from the centre of Italy to Paddington. All the girls, too, who find themselves in "Thistledown Lodge," particularly Helen Cameron and Jeannie Cairns, are so truly as well as conventionally "good" that the hardest-hearted or most cynical of novel-writers could not have failed to give them happiness and husbands. Miss Paull has no capacity for drawing a villain. Her attempt to present one in the shape of an Italian adventurer is a miserable failure; and as for Francis Fielding, the London merchant, with his disappearances and attempts at suicide in consequence of being confronted with the ghost of an old intrigue, it is evident, from the first, that he is weak rather than criminal. Miss Paull has, however, much to acquire as an artist. She must learn not to intrude pious reflections on her readers, and must weed out from her style such provincial crudities of description as "a grandeur of soul looks out from the piercing dark eyes that search you as he speaks to you." It may be well, also, that she should know that the daughters of a high-class London merchant are not in the habit of describing him as "the dearest old pa in the world."

There is both power and promise, though not perhaps of the highest order, in *A Mere Chance*, which is a story of middle-class life in Melbourne. The interest centres absolutely—here the skill of the author is admirably shown—in the troubles of an impressionable girl of eighteen, Rachel Fetherstonhaugh, with "the snare of her beauty and her sensuous love of luxurious surroundings," who, after promising her hand to an elderly admirer with both the capacity and the desire to gratify this "sensuous love," loses her heart to another and younger man, with a "record" of romance that satisfies and dominates her whole being. The process by which Rachel's character is developed and strengthened is detailed with patience and success. The plot, though not very elaborate, is well worked out. The death of Rachel's first husband, Mr. Kingston, is, however, marred as an episode by the element of "comic horror" introduced into it. It is credible that, when dying, Mr. Kingston should express his willingness that Rachel should marry Mr. Dalrymple, whom he had "cut out" by deceit; and perhaps even that he should be anxious for that mysterious personage not to "lead his little Alfie into bad courses." But for Rachel to spend much time and great eloquence in persuading the dying Kingston that Dalrymple, who is to succeed him as husband, is one of the noblest and most misrepresented of men recalls nothing so readily as the grotesque anxiety of the practical Scotch housewife in Dean Ramsay's *Reminiscences*, who implored her husband, "while he had a breath in his body, to say whether he would like his burial-baps to be round or square." The characters in *A Mere Chance* are, without exception, carefully drawn. Especially good are Mrs. Hardy, the energetic and by no means bad-hearted Mel-

bourne mamma, with her victorious match-making Roman nose, who, having "got off" her daughters, determines to do the same with her niece, Rachel; and Mrs. Reade, her thoroughly practical, yet excellent, little daughter.

Whether the author of *Ewart Conroy* is a practical joker or ludicrously in earnest, he has presented the public with a marvellous "Irish stew" of dogmatic theology, club slang, very decided views upon "boycotting" and aestheticism, and match-making intrigues of the most shameless and mercenary character. From one point of view this novel may be said to be a satire upon present-day society, though sadly lacking in finish. Some of the characters are mere caricatures, such as Mrs. Legush, the Rev. Ewart Conroy's landlady, and her daughter, Miss Laura Legush. Others are absolutely revolting, like the Marquis Dhu Chicass and his unfortunate wife, Sybil, who has sold herself to him for a "settlement." It is hardly credible that, no matter what her provocation may have been, Sybil could tell her husband that she had "regarded him as a dead body to whom she had inevitably been joined." The same tendency to daubing instead of painting appears in Mr. Powell's attempts to convey meaning by the names of persons and places. "Miss Snorter" and "Falsjewelham," for instance, are neither elegant nor adequate. But Mr. Powell always writes with vigour; and the care with which he details the difficulties of Ewart Conroy and Constance Merdriss before they are married shows that he has considerable capacity for plot-construction. But he must discipline his style and leave fads and "questions" alone.

*Les Victimes du Tzar* is, as the name implies, a political novel, and has little of the plot-interest of the ordinary work of fiction. It is an attempt to realise the social aspirations and propagandism of the Nihilists in Russia during the life of Alexander II., and between the years 1876 and 1879. As such, it is by no means devoid of power; and the development of the character of the susceptible young visionary, Mikhaïl Jadof, who is the hero of the book, is well traced. Some of the more tragic episodes, particularly the violent death of poor Olga, who unites her destinies and her dreams with those of Jadof, are realistic almost to a repulsive extent; and at least one of the few love-passages which partially relieve the gloom of the whole is told with Parisian minuteness, though without cynicism or coarseness. M. Achkinasi has considerable descriptive power, and, when not weighed down by a gloomy plot and a too earnest purpose, could produce historical fiction of more than average quality.

WILLIAM WALLACE.

#### CURRENT LITERATURE.

*Selected Speeches of the Late Earl of Beaconsfield*. Arranged and Edited, with Introduction and Explanatory Notes, by T. E. Kebbel. With a Portrait. In 2 vols. (Longmans.) There is much matter for thought in these two large and closely printed volumes, though this is not the place for giving expression to it. We must content ourselves with some comments

upon the manner in which Mr. Keibel has performed his duties as editor. The first feeling will probably be one of disappointment that Mr. Keibel has so rigidly suppressed his own personality. He has presumed too much on the historical knowledge of the present generation, and has not given those connected links of description which alone make speeches live to the ordinary reader. We nowhere have an estimate of Lord Beaconsfield's characteristics as an orator, nor of his peculiar influence in the two Houses of Parliament and at public meeting. But on second thoughts we are disposed ourselves to incline to the opinion that Mr. Keibel has chosen the wiser course in allowing his subject to speak for himself. He has at least avoided controversy, and probably given his book a more permanent value. He has acted with the modesty of the student who publishes "sources," confident that, when the public have these before them, history, in the common acceptance of the word, may be suffered to write its own pages. Especially is this true of contemporary history. With regard to his selection, we think that Mr. Keibel has been eminently judicious both in what he has selected and in his arrangement. Yet we should have liked one of the Mansion House speeches, and the address as Lord Rector to the Glasgow students. Mr. Keibel does not comment upon the fact that the celebrated words—*imperium et libertas*—were first used by Mr. Disraeli in the peroration of a speech in the House of Commons on agricultural distress in 1851 (vol. i., p. 323). In vol. ii., p. 626, "that citadel fame of ineffable beauty" should certainly be "fane."

*Galenus Pergamensis de Temperamentis, et de inaequali Imperio Libri tres Thoma Linacre Anglo Interprete.* With an Introduction by Joseph Frank Payne, M.D. (Cambridge: Macmillan and Bowes.) Messrs. Macmillan and Bowes deserve the thanks alike of scholars and bibliophiles for their enterprise in undertaking to publish a set of facsimile reproductions of a series of little volumes which originally issued from the first Cambridge press. That press was started by a German, one John Sibirch by name, respecting whom the publishers would be glad to find out more than they have been able to discover. It was an humble, struggling little institution, the surroundings of which must have presented the greatest possible contrast to the stately edifice from whence the present volume has issued, and after a few modest but commendable efforts it died out altogether. The jealousy of the Stationers' Company hindered its revival; and no more books were printed at Cambridge for sixty-two years, scholars who wanted to bring their works before the public being for a long time compelled to resort to the press at Basel or that at Louvain. The volume before us is the translation by Linacre of *Galen de Temperamentis*, and was printed in 1521. This is shortly to be followed by three others—viz., a Latin oration by Henry Bullock (1521), a Latin tract or discourse, addressed *ad Christianos omnes* (1521), and the *Hermathena* of Papyrus Geminus (1522). The interest of the series, it is obvious, is mainly associated with the history of printing—a subject which, at the present time, gives promise of almost rivalling that of numismatics in relation to earlier times, from the remarkable manner in which it aids literary researches. A series of notes by Mr. Bradshaw will be appended to each volume, and will point out the internal evidence which serves to determine the order of issue and other points of special interest. We must not dismiss the present volume without noticing the excellent Life of Linacre supplied by Dr. J. F. Payne. Linacre is undoubtedly the most notable example that Oxford can boast of a race—now, in Dr. Payne's opinion, altogether extinct—the

philosophical and scholarly physician. He had his counterpart in the same century at Cambridge in Dr. Caius; and for two centuries after such *rarae aves* appeared at intervals in this country, Heberden, Dr. Johnson's physician, being perhaps the last. The absorbing demands of science in the present day, and even those of a single subdivision of a single branch, scarcely, indeed, permit any profound attention to other provinces of knowledge. There is but one point which, as it seems to us, Dr. Payne has failed to bring out with adequate emphasis; and that is the large share which Galen's example, his encyclopaedic knowledge, and his philosophical method of discussing every detail had in contributing to form the class of which his translator was so notable an example.

DR. GREENHILL'S edition of Sir Thomas Browne's *Religio Medici*, *Letter to a Friend*, and *Christian Morals*, which forms the latest addition to Messrs. Macmillan's "Golden Treasury Series," is no mere light and readable introduction to a strange and original genius. It is a serious contribution to the bibliography of the subject, and is worthy to take rank with Mr. Aldis Wright's and Mr. Arber's work at Bacon. The editor—on whose qualifications for his present task it would be impertinent to dwell—has set himself to form a critical text of the above-mentioned works of Sir Thomas Browne, which will certainly be the standard one for the future. No reader of Wilkin's edition can fail to have been struck by the curiously abundant opportunities presented by this difficult author for textual criticism, and it is fortunate that the preparation of a definitive text has fallen into so competent hands. Dr. Greenhill's notes contain all that is necessary for the student of these works from the literary and scientific point of view; and a very full Index is appended which has a distinct value in itself. Sir Thomas Browne is fortunate in his editor, and Dr. Greenhill in his author.

MESSRS. SAMPSON LOW have issued in this country the two-thousandth volume of Baron Tauchnitz' well-known "Collection of British Authors." It consists of a review of English Literature, with special reference to the reign of Victoria, by Prof. Henry Morley. To this is prefixed a number of pages containing the photographed facsimiles of no less than 173 authors whose works appear in the Tauchnitz edition. So far as his task lay within the strength of any one man, Prof. Morley may be said to have achieved it. In giving a survey of books and the writers of them, as opposed to literature in the stricter sense of the term, he has shown an industry that can only be called marvellous. But we cannot think that he has been equally successful in the not less important duty of discrimination. He has compiled a book of reference, and not a critical study. For a book of reference an index is essential, and that is missing here. We had thought of making one or two other criticisms, but we should not like to scrutinise a memorial volume of this kind too closely. Its interest is greater than its value; and, when all is said, its actual value is great. We understand that Prof. Morley will be glad of any corrections in matters of fact to be communicated to him, for a new edition that will shortly be put into the press at Leipzig.

Two more volumes of the "English Citizen" series (Macmillan) have reached us, and they more than confirm our opinion of the usefulness of the undertaking. A history of the *Electoral and Legislative*, condensed, as it must be, in a handbook of less than two hundred pages, abounds in detail; but Mr. Walpole has arranged his facts with considerable skill, and has contrived to retain the interest of the reader unabated to the end

of his labours. In some parts of his work—such, for instance, as those which relate to the successive additions to the peerage, and to the condition of the constituencies and the members before 1832—Mr. Walpole has overcome the difficulties of his task with conspicuous success. If he could but bring himself to omit all references to Ulysses, Hipparchus, Harmodius, and the rest of the Grecians whose names are so familiar to the readers of the *Daily Telegraph*, no other words than those of praise could be used of his labours. We doubt whether, in his remarks on the House of Lords in the reign of George III., he has done sufficient justice to the liberality of sentiment which marked its views on many subjects. We are sure that, in speaking of the "great majority of the electors" before the first Reform Bill as unbribed, he is expressing an erroneous opinion. The voters at Gattton and Harwich were, no doubt, so few in number, and so dependent, that it was unnecessary to bribe them; but in places like Penryn, Stafford, Honiton, and Canterbury, where the electors were more numerous, enormous sums of money passed from the candidates to their supporters. Mr. Fowle's little treatise on *The Poor Law* is a valuable summary of the various attempts which have been made, with increasing success, in the last forty years to grapple with the dangers of destitution. As a clergyman in one of the poorest districts of London, and a rector in a large rural parish of Oxfordshire, he has enjoyed unusual opportunities for seeing the Poor Law Acts in operation. The subject is necessarily less attractive to the general public than that which has been assigned to Mr. Walpole; but, as a history of remedial legislation in all countries against the dangers of extreme poverty, Mr. Fowle's volume is worthy of a wide circulation, especially among those who are charged with the duty of supervising the "workhouses" in the country. It is gratifying to find that the proportion of paupers in England has declined from seven per cent. in 1841 to three per cent. in 1880. Mr. Fowle believes, and probably with truth, that the system of outdoor relief, although seemingly economical, really tends to increase the number of paupers and to augment the national expenditure on pauperism.

*James T. Fields: Biographical Notes and Personal Sketches.* (Sampson Low.) The late Mr. Fields, of Boston, was known to a small circle of English men of letters as an amiable and accomplished publisher. During the sixty-five years of his active life he was brought into personal contact with many of the most eminent authors of his time; reasonable expectations might, therefore, be entertained that his reminiscences of them, and the promised "unpublished fragments" of their correspondence, would be both valuable and attractive. The reader will be disappointed. Beyond portions of Fields' own correspondence, and extracts from conventional epistles of condolence on his death from a few personal friends, the only correspondence furnished is by American authors of no European reputation. The cause of this dearth of interest is not difficult to discover. To the business of publisher Mr. Fields united the less lucrative occupation of authorship, and wrote a work styled *Yesterdays with Authors*. That book appears to have so thoroughly exhausted his material that the compiler of the present volume has had nothing of real importance left to transcribe. Nevertheless, even out of Mr. Fields' well-winnowed corn some few grains remain; and, although the editor of these hastily combined "fragments" has not arranged his unindexed book very artistically, the persevering reader will find a few interesting paragraphs about Walter Savage Landor, Dickens, Hawthorne, Joseph Severn (the friend of Keats), and others of less note.



*A Son of Belial.* By "Nitram Tradleg." (Trübner.) This entertaining book is a sketch of the religious development of "Nitram Tradleg," formerly scholar of "Belial" College, "Bosphorus." It relates how he was born and bred a Baptist, reared in the strictest Calvinistic orthodoxy, and with many struggles passed from the creed of his childhood through the Established Church, in which, for a few months, he held a curacy, to the left wing of Unitarianism. The autobiography leaves Mr. Tradleg a Unitarian minister of advanced views, conscious of still unexhausted possibilities of rebellion in his soul, and wondering where he will ultimately arrive. He writes with obvious sincerity, and with reverence for the views he has felt compelled to abandon; while his volume is the more interesting as it treats the well-worn questions not controversially, but in their personal relation to the author. It must be said that, while several well-known "Bosphorus" men figure in the book under disguises which no one can fail to penetrate, at least one living person is thus introduced somewhat irrelevantly, and treated with an ill-nature which is the more to be regretted as it jars with the general tone of a genial and amusing volume.

*Irresponsible Philanthropists:* being Some Chapters on the Employment of Gentlemen. By E. Genna. (Kegan Paul, Trench and Co.) We know nothing of the authoress of this little book, nor of the Telegon School with which she is connected, beyond what she herself has made public. But her object is so thoroughly practical, and her style so simple and direct, that we should augur favourably of any work which she might undertake. She regards philanthropy as work, and sets about it in a thorough business-like way. The gentlemen whom she desires to assist are made partners in trade, and not recipients of charity. They are taught how to turn their industry to the best account, and to expect for it the full market value—neither more nor less. On this—the only sound basis—her scheme of a Work Society is founded. Its after-management must, if it is to gain success, be marked by patience and shrewdness, as well as by sympathy and warmth of heart. We commend this outspoken brochure to the many who, with the best intentions, have failed in their efforts to do good because they were only "philanthropists in a parenthesis."

*Convalescent Cookery.* By Catherine Ryan. (Chatto and Windus.) This little volume, with its cheerful cover, clear type, and convenient form, may be safely commended to the attention of those who, with limited means, and still more limited experience in the culinary art, find themselves in charge of the sick or convalescent. It contains many good, and even appetising, receipts, with minute directions for their preparation. But in our opinion the chief merit of the book lies in the fact that the authoress has probed to their depths the ignorance and inexperience of the class for whom she writes, and has then conscientiously begun at the beginning and adapted her hints to the needs of such persons. The earlier chapters are, from this point of view, specially instructive.

*Poetry for the Young.* A Graduated Collection in Four Parts. Complete in 1 vol. (Griffith and Farran.) We always welcome these "poetical readers," and turn over their pages in a friendly spirit, looking for our old favourites. The present collection seems to us the best of its kind that we have come across. It errs, as they all do, by giving too much space to the contemporary poets of America, in whom even an English child will find echoes of his own countrymen. But it is unusually rich in long pieces, such as those from Shakspeare and Milton; and we are specially glad to notice

some selections from Mr. Browning. It is excellently printed, both as regards type and accuracy. The worst misprint we have noticed is "Heracleidon" (p. 307), which is perversely reproduced in the notes. Of the notes generally we are not able to say anything good. To state that the incident described in Mr. Whittier's well-known poem of "Barbara Fritchie" took place "during the American War of Independence" is a blunder that suggests even more than it expresses. The Index, also, of first lines is awkwardly arranged according to the four parts of the book.

*Birchington-on-Sea and its Bungalows.* By Athol Mayhew. (Batsford.) The main object of this little book being apparently an advertisement of houses built at Birchington, it scarcely comes within the province of the ACADEMY to review, though one cannot help expressing admiration both of the elevations and plans of the bungalows. "If you live in the country, live in a cottage," says one of Miss Austen's characters; and, if you live at Birchington, live in a bungalow, say we, especially if it is true that they are "easy as to price." The value of the book really consists in an Appendix by Mr. Kershaw, of Lambeth Library, which visitors to Thanet of antiquarian or artistic tastes will find very useful. Indeed, they could have no better guide than one whose acquaintance both with the history and the architecture of the county is so extensive. Mr. Kershaw has, however, missed the point of the explanation of the saying about Tenterden steeple being the cause of the Goodwin Sands, which is that the "scotts," for the defence of the Sands when they were dry land, were diverted to the building of the steeple, and consequently the sea-walls were left to get out of repair. It is not, perhaps, generally known that Mr. Kershaw is making a collection of books and drawings illustrative of the history and topography of Kent, at Lambeth, for the use of the public, where he is always ready to welcome anyone who wishes to see the collection, and, still more, any contributions to it.

*Four-handed Chess.* By Capt. George Hope Verney. (Routledge.) The game described by Capt. Verney is probably an amusing adaptation for society of the scientific game from which it takes its moves. It is clear, from the description and rules given by the author, that it cannot in itself be a scientific game; and, if played scientifically by all the opponents, must in its nature end in perpetual drawn games—a fact which would restrict its sphere to enjoyment only by players prepared to give and take amusement from the perpetration and punishment of palpable blunders. The fact that Pawns can only Queen by a triple capture of the opponents' pieces takes such promotion out of the category of results to be played for, and, as a consequence, prevents the possibility of winning by that minute advantage of force and position which turns the scale of victory in real chess. This fact must be an essential drawback to the beauty of the four-handed game; but it may afford amusement as a sociable pursuit, and may easily be practised by any four players, acquainted with the moves of chess, from the description given in Capt. Verney's little book.

#### NOTES AND NEWS.

PROF. A. H. SAYCE has returned to Oxford from his winter's tour in Egypt; but we regret extremely to announce that his health has not been benefited thereby.

MR. J. A. SYMONDS is engaged in printing a collection of 150 original sonnets. Of these, five only have been previously published—three in Mr. Hall Caine's *Sonnets of Three*

*Centuries*, and two in the *Cornhill Magazine*. The volume will be similar to Mr. Waddington's two books of English Sonnets, and will be called *Vagabunduli Libellus*.

WE understand that Messrs. Macmillan and Co. have in preparation a reprint of the *Essays of Elia*, edited, with Introduction and notes, by the Rev. Alfred Ainger, whose volume on Lamb in the "English Men of Letters" series will appear next week.

MR. QUARITCH is about to publish a Catalogue of unusual character, but singularly interesting by reason of its contents. It comprises the literature of fiction—not including any of the countless novels and romances which have flooded the reading world during the last century—from its earliest appearance in the form of apoloques and fables down to the sentimental absurdities of the seventeenth century. The collection is especially rich in romances of chivalry, classified under the headings of "Arthur," "Charlemagne," "Spanish," and "Unaffiliated." Some new and daring etymologies are proposed in the notes relating to the Brito-Norman romances, among which we may mention the suggestion that "Arthur" is not the Welsh *Arth* or Latin *Arcturus*, but a Pictish or Gaelic *Ard-tur*, meaning Captain, Archidux, or Imperator; the assertion that "Lancelot" is simply a corruption of the Welsh *Lancelloc* (thirteenth-century form of *Llanc y llwch*), and means "the Childe of the Lake;" that "Perceval" is to be identified with *Pyr-cy-fuel* = "Foremost Companion." There are two Arthurian MSS. described in the Catalogue, the famous Perkins MS. of Lydgate's *Steye of Troy*, several unique printed books, the first edition of *Don Quixote* (Louis XIII.'s copy), a copy of the St. Albans Chronicle (among the prolegomena of the Arthurian section), Robert Redborne's edition of *Arthur of Little Britain*, the first edition of the Chronicle of the Cid, and a surprising number of other books no less remarkable for their rarity or intrinsic value—not the least of which is the Valdarfer Boecaccio recently acquired by Mr. Quaritch at the sale of the Sunderland Library.

MESSRS. HURST AND BLACKETT will shortly publish a collection of sketches by the author of *John Halifax*, called *Plain Speaking*. Miss Hay's new novel, *Dorothy's Venture*, will be published during the coming month, by the same firm, in three volumes.

MESSRS. A. H. GOOSE, of Norwich, will shortly publish by subscription a "History of the Parishes of West and East Bradenham, with those of Necton and Holme Hale, in the County of Norfolk," by Mr. G. A. Carthew, author of the *History of the Hundred of Lounditch*. The work will comprise details of topography, archaeology, genealogy, and biography; and it will be based upon original research in public records, court rolls, wills, and parish registers, as well as upon private sources of information. Additional value will be given to the book by an introductory essay from the pen of the Rev. Dr. Jessopp. The edition is limited to one hundred and thirty copies, at a subscription price of one guinea.

MR. DAVID SINCLAIR, one of the masters of the Wigan Grammar School, has written a History of Wigan, which will be published in two quarto volumes early this year. It covers the period from the Roman settlement to nearly the close of the eighteenth century, with special reference to the earlier portion.

MISS BETHAM-EDWARDS' novel "Fore-stalled" is being translated into French by M. Henri Tripard. The same translator has just published in the *Revue britannique*, "A

Japanese Bride," also by Miss Betham-Edwards, and is busy on translating for that periodical her "Exchange no Robbery," now appearing in *Fraser's Magazine*.

WE understand that a serial issue of Cassell's *Book of Sports and Pastimes* is to be published in sixpenny monthly parts. The first number will be issued on March 27, and the work will be completed in fifteen parts.

MR. KARL BLIND'S "New Finds in Shetlandic and Welsh Folk-Lore" (Nix, Mermaid, Water-horse, Fish, and Cat Stories) will appear in the forthcoming number of the *Gentleman's Magazine*, containing many tales living in oral tradition, recently discovered through his enquiries among the people, which will be shown to be survivals from an old Teutonic creed.

MR. WILLIAM ANDREWS, the hon. secretary of the Hull Literary Club, has in the press a new work entitled *Typographical Curiosities*, which will include an historical account of printing in the past and present time.

SOME curious facts about "Serpent Worship," past and present, including the practices of our early British ancestors, will be related in a paper on that subject which we understand is to appear in the *Quiver* for March.

MR. THOMAS BURT, M.P., will contribute a paper on the "Tyneside Collier at Work and at Home" to the forthcoming number of *Cassell's Magazine*.

MR. W. G. FRETTON will contribute to Mr. Walford's new monthly—the *Antiquarian Magazine and Bibliographer*—a paper on "The Old Cross at Coventry;" and in the same publication, at an early date, will appear an important paper on "Jocular Tenures" by Mr. T. Broadbent Trowsdale.

MR. J. WILTON JONES is writing, for simultaneous publication in a limited number of provincial papers, a series of tales under the title of *Stage Stories*. Mr. Jones is the author of several successful dramatic pieces, and is a well-known contributor to the magazines.

MR. ISAAC BINNS, the borough accountant of Batley, compiler of *Annuity Tables*, has issued in booklet form an important letter on *Sinking Funds under the Local Loans Act of 1875*.

WE understand that Mr. Joseph Hughes will publish, on the 25th inst., a new illustrated school magazine, entitled *The Scholar*.

MR. ERNEST RADFORD has remarked another instance of Mr. Browning's subtle sympathy with Art—this time with the architect, not the painter as in the case of his "Andrea del Sarto." In his fine tragedy of "Luria," Mr. Browning, led, doubtless, by some unconscious feeling that the lines of the Duomo at Florence would lend themselves to orientalising, made Luria, the noble Moorish general who led the army of ungrateful Florence, symbolise his commandship by a sketch of the unfinished Duomo, and "how a Moorish front might join to, and complete, the body." And Braccio, the Florentine spy on Luria, says:

"I see—

A Moorish front, nor of such ill design."

Now Mr. Radford, when in Florence, found in the little visited museum called Opera del Duomo—which contains models and plans relating to the cathedral of all times, from Arnolfo till now—an actual elevation of the Duomo completed by a Moorish front. It is needless to say that Mr. Browning had never heard or dreamt of his Moorish drawing. But an Eastern tradition survived in Arnolfo when, late in the thirteenth century, he made

his first plan of the Duomo; and the later architect who planned the Moorish front to it was but consciously guided by the same feeling that was working unconsciously in Mr. Browning when he, by instinct, symbolised the leadership of the Moorish general by his imagined sketch of the Moorish front to the Florence cathedral.

OUR note last week about the successes gained in recent examinations by natives of India failed to do complete justice. Mr. S. Sathianadham, besides being a junior optime, also took second class honours in the moral science tripos, being the first Indian student who has obtained double honours at either Oxford or Cambridge. Mr. Pieres, of St. John's, who is a native of Ceylon, came out first class in the law tripos. Also, as regards the Royal Agricultural College, Cirencester, we are informed that Mr. Hossein, besides standing first for the second scholarship at the last December examination, was first in his class in agriculture at the August examination; and that Mr. Sen, another Indian student, was first in his class for inorganic chemistry in August, and at December obtained the full marks for chemistry.

WE are asked to state that the University College School "Old Boys" dinner will take place on Tuesday next, February 21, at the St. James's Hall Restaurant. Arthur Charles, Esq., Q.C., will preside.

THE Clifton Shakspeare Society is devoting both its meetings this month to criticism of the Poems and Sonnets. At the meeting on the 11th the following communications were given:—"The Poems," by the Rev. H. P. Stokes; "Venus and Adonis," by Mr. C. P. Harris; and "Lucrece," by Mr. J. H. Tucker. The Sonnets will be more particularly considered at the meeting on the 25th.

MESSRS. SOTHEYBY will sell a very important collection of autographs and other literary documents on February 27-28. Among the autographs are a letter from Garrick, repudiating any intention of mimicking George III.; two letters, each of three pages, from Nelson to Lady Hamilton; a letter of Burns to Mrs. Dunlop; a letter of Poe, specimens of which are very rare in this country; and a promissory note of John Locke. There are also rough draughts in the handwriting of Moore of *Lalla Rookh*, the *Life of Byron*, the *Epicurean*, &c., two of Moore's MS. Commonplace Books; and a volume of memoranda for future comedies by Sheridan. A series of sixteen Scottish documents on vellum, dated from 1195 to 1762, will be included in the first day's sale.

HERR MOHR, of Freiburg and Tübingen, has just published a reprint, in form and type closely resembling the original, of the fragment of Goethe's *Faust* published in 1790. Some critical remarks are appended by Prof. W. L. Holland, of Tübingen.

THE German association of spelling reformers has taken the practical step of publishing the first of a series of classical native authors in the new orthography.

THE court of the Landgericht of Posen, in Prussia, has issued a decree confiscating all the copies of a German translation of M. Zola's *Nana*; the *Faute du pasteur Mouret* is included in the same condemnation.

THREE years ago the Pestalozzi-Stübchen was founded at Zürich. This institution has as its aim the collection of MSS., books, pictures, and other memorials relating to Pestalozzi and the band of disciples and helpers connected with the great pioneer of pedagogy. The first number of the *Pestalozzi-Blätter*, issued last month, contains a report of the progress of

the institute during the year. It has received two legacies in money, and numerous gifts in kind, including autographs, portraits, views, and editions of Pestalozzi's writings. It is in possession already of 200 portraits of famous pedagogues, Swiss and foreign.

WE take from the *Enria* the following statistics of the University of Athens for the year 1880:—The total number of students was 2,030, being in law, 908; medicine, 728; arts, 315; theology, 49. Of these, 1,449 were natives of Greece, and 581 came from Turkey and other foreign countries. The income of the university was 287,000 drachmas (£11,000); the expenditure, only 174,000 drachmas (£7,000); the endowments amounted to a capital sum of five million drachmas (£200,000).

AT a recent meeting of the Historische Verein of St. Gallen, Herr Goldli gave a lecture upon the "Nikodemites of Schwyz," a group of persons who were the object of some interest to Oliver Cromwell, and are frequently mentioned in the letters of his agents in Switzerland to Secretary Thurlow. The title "Nikodemiten" was used in the Protestant cantons to describe certain organised bands of fellow-sympathisers in the Catholic cantons, who conformed outwardly to the public worship of their parish churches, but held Protestant meetings in secret. From the date of Zwingli's death until the middle of the seventeenth century, the Nikodemites handed down their traditions without being discovered. Their head-quarters was in Arth, on the Lake of Zug, at the foot of the Rigi. While Dr. John Pell and John Dury were in Zürich, and Sir Samuel Morland in Geneva, the government of Schwyz proceeded against these Crypto-Protestants, executed four of them, and imprisoned others. The remainder fled to Zürich, which canton demanded that Schwyz should restore the confiscated property of the fugitive heretics. The refusal of Schwyz to comply with this demand was the cause of the outbreak of the first Villmergen War. Herr Goldli's lecture was illustrated by many original documents from the archives of Luzern, Zürich, and Schwyz, collected by Herr Denier, of Arth. The lecture, with Herr Denier's notes, will appear in this year's *Geschichtsfreund*.

THE first part has been published (Brussels: Weissenbruch) of the *Bibliographie nationale de Belgique*, which will be one of the permanent results of the jubilee of Belgian independence. It is intended to be a list of all the works published by Belgians—whether at home or abroad, whether in separate volumes or in periodicals, whether original or translations and editions—between the years 1830 and 1880. The editors are a committee of three, among whom is M. Charles Ruelens, Keeper of the Bibliothèque royale.

PROF. J. J. THONISSEN has published an important work (Bruxelles: Hayez) upon the Salic Law, with special reference to its code of criminal procedure. He has prefixed an Introduction upon the classes of the population mentioned in the text.

THE *Rassegna Settimanale*, a weekly journal published at Rome, and founded in 1878, to which we have been indebted for many notes on Italian literature, has been merged in a daily paper—*La Rassegna*.

OUR learned contributor Dr. Buddensieg, of Dresden, writes that he has been fortunate enough to discover in the Studien Bibliothek at Olmütz a Wiclif MS., hitherto unknown, containing no less than six Wiclif tracts, none of which is preserved in any English library. He also noticed a *Chronica Britannica*, which, from the character of its splendid ornamentation, appeared to belong to the middle of the thirteenth century.

MESSRS. SAMPSON LOW have sent us the last addition to their series of "Standard Six-Shilling Novels"—Mr. Thomas Hardy's *Far from the Madding Crowd*; and Messrs. Longmans a popular edition of Whyte Melville's *Kate Coven-try* in their "Sunbeam" series. As to the latter book, we should have been quite content if it had never got cheaper than the more appropriate yellow cover.

#### FRENCH JOTTINGS.

THE first volume has appeared (Paris: Morgand et Fatout) of the work entitled *Continuateurs de Loret*, which Baron James de Rothschild was preparing for the press at the time of his lamented death. It contains 138 "news-letters," if we may so call them, arranged in chronological order, covering the period from May 1665 to June 1668. In one of these an interesting account is given of the four days' battle between the English fleet under Albemarle and the Dutch under Ruyter, in June 1666, off the North Foreland. Five more volumes of the series are to be brought out, under the editorship of M. Emile Picot.

M. CALMANN LEVY has ready, in two volumes, the journal of Dr. P. Mérière, the physician appointed by the French Government to attend on the Duchesse de Berry, giving many particulars of her captivity at Blaye in 1833. The journal is edited by the son of the writer, and contains two unpublished letters of Balzac and Marshal Bugeaud.

M. ERNEST DAUDET, brother of the celebrated novelist, Alphonse, and himself a writer of repute in all that relates to the recent history of Southern France, has just published (Paris: Hachette) a little work on the Restoration, which is to be followed by another entitled *La Réaction thermidorienne dans le Midi*.

M. ALPHONSE BERTRAND, secrétaire-rédacteur to the Senate, has published (Paris: Quantin) a little book on the organisation of the French system of government which would, we venture to think, bear translation into English. It gives a succinct account not only of the two chambers, their procedure, and their electors, but also of the local administration by prefects, councils-general, and municipalities.

THE first volume has appeared (Paris: Plon) of the *Discours parlementaires* of M. Ernest Picard, with a Preface written by the late Jules Favre in May 1877. It covers the period from February 1861 to May 1863; and it bears for its sub-title "Les Cinq," in memory of the five members of the Opposition at that time—MM. Darimon, J. Favre, Emile Ollivier, Hénon, and Picard himself.

THE committee of historical studies in France, which includes the names of MM. Q. Quicherat, Georges Picot, A. de Barthélemy, Darmesteter, and Fustel de Coulanges, has issued the first number of a *Répertoire des Travaux historiques*, which it is proposed to continue quarterly. It contains an analysis of all the publications that have appeared at home or abroad concerning the history, monuments, or language of France. First come the proceedings of the Institute and of provincial societies; then articles in French and foreign Reviews; lastly, books and pamphlets.

THE second part has appeared (Paris: Picard), after an interval of nearly three years, of the important Catalogue of the MSS. in those libraries of France which have never yet printed their catalogues. This part deals with the Bibliothèque de l' Arsenal and a great many provincial libraries. It is hoped that by this means the existence may be discovered of some valuable MSS. which have disappeared.

WE learn from *Le Livre* that M. Michel

Cohendry, archivist of the Puy-de-Dôme, has discovered an important series of letters of Catherine and Mary de Medicis, of Louis XIII. and Louis XIV., and sixteen autograph letters of Margaret of Valois.

M. JOUAST, the enterprising conductor of the Librairie des Bibliophiles, has started a new series under the title of "Bibliothèque des Dames," by which is meant a collection of classical works, by writers of either sex, for lady readers. The first two of the series were M. Legouvé's poem, *Le Mérite des Femmes*, and *La Princesse de Clèves*, by Mme. de La Fayette, with a Preface by M. de Lescure. These have been followed by Mme. d'Aulnoy's *Contes des Fées*, in two volumes, each containing an etching by M. Lalauze. The edition is limited in number, printed on Dutch paper, and elegantly bound in colours.

THE last addition to the "Petite Bibliothèque artistique" of the same publisher is an edition of Rousseau's *Confessions*, in four volumes, with a Preface by M. Marc-Monnier, and illustrations by M. Hédouin. The price is fifty francs.

THE new volumes (ii.-v.) of the "Collection of Popular Literatures" published by Messrs. Maisonneuve are *Christian Legends of Lower Brittany*, by M. G. F. M. Luzel; *Popular Tales of Ancient Egypt*, by Prof. Maspero; and the first portion of *Popular Poems of Gascony*, by M. F. Bladé.

M. ALBÉRIC ROLEN, of Ghent, secretary to the Institut de Droit international, has just published (Paris: Pedone-Lauriel) a French translation of Mr. David Dudley Field's *Proposed Code of International Law*.

TAKING advantage of the Concours régional of Agriculture being held there, the Société Borda of Dax has put forth an invitation to a Congrès scientifique on May 1, 1882, and the following days. The programme embraces researches in the neighbourhood, and invites papers on the meteorology, geology, natural history, anthropology, archaeology, and history of South-western France. On the last-named subject we may cite question 51: "Du parti que l'on pourrait tirer pour l'histoire du pays des textes originaux qui se trouvent à la Tour de Londres et notamment de ceux qui ont été déjà publiés."

#### ORIGINAL VERSE.

BY THE SEA.

I.

THERE is a busy stillness in the air,  
As in a Poet's brain—silent and dark,  
Albeit it drinks the rain notes of the lark,  
And reads God's pictured gospel everywhere;  
The breeze faints like a breath of silent prayer;  
Without a sound the clouds move to their mark,  
Demure, white-hooded nuns; and one white bark  
The patient seas doth with its image share.

'Tis with me too, this reverie of power  
As of divinity within me furled:—  
If, for a Man, his manliest thought sufficed!  
If but, for Life, the living of one hour  
As purely great as this—Yea! weary world,  
Lives would be pure then as the Dreams of Christ!

II.

The Dreams of Christ! When Lazarus was dead,  
Did these betray the Tear that still would spring?  
Was Mary's sister-love too poor a thing  
To make a sleep-crown for that Sovereign Head?—  
Once! Once—so let me think—'twas hallowed  
In vision of the last lone suffering,  
And 'twas her arms that round His Feet did cling,  
To make the Shame seem almost less to dread.

So might He glorify her earthly love,  
A smile like moonlight on his pale, pure lip,  
Till in the dark He woke to Fellowship  
With the Eternal Questioner above,  
And awful waking dreams divinely trod  
Far footsteps of the Imagination of God.

ERIC S. ROBERTSON.

Meatone,

#### OBITUARY.

BERTHOLD AUERBACH.

IN Berthold Auerbach, who died at Cannes on February 8, Germany lost the greatest master of fiction she has yet produced. Auerbach was born at Nordstetten, a village in the Black Forest, in the kingdom of Württemberg, on February 28, 1812. He was of Jewish parentage, and received his earlier education at the Rabbinical school of Hechingen. He seems to have been intended for a legal career, for we find him, after his school-days were over, studying law at the University of Tübingen. Acting, it is said, under the influence of David Strauss, the young Auerbach soon gave up all idea of following the law, and devoted his energies to philosophy and theology, which he studied first at München under Schelling, and afterwards at Heidelberg under Daub. His literary career may be said to have commenced in 1836, when he gave to the world an essay on the relation of Judaism to modern literature. The following year saw the first novel published by Auerbach—*Spinoza* (Stuttgart)—a book full of pregnant reflections on philosophy and of interesting sketches of Jewish life. This informal treatise on the system of Spinoza was followed by a German translation of that philosopher's works, published at Stuttgart in 1841. But although these contributions by Auerbach to speculative philosophy possess a distinct value, it cannot be said that he has made by them an immortal name in literature. It is by his singularly graceful, and yet profoundly true, pictures of German peasant-life that he has earned the gratitude of readers of every civilised country in the world. As far back as 1841, Auerbach had begun to publish in different periodicals various tales descriptive of village life in the Black Forest; but it was not until these were collected into two volumes, published at Mannheim in 1843 under the title *Schwarzwälder Dorfgeschichten*, that Germany discovered itself the possessor of a writer who could invest the story of the life of common people with as much interest as ever attached to the fortunes of kings and princes. A second series of village stories appeared at Mannheim in 1848, but met with a cooler reception. To some extent this may have been due to the fact that this second instalment showed, if not any diminution of power, yet a certain want of the freshness which is one of the great charms of the earlier series. In 1865 Auerbach gave to literature a work of fiction of a more ambitious character than he had yet essayed. This book—*Auf der Höhe*, in which the philosophy of Spinoza once again plays a prominent part—is beyond doubt the best novel in the German language, but as a work of art it perceptibly suffers from the very fact of being a novel with a purpose. Two other novels followed in due course—*Das Landhaus am Rhein* (Stuttgart, 1869), a by no means happy work, in which the march of the story is hampered by dialogue upon social and philosophical topics; and *Waldfried*, a story of family life, less discursive than its predecessor, but sadly deficient in coherency of plot. It is pleasant to relate that Auerbach published in 1880 a tale of peasant-life, entitled *Brigitta*, in which he returned to his best manner, producing an idyll that may rank, in our opinion, beside the best of his earlier tales from the Black Forest. As a delineator of rustic life and manners, Auerbach displayed a genius which has no parallel in any other age or country—with the exception of William Carleton. The broad humour of the Irishman is replaced in the pages of Auerbach by a humour equally keen, but more subtle; perhaps for a sense of real pathos the palm must be awarded to the German. As a delineator of character in all its endless shades, no writer of fiction can pretend to surpass the author, of the *Schwarzwälder Dorfgeschichten*.

And while Auerbach could paint men and women with an accuracy which can never be excelled, his genial nature and poetic gift enabled him so to soften and harmonise the lines in his portraits as to avoid the harshness and crudity which must ever distinguish the work of the best photographer from that of the artist.

By a curious coincidence, an English translation of Auerbach's *Spinoza* reached us on the same day as the news of his death. It forms volumes xlii. and xliii. of Baron Tauchnitz' "Collection of German Authors," and is published in this country by Messrs. Sampson Low. The translation is by E. Nicholson. Some convenience would have been gained by binding the two volumes as one, for the book is really very short.

#### MAGAZINES AND REVIEWS.

IN *Macmillan's* for this month, Mr. Thomas Hughes gives an interesting account of Sir Simon Harcourt, who was owner of Nuneham in the seventeenth century. The account is compiled from a printed, but unpublished, selection from the documents at Nuneham; the samples quoted by Mr. Hughes show that the documents are of considerable historical value. Mr. Loftie has a paper on M. Maspero's discoveries at Thebes, which he judges to possess greater interest for the archaeologist than for the historian. Mr. Laing Meason records his own experience of "The French Detective Police;" and it must be admitted that the experience was very satisfactory, and contrasts very favourably with the inadequacy of our own provisions for the detection of crime. An article on Mr. Irving's lecture, "The Stage as It Is," administers a just rebuke to the exaggerated claims which Mr. Irving put forth on behalf of his own profession, and the roseate view which he took of his own performances. Mr. J. A. Symonds writes a paper containing much delicate criticism on "Mr. D. G. Rossetti's New Poems." His remarks on the requisites of the sonnet as a form of poetical composition are worth quoting:—

"To animate the whole microcosm of fourteen bars with a single thought, sufficient for its hemisphere, neither too vague in meaning nor too slight in substance; and so to organise this planet that the quatrains, with the sun upon them, shall present it from one point of view; the tercets, with the moon upon them, from another; that is the real difficulty of the sonnet-writer's art."

THE current number of *Brain* has a very ingenious article by Dr. Lauder Brunton on "The Position of the Motor Centres in the Brain in Regard to the Nutritive and Social Functions." Proceeding on the results of Prof. Ferrier's researches, he seeks to show that the motor centres in the monkey are arranged "in a definite order corresponding to that which would be necessary for the animal to obtain food." Thus, if they are successively irritated, the order of movements is—first, movements of the eyes and head as if the animal were looking for food, then the extension of the arm and hand as if to take it, and so on. Dr. Brunton also seeks to show that this order of centres answers to the priority of the individual or nutritive to the social functions. An article of more general interest is that on Dean Swift's disease, by Dr. Bucknill. The writer seeks to identify Swift's earlier disorder—recurring fits of giddiness, or vertigo, together with deafness—with what is known as Ménière's disease, or labyrinthine vertigo. It is now supposed that the sense of equilibrium is dependent on the labyrinthine cavity (semi-circular canals) of the ear, and that the derangement of the organ is one of the main causes of vertigo. The co-existence of deafness with vertigo in Swift's case supports the view that his complaint had its seat

in the auditory organ. The writer carefully distinguishes the later malady of Swift's life as insanity proper, which was favoured by the miseries of the earlier complaint, though not the direct result of this, through the extension of the local disease to the brain. The whole paper is well worth reading as showing how, notwithstanding Sir Walter Scott's protest, the diagnosis of a disease may be carried out much more completely years after the patient's death by aid of subsequent researches on contemporary cases. Dr. Bucknill is to be congratulated on showing, along with his exact professional knowledge, a fine sympathetic appreciation of Swift's genius, in the utterances of which he sees no trace of insanity.

THE *Deutsche Rundschau* for February is chiefly remarkable for a Russian story of Ivan Tourgenieff, "Der Verzweifelte," a pathetic picture of the aimless and wasted life of one endowed with great natural gifts. Herr Karl Hillebrand publishes an instalment of his French History, "The Beginnings of the French Republic, 1848." Herr Haackel describes "A Week in Bombay," but has nothing new to tell English readers. An article by Herr Preyer on "The Prolongation of Life" shows that sanitary science is beginning to make way in Germany, where it is even more needed than in England.

#### MR. THOMAS HARDY'S NOVELS.

WE quote, without comment, the following from two American newspapers—the *Nation* for January 19, and the *Critic* for January 28. It is only necessary to add that the passage from the *Quarterly* occurs in one of the well-known articles contributed by Mr. Charles Apperley, otherwise "Nimrod;" and that "Georgia Scenes: Characters, Incidents, &c., in the First Half-Century of the Republic," by a Native Georgian, is the full title of a book published by Messrs. Harper and Bros., of New York, in 1840. Except in this last case, we have verified the quotations.

##### "THE LAODICEAN," cap. v.

"He was the star, as I may say, of fashion forty years ago. . . . I can seem to see now the exact style of his clothes; it was always of a very light colour—a neat white hat, white trousers, white silk handkerchief; ay, and his handsome face, as white as his clothes with keeping late hours. There was nothing black about him but his hair and his eyes—he wore no beard at that time—and they were black indeed. The like of his style of coming on the race-course was never seen there before nor since. He drove his barouche himself; and it was always drawn by four beautiful white horses, and two outriders on matches to 'em, rode in harnesses bridles. In his rear was a saddle-horse groom leading a thoroughbred hack, and at the rubbing-post was another groom—all in splendid liveries—waiting with another hack. What a 'establishment' he kept up at that time!

##### "THE QUARTERLY REVIEW," vol. xlix., pp. 381, 382.

"The star of the race-course of modern times was the late Colonel Mellish, certainly the cleverest man of his day, as regards the science and practice of the turf. . . . We remember even the style of his dress, peculiar for its lightness of hue—his neat white hat, white trousers, white silk stockings aye, and we may add his white but handsome face. There was nothing black about him but his hair and his moustachios, which he wore by virtue of his commission, and which to him were an ornament. [The like of his style of coming on the race-course at Newmarket was never witnessed there before him, nor since. He drove his barouche himself, drawn by four beautiful white horses, with two outriders on matches to them, ridden in harness bridles. In his rear was a saddle-horse groom, leading a thoroughbred hack, and at the rubbing-post on

I can mind him, sir, with thirty race-horses in training at once, seventeen coach-horses, twelve hunters at his box t' other side of London, four chargers at Budmouth, and ever so many hacks. . . . So 'twas no surprise that the castle that bears his name passed into other hands. . . . 'Tis quite recently, since his illness, that he came to that little place, within sight of the buildings that once were the pride of his ancestors and himself."

##### "THE TRUMPET MAJOR," cap. xxiii.

"Men, I dismissed ye too soon—parade, parade again, I say," he cried. "My watch is fast, I find. Ther's another twenty minutes afore the worship of God commences. Now, all of you that ha'n't got fawlocks, fall in at the lower end. Eyes right, and dress!"

As every man was anxious to see how the rest stood, those at the end of the line pressed forward for that purpose, till the line assumed the form of a horse-shoe.

"Look at ye now! Why you are all a crooking in. Dress, dress!"

They dressed forthwith; but impelled by the same motive they soon resumed their former figure, and so they were despairingly permitted to remain.

"Now, I hope you'll have a little patience," said the sergeant, as he stood in the centre of the arc, "and pay particular attention to the word of command, just exactly as I give it out to ye: and if I should go wrong, I shall be much obliged to any gentleman who'll put me right again, for I have only been in the army three weeks myself, and we are all liable to mistakes."

"So we be—so we be," said the line, heartily.

"Tention the whole, then. Poise fawlocks! Very well done!"

"Please, what must we do that haven't got no firelocks?" said the lower end of the line in a helpless voice.

"Now, was ever such a question! Why, you must do nothing at all, but think how you'd poise 'em if you had 'em. You middle men, that are armed with hurdle-

the heath was another groom—all in crimson liveries—waiting with a second hack. But we marvel when we think of his establishment. We remember him with thirty-eight race-horses in training; seventeen coach-horses, twelve hunters in Leicester-shire, four chargers at Brighton, and not a few hacks! . . . We are not surprised that the domain of Blythe passed into other hands. . . . Colonel Mellish ended his days, not in poverty, for he acquired a competency with his lady, but in a small house within sight of the mansion which had been the pride of his ancestors and himself."

##### "GEORGIA SCENES."

"Look to the right, and dress!" They were soon, by the help of the non-commissioned officers, placed in a straight line; but as every man was anxious to see how the rest stood, those on the wings pressed forward for that purpose till the whole line assumed nearly the form of a crescent.

"Why look at 'em," says the captain; "why, gentlemen, you are all a crooking in at both ends, so that you will get on to me by and by! Come, gentlemen, dress! dress!"

This was accordingly done; but impelled by the same motives as before, they soon resumed their former figure, and so they were permitted to remain.

"Now, gentlemen," says the captain, "I am going to carry you through the *revolutions* of the manual exercise; and I want you, gentlemen, if you please, to pay particular attention to the word of command, just exactly as I give it out to you. I hope you will have a little patience, gentlemen, if you please: and if I should be a going wrong, I will be much obliged to any of you, gentlemen, to put me right again, for I mean all for the best, and I hope you will excuse me if you please. Come, boys, come to a shoulder. . . . Poise fawlocks! [A note appended here says: "A contraction and corruption of 'firelock.' Thus, 'firelock,' 'flock,' 'foolk.']] Cock fawlock! Very handsomely done. . . . Tention the whole! Please observe, gentlemen, that at the word fire, you must fire; that



sticks and cabbage stamps, just to make believe, must of course use 'em as if they were the real thing. Now then, cock fawlocks! Present! Fire! (Not shoot in earnest, you know.) Very good—very good, indeed; except that some of you were a little too soon, and the rest a little too late."

[Here the church bell began to ring for service, when the whole line drew a breath of relief, threw down their arms, and began running off.] "Well, then, I must dismiss ye," said the sergeant. . . . "Tention! To the right—left wheel, I mean—no, no—right wheel. Mar-r-r-oh!"

Some wheeled to the right and some to the left, and some obliging man, including Cripplestraw, tried to wheel both ways.

"Stop, stop; try again. Gentlemen, unfortunately when I'm in a hurry, I can never remember my right hand from my left, and never could as a boy. You must excuse me, please. Practice makes perfect, as the saying is; and, much as I've learnt since I listed, we always find something new. Now then, right wheel! march! halt! stand at ease! dismiss! I think that's the order o't, but I'll look in the Government book afore Tuesday."

is, if any of your guns are loaded, you must not shoot in earnest, but only make pretence like, and you, gentlemen fellow-soldiers, who's armed with nothing but sticks, riding-switches, and corn-stalks, needn't go through the firings, but stand as you are, and keep yourselves to yourselves. *Half cock foolk!* Very well done.

. . . Draw rammer! Those who have no rammers to their guns need not draw, but only make the motion; it will do just as well, and save a great deal of time. . . . *Order foolk!* Handsomely done, gentlemen! Very handsomely done! And all together, too, except that one half of you were a little too soon, and the other half a little too late. . . . *Tention the whole!* To the left—left, no—right, that is, the left—I mean the right—left wheel, march!"

In this he was strictly obeyed; some wheeling to the right, some to the left, and some to the right-left, or both ways.

"Stop! Halt! Let us try it again! I could not just then tell my right hand from my left! You must excuse me, if you please. Experience makes perfect, as the saying is. Long as I have served, I find something new to learn every day; but all's one for that. Now, gentlemen, do that motion once more."

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- ARNAUD, A. François del Sarthe, ses Découvertes en Éthiopia, sa Science, sa Méthode. Paris: Delagrave. 8 fr. 50 c.
- KLOPFSTOCK, F. G., Wingolf. Kritische Ausg., nebst Commentar v. J. Paval. Wien: Gerold's Sohn. 6 M.
- KLAUSE, K. Ch. F. Vorlesungen üb. Aesthetik ed. ub. die Philosophie d. Schönen u. der schönen Kunst. Hrsg. v. P. Hohlheid u. A. Wünsche. Leipzig: Schulze. 7 M.
- LOACK, O. B. Handbuch der Geschichte der Buchdruckerkunst. 1. Thl. Gründung u. Verbreitung. Blüte. Verfall. 1450-1750. Leipzig: Weber. 6 M.
- MATCHEKOFF, L. L'Empire japonais. Basel: Georg. 30 M.
- PEST, F. Die Entstehung Croatiens. Budapest: Kilia. 1 M. 60 Pf.
- SCHOLL, Aurélien. Mémoires du Trottoir. Paris: Dentu. 3 fr.

### THEOLOGY, ETC.

- BUDDHISMUS U. CHRISTENTHUM. Mit e. Anh. üb. das Nirvāna. Von e. Hindu. Zürich: Rudolph. 1 M.
- HAUPT, J. Der Islam in seinem Einfluss auf das Leben seiner Bekenner. Leiden: Brill. 6 s.
- OPERA PETRUM APOSTOLORUM. Ed. F. X. Funk. Tübingen: Laupp. 18 M.
- SATOUS, E. Les Déistes anglais et le Christianisme, principalement depuis Toland jusqu'à Chubb (1696-1738). Paris: Fischbacher.

### HISTORY, ETC.

- AMILHAU, H. Nos Premiers présidents. Revue historique, politique et judiciaire du Parlement de Toulouse. Paris: Roussan. 8 fr.
- MONUMENTA REFORMATIONIS BELGICAE. Tom. 1, qui continet antiquissima volumina ex libris prohibitis originis belgicæ quæ vocantur Oeconomies christiannæ et inde ducta Summa der godliker Schrifturen. Rec. J. J. van Toorenbergen. Leiden: Brill. 7 s. 6 d.
- NEUWALD, J. Beitrag zur Geschichte d. Österr. Mühlwesens im 1. Viertel d. 18. Jahrh. Wien: Gerold's Sohn. 6 M.
- ROTT, E. Henri IV, les Suisses et la Haute Italie. La Lutte pour les Alpes (1596-1610). Paris: Pion. 8 fr.

- SCHOPF, A. E. Diplomat Kaiser Maximilians I. Nach Quellen dargestellt. Wien: Gerold's Sohn. 1 M. 30 Pf.
- SEPP, B. Die Wanderung der Cimbern u. Teutonen. München: Ackermann. 1 M. 40 Pf.

### PHYSICAL SCIENCE AND PHILOSOPHY.

- CANDOLLE, C. de. Nouvelles Recherches sur les Pipéracées. Basel: Georg. 8 M.
- FOL, H. Contribution à la Connaissance de la Famille des Tintinnodes. Basel: Georg. 1 M. 20 Pf.
- HASSE, O. Das natürliche System der Elezobranchier auf Grundlage d. Baues u. der Entwicklung ihrer Wirbelsäule. Besond. rer Thl. 1. Lfg. Jena: Fischer. 20 M.
- SCHENKL, G. Beiträge zur Kenntnis der erdmagnetischen Verhältnisse in den Ländern der ungarischen Krone. Budapest: Kilia. 24 M.

### PHILOLOGY.

- OMSTEDT, H. Historisch-geographisches Wörterbuch d. deutschen Mittelalters. 6. Lfg. Gotha: Perthes. 2 M. 40 Pf.
- SCHLEGEL, Th. Roswitha. Eine altgerman. Sage aus Kithen. Wien: Gerold's Sohn. 1 M. 60 Pf.

## CORRESPONDENCE.

### THE PYRAMID OF MEYDOOM.

Westbury-on-Trym: Feb. 11, 1882.

Readers of the ACADEMY will, I think, receive with pleasure some further information regarding the Pyramid of Meydoom. I therefore hasten to communicate the following extract from a letter just received, the writer being the Hon. J. Villiers Stuart, author of *Nile Gleanings*:

"The other day I visited Meydoom. The pyramid has now been cleared down to the level of the desert, to which it descends in a series of great steps of beautifully fitted masonry of fine white limestone. The joints are so close that it is often difficult to trace them. It is, in fact, more like cabinet-maker's work than mason's work. It must have been covered up from the remotest times, as it looks quite new towards the base. You would say it was but just finished. It comes next in size to the Pyramids of Ghizeh. The central chamber is tent-shaped. That is to say, the walls incline inward toward the roof, so as to reduce the span, and better enable it (the roof) to bear the enormous superincumbent weight. There were found in this chamber some pieces of timber, which seem to have been used to remove some heavy weight, perhaps the sarcophagus. It is, however, possible that, as in the case of the Pyramids of Ghizeh, there may be another chamber in which the sarcophagus still exists.

"When I last saw Prof. Maspero, he seemed to doubt whether this was really Seneferoo's pyramid; but within five minutes' walk of the pyramid I discovered an inscription which conclusively proves that it is indeed the pyramid of that Pharaoh. The inscription occurs on the right-hand top corner of the tomb of Nofre-Maat. It reads SENEFEROO MEN-TE, i.e., 'the resting-place,' 'abiding-place,' or 'cemetery,' of Seneferoo. There is no context, and never has been any. The stone is quite uninjured; and the purpose of the inscription is to designate the locality in which the tomb is situated. It might be translated 'monument,' or 'pyramid,' of Seneferoo, the name of which would attach itself to the adjoining cemetery. The hieroglyphic spelling of Men-te (being the sign *Men* without the supplementary *n*) is very archaic. The inscription was probably cut during Seneferoo's lifetime. The reason why I failed to observe this important and interesting inscription on previous visits is that it is very high up; but the tomb of Nofre-Maat is now nearly filled with rubbish, which enabled me to mount close up to the hieroglyphs, and to examine them thoroughly. I saw the oval before, and figured it in *Nile Gleanings* (p. 33), but, not having an opera-glass with me, I overlooked the context. I have written to Prof. Maspero to tell him about it."

The inscription, copied in hieroglyphs by Mr. Villiers Stuart, consists of Seneferoo's name in a royal oval, under which, placed vertically, occur the ideographic sign *Men*, a battlemented wall, and the phonetic sign *t*, an inverted basket. But in order to complete the word as given by Birch, Brugsch, and Pierret, not merely the supplementary *n* (a zigzag) is wanting, but also the determinative hieroglyph, a funeral couch, or bier.

I regret to have to add that, at the time of writing the foregoing letter, Mr. Villiers Stuart informs me that he was suffering severely from a fall down a shaft twenty feet in depth. He has, however, escaped without serious injury.

AMELIA B. EDWARDS.

### SPANISH AND PORTUGUESE "-EZ," "-ES."

6 Norfolk Terrace, Bayswater, W.: Feb. 11, 1882.

The Basque casual suffix *-ez* (*-es*), existing in a great number of Spanish and Portuguese patronymic names, as *Henriquez*, *Lopez*, *Martinez*, &c., is not, as Mr. Burnell supposes, the only trace of the kind in these two languages (see ACADEMY of February 11, 1882). Although Basque and Spanish belong to different classes of languages, the first being agglutinative and the second inflectional, yet a certain amount of Basque influence over the Spanish language is undeniable. So, for instance, the Basque diminutive terminations *-ito* and *-ito* (this last in the dialect of Roncal means "little, small," even in its isolated state) correspond in meaning and very nearly in form to the Spanish diminutive termination *-ito*, to the Galician *-iño*, to the Portuguese *-inho* (pronounced *iño*); and yet such diminutive terminations do not occur in Latin. Instances are—Spanish, *perro*; Galician, *can* (*cá*); Portuguese, *cão*; Basque, *chakur*, "dog," the diminutives of which are *perrito*, *cancinho*, *cãozinho*, *chakurchito*, and, according to other Basque dialects, *chakurtito*, and even *chakur iño* in Roncal, while in Latin *canis* gives *catellus* and *catulus*. Basque and Spanish pleonasm, in such phrases as *nik esan nion Pedrori*, "yo le dije á Pedro," or literally "ego dixi ei Petro," instead of the correct Latin "dixi Petro," shows a Basque or at least a non-Latin origin of the Spanish example. Again, the so-called compound tenses of the transitive Spanish verb, which do not exist in ordinary pure Latin (I don't mean Latin influenced by non-Aryan grammar), but are so frequent in Basque, Spanish, and Portuguese, as well as the Basque postpositions, ordinary suffixes, and casual suffixes, corresponding to the Spanish and Portuguese prepositions, and very different from the true inflectional Latin cases, indicate rather a Basque or non-Latin than a Latin influence. Such an influence, after all, is nothing to be wondered at in two languages belonging, it is true, to the Latin branch, but which, at the same time, are spoken in a country where Basque has been used from time immemorial; and, when this influence shows itself in proper names (which resist foreign or modern intrusive forms more than common names generally do), or, as a general rule, when a grammatical fact cannot be well and naturally explained in Spanish by the ordinary laws of the Latin grammar, then, in such exceptional cases, Basque may be, or rather ought to be, preferred to Latin for the explanation of Spanish derivations.

Now, the suffix *-ez* (*-es*), with the meaning of Spanish and Portuguese "de," does not belong certainly either to Latin or to the Neo-Latin dialects of Italy, France, Belgium, Switzerland, and Wallachia, but only to Spanish and Portuguese, two Neo-Latin dialects of the Spanish peninsula where Basque is still spoken, and was spoken before their existence. It seems, then, to me very clear that Capt. Burton is

right in following the opinion of the learned Jesuit, Father Manuel de Larramendi, who, not only in his celebrated *Diccionario Trilingue del Castellano, Bascuense, y Latin* (a work in comparison of which all subsequently printed lexical performances are, without any exception, nothing more than despicably abortive attempts), but also previously in his *El Imposible Vencido: Arte de la Lengua Bascongada*, printed at Salamanca in 1729, expresses himself in these terms at p. 10:

"De aqui se puede conocer facilmente, que no tienen otro origen los patronimicos castellanos acabados en *ez*, v.g. Rodriguez, Martinez, Perez, Sanchez, etc., que el que se toma del articulo *ez* del Bascuense. La razon es, por que esos patronimicos significan el *de*, que traen comunmente los demás apellidos, Rodriguez de Rodrigo, Martinez de Martin, Perez de Pero, o Pedro, Sanchez de Sancho y assi de los demás. Pues es claro, que el *ez* en essa significacion no puede ser sino el articulo pospuesto *ez* del Bascuense, que en Romanze se construye con el *de*."

With regard to the explanation, followed by Reinhardtstötner, of *-ez* (*-es*) by the Gothic genitive *-is*, it does not seem to me preferable to that of Larramendi. In fact, why is this Gothic genitive *-is* not to be found in the dialects of Italy, where the Gothic language has not been less in use than in Spain? Because there Basque is not known, while it is known in this last country.

L.-L. BONAPARTE.

PS.—I cannot agree with Mr. Burnell in his appreciation of Reinhardtstötner's Portuguese grammar. The qualification of "best scientific" cannot belong, in my opinion, to a work which has been so well criticised by Prof. d' Ovidio at p. 118 of the third volume of the "*Giornale di Filologia Romanza*," diretto da Ernesto Monaci (Roma, 1880)."

#### THE ARABIC FOR "TELEGRAPH."

London: Feb. 8, 1882.

I see from a notice in one of the London journals that Mr. H. Rassam enlightened the audience at the last meeting of the Victoria Institute by giving them some novel information on the above subject. The Arabs, it appears, fully appreciate the value of the electric telegraph—so much so, indeed, that, unlike the rest of the world, they dispense with the Greek derivation of the word, and substitute a native equivalent, equally, if not more, expressive. Although the combined name is not given, its component parts are. *Tel*, we are told, means "wire," and *Araph*, "to know or expound;" hence, "to know by wire," or "to obtain knowledge by wire," is the Arab's explanation of the telegraph recently laid down in the East.

Those who are unacquainted with Arabic may readily be excused for considering the foregoing as a most remarkable and ingenious specimen of etymology. But, unless the lecturer was playfully practising on the credulity of his audience, it discloses an amount of ignorance which would disgrace the most raw and illiterate Arab. Admitting that *Tél* (the classical word for "hemp" of which ropes are made—a word probably Arabicised from the Persian *Tîlâ*, "a rope") has in the vernacular changed its form into *Tél* or *Tail*, and in vulgar parlance is used to signify "wire;" admitting, further, that *arafa* means "to know," or rather "he knew" (albeit never "to expound")—by what rule of grammar, or even of vulgar usage, does Mr. Rassam make the two isolated words "wire" and "to know" convey the idea either of "to know by wire" or "to obtain knowledge by wire"? *Tél 'arráf*, or *at-Tél-al-'arráf*, might fairly be rendered "the wire which gives information." In reality, however, the Arabs are not chargeable with the absurdity attributed to them. Formerly they called the telegraph

*Silku-'l-Ishdrâh*, "the wire of indication." That term, however, has been superseded for years past by the word *at-Tilighrâf*, which is a simple transliteration of the Greek word common throughout Europe. The word is so vocalised in the *Muhîtu-'l-Muhîr*, and used in every Arabic newspaper now published. It is to be regretted that slipshod essays in etymology like that above pointed out should be foisted upon an intelligent English audience.

GEORGE PERCY BADGER.

#### IDENTICAL NAMES IN LITERATURE.

München: Feb. 13, 1882.

Will you allow me to suggest to your correspondent Miss Amelia B. Edwards, that if she were to alter her signature to "A. Blandford Edwards," when attaching it to her publications, she would effectually prevent any obtuse general reader from confounding her with Miss M. B. Betham-Edwards? It is the ambiguity of her initial B. which is the real cause of this error; for, as the uninitiated reader does not know how to read it, he adopts the first name familiar to him, which, in this case, seems to be Betham.

Her perplexity, however, is slight in comparison with that of a gallant major in the Bombay Army and myself, whose names are identically the same, a circumstance that has puzzled more than one post-office clerk in former times; and, as we have both written occasional articles on Indian antiquities, it may yet perplex some future indexer of the contents of scientific periodicals.

E. W. WEST.

#### "RESTORATION" IN ITALY.

9 Buckingham Street, Adelphi: Feb. 13, 1882.

The committee of the Society for the Preservation of Ancient Buildings wish to correct a serious misconception in Mr. Radford's letter in your last number with regard to their proposed action in Italy. Mr. Radford is mistaken in assuming that they are likely to encourage the Italians to neglect their ancient buildings. The object of the society is to protest against buildings and other works of art being allowed to fall into decay from want of necessary repair and care, no less than to deprecate the wholesale destruction that is often perpetrated under the name of "restoration."

THE HON. SECRETARY.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 20, 4 p.m. Royal Asiatic: "The Hausa Language of Central Africa," by the Rev. Dr. Schon; "African Scholars," by Mr. Robert N. Cust.  
5 p.m. London Institution: "Mythical and Magical Beliefs," by Dr. E. B. Tylor.  
7.30 p.m. Aristotelian: "Aristotle's Ethic and Politics," by Mr. G. Whate.  
8 p.m. Society of Arts: Cantor Lecture, "Recent Advances in Photography," IV., by Capt. Abney.  
8 p.m. Victoria Institute: "The Theory of Evolution taught by Haeckel, and held by his Followers, examined," by Mr. J. Hassell.  
TUESDAY, Feb. 21, 3 p.m. Royal Institution: "The Mechanism of the Senses," VI., by Prof. J. G. McKendrick.  
7.45 p.m. Statistical: "The Tonnage Statistics of the Decade 1870-80," by Mr. J. Glover.  
8 p.m. Anthropological Institute: "Aggr. Beads," by Mr. J. E. Price; "Analysis of Relationships of Consanguinity and Affinity," by Mr. A. Macfarlane; "From Mother-right to Father-right," by Mr. A. W. Howitt and the Rev. Lorimer Fison.  
8 p.m. Civil Engineers: Discussion, "Air-Refrigerating Machinery and its Applications," by Mr. J. J. Coleman.  
8.30 p.m. Zoological: "List of the Lepidoptera collected by the Rev. J. H. Hooking in the N.W. Himalaya, with Descriptions of New Genera and Species," by Mr. F. Moore; "A Specimen of *Phyllomedusa hypochondrialis* lately living in the Society's Garden," by Mr. G. A. Boulenger; "The Anatomy of *Erithizon dorsatus*," by Prof. St. George Mivart.  
WEDNESDAY, Feb. 22, 8 p.m. Geological: "Additional Discoveries of High-level Marine Drifts in North Wales, with Remarks on Driftless Areas," by Mr. D. Mackintosh; "The Geology of the Cheviot Hills, English Side," by Mr. C. T. Clough; "Some Sections of Lincolnshire Neocomian," by Mr. H. Keeping.  
8 p.m. Society of Arts.  
8 p.m. Zetetical: "Metecconomics," by Mr. J. H. Levy.

THURSDAY, Feb. 23, 3 p.m. Royal Institution: "Geographical Distribution of Animals," II., by Dr. P. L. Solater.  
7 p.m. London Institution: "The Organist-Composers of St. Paul's Cathedral," by the Rev. Dr. W. Sparrow Simpson.  
8 p.m. Society of Arts.  
8 p.m. Telegraph Engineers.  
8.30 p.m. Antiquaries.

FRIDAY, Feb. 24, 8 p.m. Browning Society: "Fifine at the Fair," by Mr. J. T. Nettleship.  
8 p.m. Quakers: "The Histological Development of the Larva of *Corethra plumicornis*," by Mr. T. Charters White.

9 p.m. Royal Institution: "Sir B. C. Brodie's Researches on Chemical Allotropy," by Prof. Odling.  
SATURDAY, Feb. 25, 3 p.m. Royal Institution: "The Iliad and Odyssey," II., by Mr. W. Watkiss Lloyd.  
3 p.m. Physical: "The Influence of the Form of Conductors on Electric Conduction Resistance," by Mr. G. Gore; "Faure's Accumulator, and a Simplified Form of Dispersion Photometer," by Profs. Ayrton and Perry.

#### SCIENCE.

*Yusuf and Zulaikha*: a Poem by Jami. Translated from the Persian into English Verse by Ralph T. H. Griffith. "Oriental Series." (Trübner.)

THIS is a very charming addition to Messrs. Trübner's "Oriental Series." Jami, whose life covered the greater part of the fifteenth century, was a Persian poet of the first rank, though not the foremost in that rank. We cannot place him quite by the side of Ferdausi or Hafiz; but his verse is exceedingly beautiful, and, perhaps, it was rather the diversity of his genius than any inherent weakness that withheld him from the highest place. He was at any rate the last great poet of Persia, and the procession of the classics closes with no unworthy name. It is curious that he should have waited so long for an English translator. His "*Yusuf and Zulaikha*" is, as Mr. Griffith says, the Ovid of the East, but it has never yet been fully reproduced in this country. A very accurate and useful analysis of it, with numerous extracts in prose, appeared in the series which Mr. Robinson edited for Messrs. Williams & Norgate; and it is strange that so few are aware of the existence of this tasteful little library of Persian poetry, wherein the unlearned may gain a very fair knowledge of the characteristics of Ferdausi, Hafiz, Sadi, Jelal-ed-din, and Jami in a convenient compass and at an insignificant cost. These, however, are but selections, and they are, we believe, mainly based upon previous German versions. Mr. Griffith is the first to translate Jami's most famous poem almost in its entirety, and at first hand from the original, and his rendering ought to secure a wide popularity. It is not as close a version as it is now the fashion to demand; but in our opinion a free translation in fair English verse is more calculated to win an audience for Oriental poetry than a too scholarlike and perhaps crabbed literal version. Mr. Griffith is certainly free in his treatment of Jami, but we believe it is a judicious freedom. His easy flowing four-beat lines, better than the heroics with which he begins, are especially well fitted to the style of the poem. If the metre is a little too Moore-ish, there are many to whom the association will seem appropriate; and, though we cannot expect a very high level of poetry to be sustained through a long narrative poem of this nature, Mr. Griffith's verse is always pleasant, and sometimes really fine. He appears to us to have discovered precisely the right way to translate Jami; and what can be said of very few renderings of Oriental classics may be said of his, that it is never wearisome.

The story of Yusuf and Zulaikha, or, to put it into scriptural English, of Joseph and Potiphar's wife, has always been a favourite theme in the East, but Jami invests it with a dignity and an inner meaning which raises it to a different level from that we might naturally expect. After the usual introductory cantos which Mohammedan cautions of style prescribe—concerning the Creator and the Prophet—Jami tells the power of beauty and of love, and announces the purpose of his poem.

"Love stood beside me when my life was new,  
And from my mother's breast Love's milk I drew.  
White as that milk are now my hairs, but still  
Sweet thoughts of Love my aged bosom thrill.  
Still in my heart the youthful warmth I feel,  
While in mine ear re-echoes Love's appeal:—  
'In love, O Jami, have thy days been passed;  
Die in that love gay-hearted to the last.  
Some tale of love's adventure that may win  
Thy name remembrance in the world, begin:  
Some picture with thy finest pen assay  
Which still may live when thou art gone away.'"

Then follow cantos on "Speech" and "The Vision of Adam," wherein Yusuf is foreseen, and then the beautiful Canaanite youth is described in befitting terms. The next fourteen cantos are devoted to Zulaikha, a daughter of the "King of the West," a peerless maiden of the true Oriental type, but purified and ennobled by the poet's fine instinct. Three times she sees in her sleep a vision of a beautiful youth, who tells her he is Vizir of the King of Egypt. She pines and sickens, and her nurse finds out the cause. Suitors come from all parts of the world to seek her hand, but all are rejected.

"The soft wind blowing from Egypt's sand  
Bringing dust to mine eyes from that happy land  
Sweeter a hundredfold would be  
Than the musk-laden breezes of Tartary."

So the King, her father, sends to the Vizir of Egypt, and the marriage is arranged. The damsel journeys in state to Memphis, and is met by the Vizir, and then she discovers that he is not Yusuf, the beautiful youth of her dreams. Her despair is frantic, but an angel tells her that the only way to Yusuf is through wedding the Vizir; and in that hope she consents. How she pines and droops in a false magnificence, and longs for the promised love, is told in some of the best cantos in the work. She invokes the wandering wind—

"Wind of the morning, whose soft touch floods  
With musky odour the jasmine buds,  
That makes the cypress and lily so fair,  
And decks the rose-leaf and the spikenard's hair;  
Each leaf is a bell when the branches sway,  
And the trees are dancing, though rooted in clay;  
The heart has rest when thy light wings stir,  
For thou art the lover's fleet messenger.  
From the distant beloved thou bringest news  
That bids the sad spirit forget its bruise."

Pity me—visit each distant place  
Where thy breath may fall on my loved one's face;  
Visit each palace where dwells a king,  
Each prince's home on thy balmy wing;  
Seek my moon in each city, repair  
To each throne and see if my king be there.  
Steal through the garden where spring is gay,  
On the lip of the streamlet a moment stay.  
Peradventure thine eye on the search may discover  
By the rill the cypress form of my lover;

Speed to the deserts of far Cathay,  
And the picture-houses of China survey;  
Here look around for his likeness; snare  
A wild gazelle with his fragrance there.  
When thou turnest back from those distant scenes,  
Over mountain tops and through deep ravines,  
If a partridge gracefully move from the brake,  
Lay thy hand on the bird for my dear love's sake.  
Shouldst thou meet on thy journey a caravan  
Led by a gallant heart-ravishing man,  
Look with mine eyes on that prince that he  
May travel hither and come to me;  
One glance of his eye will assuage my woes,  
And I from Hope's garden shall gather a rose"  
(pp. 100, 101).

The story of Joseph is then related, much as in the Biblical narrative, with certain transpositions and amplifications. He arrives in Memphis, and is bought by Zulaikha in the slave-market. Then come a series of twelve cantos in which the wooing love of the woman and the passionless purity of the man are finely treated. Yusuf is released from the false accusation on the testimony of a sucking child, and eventually comes to be, what he foretold in the vision, Grand Vizir of Egypt. Meanwhile, Zulaikha has become a widow, her beauty is gone for sorrow, and she is old and blind with grief. She leads a hermit life, and comes from her hut only to hear the sound of Yusuf riding by. At last she comes before him and tells her story; and he prays, and her sight and beauty are restored as of old; and, when Yusuf still hesitates, the voice of Gabriel the Archangel is heard:

"From the Lord Almighty a message I bring.  
'Mine eyes have seen her in humble mood,  
I heard her prayer when to thee she sued;  
At the sight of her labours, her prayers, and sighs  
The waves of the sea of My pity rise.  
Her soul from the sword of despair I free  
And here from My throne I betroth her to thee."

The real meaning of the poem is seen in the canto which tells of the other damsel who fell in love with Yusuf, and to whom the youth preached a mystical Sufi sermon, whereby her love was diverted to the true channel; "She folded love's carpet and laid it aside," and devoted herself in austerity to good works and the building of mosques. The moral is, in fact, the great philosophic doctrine of the Neoplatonists: the universal unity towards which all yearns, and into which all is resolved.

"—Form is manifold, truth is one.  
In number trouble and error lie:  
To unity then for sure refuge fly.  
If the might of the foeman oppress thee sore,  
Fly to the fortress, and fear no more."

STANLEY LANE-POOLE.

#### NOTES OF TRAVEL.

A TELEGRAM has been received from Lieut. Dauenhauer, at Irkutsk, giving interesting details respecting the voyage of the *Jeannette* after she entered the Arctic Sea. A small, rocky island, named after the vessel, was discovered on May 6, 1881, in 76° 47' N. lat., 158° 56' E. long., and Henrietta Island eighteen days afterwards, in 77° 8' N. lat., 157° 43' E. long. The latter was visited, and found to be an extensive island, with many glaciers, but animals were scarce. A very large island, in 76° 38' N. lat., 148° 20' E. long., was named Bennett Island; on it were found many birds, old horn, driftwood, and coal,

but no seal or walrus. This island was bold and rocky, and off its shore there was a strong tidal action. Observations were carefully made during the drift, which began on October 1, 1879, the result showing a north-westerly course. During the first five months the *Jeannette* drifted forty miles by the tidal movement of the ice, and during the last six months she drifted very rapidly. With regard to the soundings taken, the greatest depth obtained was eighty fathoms, and the average thirty-five fathoms, with bottom of blue mud, from which meteoric specimens were obtained. The surface-water temperature was 20° F. The extremes of the temperature of the air were -58° F. and 40° F.; during the first winter the mean temperature was -33° F., and during the second -39° F.; while the mean temperature of the summer of 1880 was 40° F. Barometric and thermometric fluctuations, however, were not great. The winter's growth of ice was eight feet, and the heaviest ice seen was twenty-three feet thick. During the first week of the retreat from the *Jeannette* the boats drifted back a considerable distance; and they parted from Lieut. Chipp, who was in the missing cutter, in a north-east gale. The naturalist's notes are stated to have been saved, but among the losses are the photographic collection and 2,000 auroral observations taken by Lieut. Chipp. Lieut. De Long, the commander, is believed to be now in a narrow wilderness some eighty miles long, devoid of game and habitations. Three search expeditions have left Yakutsk, and will be at work by March 1; it is intended that they should build huts and examine the wilderness most thoroughly. Mr. Jackson, of the *New York Herald*, with a companion, is already well on his way to Irkutsk, and intends to proceed thence to Yakutsk, with the view of joining the search parties. Two naval officers, out of a large number of volunteers, have also been despatched by the United States Government to search the Siberian coast east of the Lena (near the delta of which a strong easterly current was observed) for Lieut. Chipp and his party, of whom alone nothing has yet been heard.

In one of his recent journeys in Mozambique, Consul O'Neill has heard of snow-capped peaks, but has not been able, as we hoped, to solve this interesting mystery. His journey took him in the direction of the Arab caravan road from Kisanga, on the coast, to Lake Nyassa, which he believes to be shorter than that by the Rovuma. This road forks at Mwaliya's, and Mr. O'Neill took the southerly branch. He visited the beautiful Shalawe plain, extending for miles to the west and south, and there heard of snow-clad peaks some days' journey to the west. Afterwards, he actually came within sight of Namuli, presumably the same as Mr. Chauncy Maples' Irati mountain, but unfortunately its crest was hidden by clouds during his brief stay.

A SWEDISH missionary expedition has recently started from Massowah for the Galla country. Among the party is a Galla youth, who has been educated for four years at Stockholm.

A SECTION of the Lisbon Geographical Society which has been established in the Island of Fayal, one of the Azores, has taken steps for the formation of a station for the relief of shipwrecked mariners.

A GEOGRAPHICAL society for Thuringia has just been established at Jena; and from the notification which it has issued we gather that one of its chief functions will be to make known the labours of missionary geographers in all parts of the world. The first part of its quarterly journal is to be published in March.

## SCIENCE NOTES.

*Geology of the Diamond.*—To the February number of the *American Journal of Science* Mr. O. A. Derby contributes an interesting paper on this subject, giving the results of his personal researches in Brazil. It is generally said that the Brazilian diamond has its matrix in itacolumite, which is a granular quartzose rock sometimes flexible. But Mr. Derby shows that, under the name of itacolumite rocks, two distinct geological series have hitherto been confounded. The diamond-bearing rock of the famous locality of Grão Mogol probably belongs to the newer of the two series; but the gems have not been formed in these rocks, and occur there only as derivative bodies like the associated pebbles. At São João da Chapada the diamond is worked in a deposit of clay; and its original matrix appears to be a vein of quartz accompanying a rock of unknown nature, but containing iron and crystals of tourmaline, traversing a series of schists and itacolumites. Mr. Derby concludes that the original diamond formation in Brazil is probably of Cambrian age.

At the annual general meeting of the Physical Society held on February 11, Prof. R. B. Clifton, of Oxford, was elected president for the current year.

THE thirty-first annual meeting of the American Association for the Advancement of Science will be held this year across the frontier, at Montreal, beginning on August 23. The president will be Dr. J. W. Dawson, F.R.S., and it is hoped that not a few visitors may be present from the British Islands and Continental Europe.

THE Clarendon Press will publish very shortly a *Treatise on Rivers and Canals, relating to the Control and Improvement of Rivers, and the Design, Construction, and Development of Canals*, by Mr. L. F. Vernon-Harcourt. The author discusses the physical characteristics of rivers; the methods and formulae for measuring their discharge; and the various works, structures, &c., for improving rivers and for forming canals. The past and present conditions of several of the most important rivers at home and abroad are described, together with the successive works of improvement carried out on them, and the results achieved. The book is copiously illustrated with wood-cuts and twenty-one large lithographed plates showing most of the works, &c., described.

THE fine collection of eggs belonging to the Laplace family, which numbers about eight hundred specimens, has been bequeathed to the Museum of Natural History at Lausanne.

THERE is to be a German exhibition of objects connected with hygiene and the saving of life at Berlin during the ensuing summer. It opens on May 15, and closes, according to present arrangements, on October 1. Medical literature is to be represented.

A NEW edition of the complete works of Niels Henrik Abel, the distinguished mathematician, has recently been published at Christiania at the cost of the Norwegian Government.

## PHILOLOGY NOTES.

MR. H. SWEET has finished his shorter Anglo-Saxon Reader, which will be published as part of the Clarendon Press series. The want of such a work, as an introduction to the longer Reader, has long been felt. The forthcoming work aims at supplying the deficiency, by giving a few prose texts of the simplest character, in a uniform Early West-Saxon orthography, preceded by some easy sentences to supplement the texts, together with a glossary, notes, and grammar, which

latter treats fully all the inflections and syntactical peculiarities that occur in the texts, but gives only the most indispensable elements of the phonology of the language.

AN important discovery has been made in Etruria. Prof. Koerte, of Rostock, while travelling in Italy last autumn, noticed at Volterra an exact copy of the *templum* of Placentia held in the hand of an alabaster figure of a man seated on an urn. The object had previously been supposed to represent the human liver. The discovery not only shows that Dr. Deecke was right in maintaining the genuineness of the *templum* of Placentia, but also, as he now points out, explains its peculiar form. The augur's instrument was a model of the liver, which was the microcosm answering to the *templum* or celestial macrocosm. Etruscan divination all rested on the same basis, and the liver, like the sky, had its various regions. The newly found liver, or *templum*, is uninscribed.

DR. DEECKE is about to publish the fifth part of his *Etruskische Forschungen*. He has lately brought out a valuable paper on the Messapian inscriptions, in which he shows that the terminations *-as* and *-os* mark the genitive, and that the language is related to that of the Illyrians. The occurrence of stenographic signs and the reduplication of letters in the inscriptions makes him suggest that their introduction into Latin by Ennius was due to the fact that the poet was a native of the Messapian Rudiae. The Messapian system of names agrees with that of the Latins and Etruscans. The patronymic *-ides* seems to explain the Greek *-ίδης*, which Dr. Deecke would accordingly connect with the adjectival suffix *-idos*.

PROF. SIEVERS, of Jena, is about to bring out a short Anglo-Saxon grammar, for the series of Germanic grammars published by Niemeyer, of Halle, in which the Gothic and Middle-High-German grammars, by Braune and Paul respectively, have already appeared.

THE friends of the late Charles Graux, whose premature death was such a loss to Greek scholarship in France, propose to publish in honour of his memory a volume of "melanges," consisting of essays, &c., upon points of classical scholarship and archaeology. A committee has been formed with this object, having for its secretary M. Louis Havet, the successor of Graux on the editorial staff of the *Revue critique*.

AT a recent meeting of the Académie des Inscriptions, a paper was read from M. Esmein, making suggestions towards a new interpretation of the Oscan law in the well-known bronze table of Bantia. The third paragraph of this table begins: "suas pis pru meddixud altrei castrous auti situas zicolom diouat izic comono ni hipid . . ." The whole paragraph has been thus translated by M. Bréal in the *Mémoires de la Société de Linguistique de Paris*:—"si quis promagistratu alteri fundi aut pecuniae diem dixerit, is comitia ne habeat nisi cum apud populum quater oraverit sciens sine dolo malo et definitum diem populus acceperit quater neve magis quinque." The difficulty of this interpretation is that it supposes a civil suit to be tried before an assembly of the people. M. Bréal's translation of "castrous" by "fundi" is supported by the Eugubine tables, where "castruo" is manifestly equivalent to "fundos." M. Esmein suggested that if this word could only be translated by "capitis"—in the sense of "a capital charge"—the whole passage might be read as applying to a criminal prosecution, and thus brought into harmony with Roman law. M. Bréal, while admitting the improvement from a juristic sense, doubted whether it had justification in philology—at least with our present limited knowledge of the Italian dialects.

## MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, Feb. 7.)

SAMUEL BIRCH, D.C.L., President, in the Chair.—A paper on "The Birds of the Assyrian Records and Monuments" was read by the Rev. W. Houghton. A list of thirty-two birds was given, of which the names in either Assyrian or Accadian can be identified with some degree of probability. Not a few of them are onomatopoeic, such as *Kha-khar* for raven. The swallow of the Deluge tablet is "the insect bird that makes its nest on the beams;" the woodpecker is "the variegated tapping bird;" the pelican is "the she-ass bird of the rivers." The ostrich is figured on the monuments and also found in the lists.—A paper was read from Mr. Le Page Renouf on "Wrong Values commonly assigned to Certain Hieroglyphic Groups." Among others, the gods Ap-heru, Keb, and Khem were shown to be mere misreadings. Hasep, or Hashop, a famous queen of the Eighteenth Dynasty, ought to be Hatasu.—Prof. W. Wright, of Cambridge, sent a communication on the Siloam inscription.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Feb. 7.)

F. G. HILTON PRICE, Esq., Treasurer, in the Chair.—Mr. Edward C. Hore read a paper on the twelve tribes of Tanganyika. The author described the distribution of the tribes in East Central Africa—a narrow margin of a doubtful civilisation on the East Coast; one to two hundred miles of small native tribes fast losing their distinctive nationalities and tribal customs and arts, and mixed with semi-civilised half-castes; then a narrow interval, more or less desert, seems to be as well the refuge of robbers and renegades as a natural boundary between the first-mentioned tribes and the next tract of from two to four hundred miles, occupied by tribes of uneasy and apparently warlike aspect, and retaining to a more considerable extent their original arts and customs; another narrow border of debatable country again separates these from the more prosperous, peaceful, and civilised tribes of the Equatorial lake regions, a few of which the author described.—Mr. George W. Bloxam read a note on a Patagonian skull brought from Carmen, at the mouth of the Rio Negro (lat. 44°), and presented by Capt. Hairby.—A paper by Mr. Alfred Simson on the Napo Indians was also read.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 9.)

HENRY REEVE, Esq., V.-P., in the Chair.—Mr. Middleton gave an account of the wall-painting discovered in Canon Barry's house at Westminster, about which there was a letter from him in the ACADEMY of last week.—Mr. Wansey exhibited a roll of parchment with the emblems of the Passion and English verses, of the end of the fifteenth century.—Mr. Freshfield exhibited a Mohammedan roll, containing the Calendar, with extracts from the Koran.—Mr. Beck exhibited some fragments of carved alabaster found built into the walls of Ketibaston church, either forming part of a reredos, or being devotional tablets. One fragment was part of a Trinity; the subject of the others was not clear. The remains of painting and gilding were very apparent. The treatment of the drapery in some of the pieces was very good.

NEW SHAKSPEARE SOCIETY.—(Friday, Feb. 10.)

F. J. FURNIVALL, Esq., Director, in the Chair.—The Rev. W. Wynn-Mayow read a paper on Hamlet's "speech of a dozen or sixteen lines" in the sub-play. Mr. Mayow expanded these dozen or sixteen lines into the whole of the sub-play, which he urged that Shakspeare wrote in the character of Hamlet. This view was not approved in the discussion that followed.—Dr. F. Landmann then read his paper on "Shakspeare and Euphuism: Euphuism an Adaptation from Guevara." After noting Lyly's great influence on Shakspeare, and the rise of extravagances of style in all European countries after the revival of classical learning, Dr. Landmann showed that the styles ridiculed by Shakspeare in "Love's Labours Lost" were not Lyly's, but (1) Spanish hyperbole and inflated terms, in *Armado*; (2) Petrarchan love-sonnets, sighing, affectation, word-play, and conceits, in the King and his courtiers; (3) Latinism, what Put-



tenham called *Soraismus*; and (4) alliteration, both in Holofernes. None of these, except alliteration, when transverse, was an element of euphuism proper. That was distinguished by paraleonic antithesis, by clauses balanced against one another, by use of natural-history similes, and by transverse alliteration. It was used or parodied by Shakspeare only in the mock-trial scene of "1 Henry IV.," act ii., sc. 4, where Falstaff as King upbraided Prince Hal, and employed one of Lyly's own natural-history similes, "though the camomile, the more it is trodden on, the faster it grows," &c. Euphuism had begun to fade when Shakspeare began to write. Greene and others abandoned it about 1590. As Drayton said in his poem "Of Poets and Poetrie," Sidney dealt it its death-blow with his Arcadianism or shepherd-style, which he also got from Spain, from the "Diana" of Montemayor. Gongorism, the *estilo culto* of Gongora, succeeded that here; and then came the French conceits and epithets of Dubartas, introduced by Abraham Fraunce. The paramount influence of Spain on English style in Elizabeth's days had been too much overlooked by later English writers ignorant of Spanish. Lyly's euphuism was but an adaptation of the *alto estilo* of Guevara, from whose *Libro aureo* Lyly had arranged his *Euphuæ*. This was shown, not only by the general outline, subjects, and contents of the two books, but by Lyly's adaptation of Guevara's ideas, often the borrowing of the names of his ladies and characters, and by Lyly's suddenly introducing, at a point far on in the story, letters from the Court of an Emperor never before heard of, but quite well known in Guevara's text, as his story is laid at the Emperor's Court from the beginning. Dr. Landmann cited several instances of plain adaptations, though Lyly had used his original with great freedom. The paper was highly praised in the discussion that followed it. On the point—why was not Lyly's debt to Guevara discovered and pointed out in Elizabeth's day, when all this Spaniard's books were englished, Mr. Furnivall said that then purloining and adaptation were virtues. So that Lyly imported and naturalised a fresh *alto estilo* by adding to it the native alliteration, of which Spanish was not capable, no one cared where he got it from. All the more credit to him if he could "convey" it from the first nation on the Continent, and make it look like his own.

## FINE ART.

## A NEW FIND OF INSCRIBED POT-SHERDS IN UPPER EGYPT.

Naples: Feb. 5, 1882.

MOST visitors to the Nile are acquainted with the inscribed potsherds found in the Island of Elephantine—where, by-the-way, Mr. Wilbour has lately discovered fragments of papyrus which point to the former existence of a library. These potsherds were at one time sold to travellers in large numbers, but the supply seems now to be falling short. Meanwhile, however, other places in Upper Egypt have begun to yield similar documents. Last year Mr. Greville Chester procured some from Karnak; and during the present winter Dr. Wiedemann has succeeded in obtaining many more, not only from Karnak, but also from Deir el-Medineh, from Erment, and from Edfu. The latter are in Greek and Coptic, but the number of them that have turned up as yet is but small. It is quite otherwise with the inscribed tiles from Karnak. These, as Dr. Wiedemann discovered one day, were used to strengthen the bricks of the houses in the Coptic village which stood on the north side of the temple of Karnak. The bricks are now being reduced to their original dust for the sake of manure, and the fragments of tile embedded in them are consequently brought to light. Since the tiles found in the bricks of a particular house, or cluster of houses, generally appear to belong to the same class, it is probable that they all came from some public collection in which they were arranged in groups according to their character and date.

Some of the inscriptions are in demotic. In one of these Dr. Wiedemann has come across the broken name of a king, otherwise unknown, which seems to begin with the letters *Ark* . . . , while the prænomen contains the syllables *em-tef*. The larger part of them, however, are written in cursive Greek, which is frequently so bad as to be quite illegible; a very few only are in well-formed Greek characters. These Greek texts have been studied by Dr. Wiedemann and myself with the following results, which are at once unexpected and startling.

In the first place, the contents of the texts are by no means uniform. Some of them contain accounts of the payments made each month to certain persons, presumably belonging to the garrison, who are usually divided into groups of six. Others relate to the sale or purchase of property; others are letters, or answers to letters; while others, again, deal with such subjects as the purchase of corn.

In the second place, the age of the texts is equally various, ranging from the reign of Domitian to the obscure period when the Thebaid was occupied by Ethiopian kings. Three, at least, are dated in the reign of Antoneinos, while one belongs to "the second year of Hadrian Caesar the lord." But the most interesting, and perhaps the most numerous, are dated in the reigns of kings who were not Roman emperors at all, and whose names seem to indicate that they were the hitherto unknown chieftains of the Nubian conquerors of the Thebaid. Thus one belongs to the reign of the "Caesar αὐτοκράτορος . . . Ἀταπας;" another, obtained by Mr. Petrie, to that of "the Caesar αὐτοκράτορος τοῦ κυρίου Θεοδοῦ[?]ντος;" while one in my own possession is dated in "the tenth year of the Caesar Τυσνικὸς." One whole group bears the date of "the year 35," which excludes the reign of any Roman emperor. I may mention that while at Luxor I bought a scarab with the name of one of these Nubian princes, Ra-uats-sen, upon it. One other scarab bearing the same prince's name exists in the Louvre.

Thirdly, though written in Greek letters, many of the texts are not in the Greek language. This is a very interesting discovery, and opens up many possibilities. We know that the Thebaid was for some time under the rule of Nubians or Ethiopians, and it would therefore seem probable that the new language of the Karnak potsherds is the one spoken by them. If so, they may give us a clue to the decipherment of the numerous *graffiti* in the so-called Ethiopic or Meroitic demotic on the temple-walls of the Upper Nile. One of these I copied at Medamôt, not far from Karnak; and at Karnak itself Dr. Wiedemann discovered a bilingual inscription, partly in Greek, partly in a wholly new form of character. The Nubians, however, do not appear to have had any writing of their own when they entered Egypt, and they therefore adopted the two systems of writing they found in use there—that is to say, the demotic and the Greek. They also borrowed, it would seem, several Greek words, in order to express ideas or objects which were new to them. At all events, the Ethiopic texts of Karnak, as I may perhaps venture to call them, contain Greek words like *ἡμισυ* and *λόγος*; and, what is still more strange, many of the proper names are furnished with the terminations of the nominative and genitive of Greek nouns of the second declension. At the head of a list of payments, for example, made to certain persons during the month of Messori, we find the words: *λόγος σενπετυμενωφιο ἀλαματιοῦ* ἤ. Here, however, we may have a bilingual text. Two of the most interesting potsherds belonging to Dr. Wiedemann contain, the one of them a letter in Greek addressed by Ammonios to Herakleides and Peenkhômsis relating to the purchase of six

*artabas* of wheat, and the other a reply in "Ethiopic," which begins as follows:—Ὁρκοσυλὶ δειαμοσλὶ Ἡρακλῆτατην Ἐρμακλειους κλῆλι εχουστυλι. As might be expected, the Greek is not very good, and we have spellings like *χαλρι* for *χαλρεν*. The names of many of the months are Egyptian, but there are others, such as *Enèph*, for which we must seek an "Ethiopic" origin. A comparison of the texts shows that *εἰς* meant "son" in the new language; thus we have *Σαυισυηρος εἰς Ἡρατταίου*, where the Greek grammatical terminations must be noticed.

Fourthly, while in the Thebaid the Nubians seem to have invented a writing of their own. At all events there are a few tiles on which we find a system of writing which looks like a mixture of demotic and Greek characters. There are also two or three others inscribed with very peculiar characters such as I have never seen before. Whether these also belong to the Nubians I cannot say. I have already mentioned the puzzling bilingual *graffito* found by Dr. Wiedemann at Karnak.

Before concluding this notice of the Karnak potsherds, I must mention one given to me by Sir William Gregory, and written in Greek, which relates to the purchase of wine and vinegar by a certain Heraklianos. The liquor was brought from two districts, *ἀπὸ τοῦ Νεοῦτιου* and *ἀπὸ τοῦ χαλριου Πικεραίου*. As *πῖ* is the Coptic article, *Κεραῖ* must be the name from which the modern Arabic *Karnak* is derived.

M. Maspero left Luxor on January 30 in order to excavate the pyramid of El-Kula (near El-Kab) which may possibly belong to the Seventeenth Dynasty. He is thinking of clearing out the Ptolemaic temple at Tuot (or Selemiyeh, as the Arabs call it), which I visited while at Luxor, and found in a less perfect state of preservation than I had supposed it to be. I also visited the extensive mounds of Hermonthis or Erment, on the opposite side of the river, but found few remains left there either of the Egyptian temple or of the Coptic church, which were still standing only a few years ago. However, M. Naville, who accompanied me, discovered in a wall a fragment of stone with the uneffaced cartouches of Khu-en-Aten, the heretic king, upon it, as well as the tail and hind legs of a horse. It is clear, therefore, that Khu-en-Aten had once built upon the spot. We also came across the relics of a temple belonging to Amenophis III., though the chief part of the remains of it, consisting of an Osirid figure and a sphinx, now adorn the landing-place of the modern Erment, nearly two miles distant.

A. H. SAYCE.

## THE WATER-COLOUR DRAWINGS AT THE GROSVENOR GALLERY.

EVEN the best judges, as well as that large portion of the public which for its opinions upon Art relies wholly upon published criticism, have neglected to pay much attention this winter to the water-colours at the Grosvenor Gallery. Nor can the intelligent management of the Grosvenor be altogether acquitted of any share in the causes of this neglect; for the two great halls in which the public is accustomed to look for all that is considered of much account have this winter been devoted entirely to the display of the life work of one much-esteemed artist. The exhibition of water-colours by living painters is pretty much confined to the humbler chambers; and here, too, as is the custom at the Grosvenor—and, perhaps, an inevitable evil attending the system of private invitation—the finer works of studious men are in many cases side by side with the complacent efforts of smartish amateurs. In the little water-colour gallery of the Grosvenor, much tawdry and insignificant production encompasses a few brilliant and solid drawings which are well

worthy of attention. It is quite unnecessary to speak in detail of a superfluous company of infirm designs. We are glad, however, to ask attention to a few really admirable drawings which would hold their own in the best assemblage of water-colour art.

Conspicuous among the landscapes is a "View from Ludwell Farm, Sussex" (308), by one of the younger and more active members of the Society of Painters in Water-Colours—Mr. R. Thorne Waite, who has looked very closely at Nature, and perhaps more closely at Dewint. No mere copyist, however—no merely sensitive personality easily influenced by other men's labours—could have produced a drawing so dignified and fresh. The subject, which displays the clustered homestead in the foreground, and, in middle distance, a stretch of blue-and-orange Downs, is less important than the treatment, which has aimed to secure breadth of effect, and sobriety, yet splendour of hue. A little of a master's sobriety, with none of his splendour, is discoverable, or is indeed very evident, in Mr. W. P. Burton's "Harvest Field" (353)—a drawing of some dignity and of much repose, and done not at all for beauty of colour, but all for depth of tone. Mr. Mark Fisher sends a characteristic cattle piece. On the border-land between landscape and figure pieces is Mr. George Clausen's "Gathering Winter Fuel" (310). The exhibition hardly contains anything more striking in its studied quietude, or anything more complete in its deliberate abandonment of detail. It is lovely and engaging work, and it seeks, like so many of Mr. Clausen's drawings—notably like his interior at this moment at the Institute—to grapple with difficult problems, and to render unfamiliar or unaccustomed effects. The bright occasional leafage that seems to float on the gray undergrowth of this November woodland is even more interesting and beautiful than the solitary figure who has gathered her winter fuel. Mr. A. Parson's "The Youthful Thames" is a little too crude and cold and blue. Mrs. Savile Clarke sends a welcome sketch, a perfectly veracious study of a long flat land in a gray and equal light. This modest drawing is done in the best spirit, and is therefore worthier of notice than more ambitious work. Mr. Smallfield's tiny drawing of "Psyche entering Hades" deserves a better place than it obtains; it is in many respects preferable to those nudities of Mr. Spencer Stanhope which an artist who has given us much better work has a fancy to call "The Mill Stream." The background behind these comfortless figures is surely unnecessarily black.

Nowhere has more complete success been reached than in the drawings of Mr. Fulleylove and Mr. J. D. Linton. The examples of both these artists are indeed of the highest quality. Mr. Fulleylove's "Inner Court of a Palace at Genoa" (386) is an exquisitely picturesque rendering of latest Renaissance, almost of rococo, architecture, the perfect composition of the architect seen and presented in such a way that it makes likewise a perfect picture with the attendant beauties of Italian colour and light. The spirit of the place, as well as the letter of it, is rendered perfectly in work so skilled and sympathetic. Nor would there be anything but unmixed praise for Mr. J. D. Linton's single figure piece, "Waiting" (392), were it not that the atmosphere seems indicated inadequately—the distance from object to object and from point to point of the limited space seems at fault. But the drawing of the one beautiful figure, poised so exquisitely, with hand resting easily on the half-opened gate, would atone for more mischief than any we have suggested. Mr. Linton has portrayed a face of calm beauty and of quiet intelligence—a face of great possibilities—and the attractions of face and

figure are enhanced by draperies of studied line and splendid hue. The cultivated eye must find in such work a continual pleasure. Comparatively slight, albeit industrious and agreeable, is the labour of Mr. Poynter in "Capri Bianca" (273), a mass of white and yellow houses, with a yellow green foreground of vine and a blue-gray background of mountain. This is among that class of drawings which rely for their effect upon no careful selection of line in composition, but upon an accurate presentation of actual fact. They are views always, and sometimes they may be pictures.

FREDERICK WEDMORE.

#### GLASGOW INSTITUTE OF THE FINE ARTS.

As usual in former years, the directors of the Glasgow Institute of the Fine Arts have supplemented their present display of works by Scottish artists with a number of important pictures by London painters, most of which have recently figured at Burlington House. Among these may be mentioned Mr. Millais's portrait of "Principal Caird" and Mr. Holman Hunt's of "Professor Owen;" Mr. Pettie's "Trout Fishing" and his smaller rendering of the "Sword and Dagger Fight;" Mr. Orchardson's "Queen of the Swords;" Mr. F. W. Lawson's "Jesus in the House of the Pharisee;" Mr. MacWhirter's "Mountain-tops;" and Mr. Cecil Lawson's magnificent "Barden Moors, Yorkshire." As examples of the older landscape art of England, we have a small subject by Constable, which has suffered somewhat from time, and darkened in colour, but is still sufficiently representative of the manner of the artist; and "Boat taking off Anchor to Dutch Frigate," a most vigorous sea-piece by Turner—a rather early picture, showing none of the magic splendour of colour which characterises his later work, but full of force and power, excellently expressive of the form and motion of the waves, and with its shipping admirably drawn and skilfully placed on the water. Several smaller canvases illustrate our early Scottish art—a sparkling little subject of wood and sky by Patrick Nasmyth, two scenes by Horatio Macculloch, and a picture painted by Sam Bough in his youth, full of the most careful and minute handling and the most detailed rendering of tree-structure and foliage, interesting as showing the painstaking study upon which the swift decision of the painter's maturity was founded. Among the works of the Continental schools are pictures by Corot, Rousseau, Diaz, and Fortuny, and by Israels, Artz, Bodmar, Meadag, de Gravesande, and A. Mauve. Most of the members of the Scottish Academy contribute. Messrs. Smart, Waller, Paton, Beattie-Brown, and Perigal show landscapes. Mr. Alexander Fraser has a brilliant study of summer sea in "The Frith of Clyde, from Skelmorlie Heights;" Mr. David Murray's most important contribution is "West Loch, Tarbet," a vivid effect of sunlight on a foreground of dusty country road and a distance of blue water; and Mr. A. D. Reid, in "Moon-rise," has given, with much truth and quiet feeling, a pastoral with darkening landscape and a home-returning shepherd and flock. Mr. W. D. McKay sends two delicate subjects—"October," and "Summer" with its exquisite figures of rustic children at play beneath the hedge-rows.

Of the more ideal figure-pictures in the rooms the most important is "The Sea Nymph," by Mr. E. Burne Jones—a recent work, previously unexhibited. It is the first important picture by the artist that has been placed before the Scottish public. The subject is treated in a

frankly conventional and decorative fashion. The face has the wan, gray eyes and the saddened, fateful expression which the painter so often depicts; the body is most admirably modelled and fine in flesh-colour, and the green mermaid tail in which it ends cleaves the formal mounts of water beneath and crimps it into faint lines of white foam. Around the strange, fair, half-human being are sporting strange creatures of the sea—fish of uncouth shape and lovely, varying hues, one of them held in each of her hands. Mr. Albert Moore is represented by a single small picture—"The Beads," two girls reclining on a couch, with all the artist's accustomed grace of line, but with less than he commonly gives us of purity and brilliance of colour. Mr. C. F. Hallé shows in his "Dance of Shepherdesses" a lightly touched idyllic subject; and Mr. R. Blum has vigorous and decisive sketching in his picture of Greek damsels. In "Summer Breezes" Mr. M'Taggart treats what with him is a familiar subject—two children on the shore examining a shell. He has never attained greater beauty of tinting and sense of atmosphere than in the present picture, nor given with more immediate and masterly force a distance of green water, wind-driven and freshened into foam.

The portraits of the exhibition include several by the late Sir Daniel Maclise; Mr. Herdman's excellent likeness of Carlyle, painted in 1875; Mr. George Reid's vivacious head of "William Smith, Esq., City Architect, Aberdeen;" Mr. Norman Macbeth's "The late Robert Ross, Esq.;" and two full-lengths, "Mr. and Mrs. Laurence Robertson," by Mr. J. H. Lorimer.

Among the works of sculpture is Mr. George Lawson's recumbent statue of "Cleopatra," a subject finely reminiscent of the best Greek art.

J. M. GRAY.

#### RECENT DISCOVERIES AT POMPEI.

ON January 24, the skeleton of a woman with a child was discovered at Pompei in the narrow street which bounds on the north *Insula VII. of Regione VIII.*, about twelve feet above the level of the ancient pavement—that is to say, where the layers of lava end and those of ashes begin. It is well known that the catastrophe of 79 A.D. commenced with a thick shower of small pumice-stones, by which the streets and open squares of Pompei were covered up to the roofs of the houses. Stones were succeeded by ashes, which became solid owing to the action of successive showers of boiling water; and these ashes now form the top layer of the materials which cover the ruins of Pompei. Most of the unhappy beings who remained in the houses after the eruption first reached the town, and who found, when the shower of stones was over, that no deliverance was possible except in flight, made their escape through the windows, the doors having been blocked by the stones and lava. But, so far as we can judge from the excavations, the greater part of these fugitives could have taken but few steps, and must have been quickly suffocated by the poisonous fumes. The hot ashes and water covered their bodies in such a way as to make an exact cast; and, after the flesh had shrunk away, the impression made by the corpses still remains as they fell struck down by death. The Senatore Fiorelli conceived the happy idea of taking plaster casts of the impressions, and thus reproduced the figures to be seen in the Pompei Museum, which have been copied into most of the books that describe the antiquities of the buried city. It was not always found possible to obtain a perfect cast, because in many instances a portion of the body was rest-

ing on the stones, where, of course, it left no impression. Unfortunately, this is the case with the two skeletons lately discovered, the larger of which, that of the woman, is almost entirely embedded in the layer of stones. One arm only has left an impression on the ashes; and with this arm she was clasping the legs of the child, the greater portion of whose body has been modelled, showing considerable contraction in the arms and legs, and a general emaciation which lead us to suppose that the child must have been very ill. It is believed that it was a little boy about ten years of age. Doubtless, the woman was the mother of the child, and we can hardly suppose that she would have carried him had he not been unable to walk. Some jewels found on the female skeleton indicate a person of condition; two bracelets of gold encircled the arm which held the boy, and on the hand were two gold rings, the one set with an emerald on which is engraved a horn of plenty, and the other with an amethyst bearing a head of Mercury cut in *intaglio*.

F. BARNABEI.

### ART SALES.

MESSRS. SOTHEY'S first print sale of any importance held during the present season was that of an exceedingly miscellaneous collection dispersed during last week. It comprised a few of the mezzotints after Sir Joshua Reynolds which have been so much enquired for of recent years, a selection from the engraved works of Turner—*Liber Studiorum*, *Southern Coast*, and *England and Wales*—and some modern etchings by Méryon, Millet, Seymour Haden, and other masters. After Turner, the set of the *Rivers of France*—sixty artist's proofs of these agreeable little subjects—fetched £15; Millet's engraving of the "Straits of Dover," from the *England and Wales* series, £4 4s.; the "Blair Athol" of the *Liber Studiorum*, £10 10s.; the "Norham Castle," from the same series, £15 15s.; the "Dumbarton," though believed to be a modern impression, £8 5s. Mr. Seymour Haden's "By-road in Tipperary" fetched £8, and his "Agamemnon"—the state "before the dockyard"—£5 17s. The Méryon etchings were, generally speaking, of the less important subjects—such as the necessarily uncharacteristic little plates after Zeeman done in the artist's youth, and the mad plate known as the "Collège Henri Quatre" done in the time of his decay. Both these, however, and the one or two better ones, such as the "Rue Pirouette" and the "Tourelle dite de Marat," fetched high prices. The impressions were, for the most part, indifferent, though not actually bad. The single example of J. F. Millet—the beautiful "Going to Work," a man and a woman, peasants, passing across the ploughed land—fell for £5. The Whistlers obtained small prices.

THE prices realised by the water-colours of Samuel Cook at the recent sale of the late Mr. William Eastlake's collection were such as to justify our own high estimate of the artist. As much as 137 guineas was given for a drawing ("Early Morning at the Lizard") bought by the Rev. Henry Tozer. Others were sold for sums so considerable as seventy-seven, sixty-three, and forty-four and a-half guineas. High prices were paid, also, for sketches and studies for larger pictures by the same painter. Our suggestion of a "Samuel Cook" exhibition is one hardly likely to be realised. The whole amount of his work is not great; it is in private hands, and widely scattered. As an old friend of his own writes, "He was never a prolific painter, and during the last five years of his life his health failed him, though at that time he produced his finest pictures, and died just short of his reward."

### NOTES ON ART AND ARCHAEOLOGY.

MR. FRITH'S picture of "The Royal Academy on the Day of the Private View" will no doubt be one of the most popular pictures at Burlington House in May. The well-known plates after similar compositions by Zoffany and Ramberg, with their portraits and costumes and pictures *in situ*, have never lost their interest, and it is quite time that another should be added to the series. The subject is one peculiarly fitted to the powers of Mr. Frith, who will be sure to manage the difficulties of grouping with skill, and to preserve the life and character of the different artists and other distinguished personages introduced.

PROF. LEGROS has completed medals of Carlyle and Stuart Mill, with certain *études de têtes* besides. It is satisfactory to know that he has established a class for medallists among his pupils at the Slade School, and that he proposes to make it permanent. Prof. Legros is at present engaged upon a large bas-relief. It is called "La Source," and is designed for exhibition this year, together with the medals and the two groups in bronze of which we have already spoken.

PROF. SIDNEY COLVIN has finished an important article on Leonardo da Vinci for the *Encyclopædia Britannica*.

AT a meeting of the Royal Scottish Academy held on February 10, Mr. Robert Gibb, the painter of a vigorous battle-piece—"The Thin Red Line"—which figured in their last year's exhibition, was elected an Academician; and it was intimated that Mr. MacWhirter had resigned his Associateship.

A LOAN collection of works by the late John Linnell will be opened next Monday, February 20, in Messrs. Tooth and Sons' gallery, in the Haymarket. The proceeds of both admission and catalogues will be given to the Artists' General Benevolent Fund.

MR. WILD'S excavations at Cairo have resulted in the discovery of a monolith belonging to Apries, the Pharaoh Hophra of the Old Testament, and bearing the inscription: "The beloved of Ptah of Memphis, giving life for ever, the good god Ra-aa-ab, lord of the two lands, Apries."

It has been sometimes said that English artists are not appreciated in America. This may be true of our painters, but it is certainly not true of our etchers. We have before us the prospectus of a *Portfolio of Autograph Etchings*, projected and edited by Dr. J. W. Palmer, which will be published shortly by Messrs. Osgood, of Boston. It will contain fifteen original plates representative of the English and French schools; but of these, if we include denizens of foreign birth, no less than ten are by Englishmen. The peculiarity of the work is that each artist has been left not only entire freedom both in his choice of subject and in his manipulation, but also unfettered control over the plate during its passage through the press. In more than one instance the same hand that etched the plate has printed the proofs. Hence the justification for the word "autograph." Subscriptions for the work are received in this country by Messrs. Trübner.

THE Yorkshire Fine Art Society, of Leeds, proposes to open an exhibition early in March, of which the main feature will be a loan collection from South Kensington. The usual exhibition of pictures will follow later in the summer. We regret to hear that this society has not hitherto achieved the financial success it deserves.

A FINE-ART and Industrial Exhibition is now open in the county hall at Lewes, of which a really admirable description has appeared in the *Sussex Advertiser*. The old masters, both

Continental and English, are well represented, thanks to the generosity with which local connoisseurs have lent the treasures of their collections. We may specially mention a collection of water-colours and book-illustrations by Mr. Harrison Weir, a native of Lewes; Mr. E. Joseph's unrivalled collection of miniatures by Cosway; and interesting examples of old Sussex iron manufacture and of Sussex pottery. There is also a loan collection from South Kensington.

MR. F. SARGENT has completed an etching from his picture of "The House of Commons," painted in the Upper Committee Room at Westminster. It contains 350 portraits of members of the present House, taken from life. Both picture and proof-etching are now on view in Messrs. Gladwell Bros.' gallery in Gracechurch Street.

AT the meeting of the Society of Antiquaries of Scotland on February 13, a paper was read by Mr. J. Romilly Allen on "Undescribed Stones with Cup Markings in the Central Districts of Scotland." A large number of these stones had been visited by the writer, and measured; and drawings of them had been made specially. In an appendix was given a complete list of all the stones of this class known in Scotland, showing their topographical distribution, with a bibliography of all the literature on the subject.

WE hear from our correspondent at Rome that excavations were begun on February 6 on the level ground between the churches of San Lorenzo in Miranda and Santa Maria Liberatrice, with a view to extend our knowledge of the site of the Forum Romanum. It is hoped that the work will be finished in the course of a few months.

A CORRESPONDENT writes to us that Mr. Solomos, while on a visit to the Island of Kythera at the end of last year, had his attention drawn to a marble lion to be seen on the battlements of the chief town of the island. Local tradition alleges that this is a representation of the lion of St. Mark, and is of Venetian origin; but Mr. Solomos feels certain, after a close inspection, that it is not only a genuine relic of antiquity, but belongs to a very archaic period. A MS. shown to him, written by a Cretan in 1825, corroborates this opinion, for it states that this very lion was excavated by an Englishman among the ruins of Paleopoli. It has recently been used as a mark for target practice by the gendarmes of the island! Mr. Solomos has made careful drawings of it, which should at once settle the question.

THE proprietors of the *Etcher* (Sampson Low) issue numbers of very various excellence. What occasions, for instance, the flatness of G. W. Rhead's "Fisher Wife," in the February number? The face, if uncomely and rough of expression, has the aspect of truth in it, but the work must be imperfect. The etching of "Warkworth," a vigorous effect of darkened castle between the light of the water and the sky, is contributed by Mr. G. Aikman, an esteemed Scottish landscape painter. F. Marriott's "On Guard" displays character, but little adherence to the principles of original etching. In the January number, Mr. Heseltine was scarcely up to his usual mark with "Witley Churchyard;" but Mr. McWhirter, on the other hand, was seen at his best—was seen, that is, to be original and impressive without sensationalism—in his print of the tired ass stumbling patiently through a desolate landscape of gray-white snow. Now that there are two periodicals devoted exclusively to etching, it is agreeable to know that the *Portfolio* takes the broader platform of admitting etching, line-engraving, photographic reproduction, and wood-cuts. The last art should not be suffered to fall from its

well-established excellence by the passing fashion of the hybrid American processes.

THE *Portfolio* gives this month an etching by Mr. Thomas Riley, called "Roxana," remarkable for the delicacy of its workmanship and the character of the head, and an excellent reproduction of Albrecht Dürer's famous portrait of "Erasmus." The articles are mainly continuations.

THE second part of *American Etchings* contains a humorous and beautifully executed plate by J. A. Mitchell, called "A Poor Relation," representing the surprise of an old gentleman suddenly interrupted in the perusal of his newspaper by the apparition of a little dressed-up monkey, who has climbed up to his window-sill, and, erect on his hind legs, solicits a small contribution.

A PARIS firm has reprinted, from the third edition (that of 1617), the *Book of Luce*, attributed to Cesare Vecellio, the nephew of Titian, and originally published at Venice in 1591. The plates, 112 in number, are reproduced in facsimile. The original work is now extremely rare, the last copy sold fetching 1,260 frs. in 1869.

A FINE portrait of M. Edmond de Goncourt has been etched by Bracquemond, and published by M. Delorière, of Paris.

THE Brussels Museum has recently acquired a Rubens, which is said to have come from a private collection in England. The subject is a Virgin and Child, the latter holding a forget-me-not in his left hand. The picture is described as very fresh in colour, and entirely from the hand of the master.

By the death of Bakker-Korff at Leyden, on January 28, at the age of fifty-eight, Holland has lost one of her most celebrated painters. His small interiors, depicting scenes of domestic life, had gained for him the name of "the Dutch Meissonier."

AN exhibition of Belgian art, under the patronage of the Belgian Government, is to be held at Philadelphia, in the Pennsylvania Academy of Fine Arts, during the months of April and May.

### THE STAGE.

"FROU-FROU," in an abridged American version, has been performed every night lately at the Royalty Theatre, perhaps because it was decided necessary to strengthen the attractions of a play-bill in which Mr. Byron's "Pluto," somewhat inadequately played, was the main feature, but more probably because Miss Hilda Hilton, now the directress of the theatre, has won, in the provinces, such favour as a representative of serious heroines that it seemed fitting to her to measure herself again with Desclée and Bernhardt. The comparison is particularly "odious," because it must be wholly unfavourable. Not that Miss Hilda

Hilton is by any means an incapable actress. Like Madlle. Beatrice, and, to some extent, like Madlle. Modjeska, Miss Hilton shows herself equal to the ordinary stage requirements of great parts. She is, seemingly, not a novice in stage devices. She "knows the ropes." A sufficiently graceful presence enables her to be accepted, without immediate dissatisfaction, as the heroine of serious drama, and her stage craft is advanced enough for her to retain her position. But she no more moves us strongly than charms us greatly. She does not herself hold the secret of emotion. The electrical power granted to Desclée, to Sarah Bernhardt, and to Mrs. Kendal has been denied to Miss Hilton, as to most of her fellow-artists. We are sorry to have to chronicle this impression. It would

be far more comforting to the student of the theatre if he could occasionally discover in some little-known actress the possible successor or possible rival of the great artists who have been named. We cannot anywhere see them; and, if they exist, they are at present playing parts which allow their power no opportunity to reveal itself. Even Miss Eastlake—the most graceful, simple, and sympathetic of the younger artists now playing parts in the more serious drama—does not always add much to the reality of the situations she depicts, though she adds unquestionably to their beauty and to their poetical effect. Miss Hilda Hilton, the new Frou-frou, is not to be named with this actress, for if she has more learning she has less of individuality; and the art of the theatre is not apart from other arts, the art of literature especially, in demanding individuality above all things, because individuality implies a new way of taking experiences and of representing them. The Frou-frou of Miss Eastlake, if she represented the part, would inevitably be much more than the Frou-frou of Miss Hilton. But it is doubtful if any living actress possesses Desclée's qualifications for a character so subtly light, so impetuously wicked, and so thoughtlessly tender.

THE studio of the White House at Chelsea, lately occupied by Mr. Whistler, the artist, and now by Mr. Harry Quilter, the art critic, was the scene last week of some very successful private theatricals. The principal piece was "The Love of Hyppolita," a drama of Athenian life in the days of Pericles, founded on the French of Emile Augier. It was translated into English verse by the host, who also painted the scenery, and performed the part of Cinias. Hyppolita was gracefully represented by Miss Woodgate. In the after-piece, "Uncle's Will," Miss Florence Terry acted with her usual charm. The proceeds of the performances on Friday and Saturday will be handed over to the Chelsea committee of the Charity Organisation Society.

### MUSIC.

#### THE PHILHARMONIC SOCIETY AND THE CARL ROSA COMPANY.

THE first Philharmonic concert of the seventieth season took place last Tuesday at St. James's Hall. The only novelty of the evening was Liszt's Chorus of Reapers from Herder's "Entfesseltem Prometheus." The music is very graceful and pleasing; the vocal parts, which are not easy, were fairly well sung by the choir. Mr. J. T. Carrodus gave a very fine performance of Molique's concerto in A minor, and well deserved the enthusiastic applause which greeted him at the close. The slow movement was played with much feeling, and the showy, but difficult, passages in the first and last movements were overcome with ease. It is impossible to speak too highly of the player's quality of tone or of his accuracy of intonation. Weber's overture "Der Freischütz" and Wagner's "Meistersinger" were given in the first part of the programme, the second being devoted to Beethoven's choral symphony. The *soli* parts in the *finale* were sung by Miss Marriott, Miss Orridge, and Messrs. F. Boyle and F. Barrington Foote. The symphony must have been familiar to every member of the excellent band, and yet the performance, especially of the first three movements, was far from satisfactory. In some of the choral numbers the chorus did its best. The greatest and noblest symphony ever written, and dedicated, moreover, to the Philharmonic Society, decidedly deserves a better rendering than that given to it at this concert. The directors of the society, in announcing the arrangements

for the ensuing season, inform us that, though standard classical works will be largely introduced, modern music, nevertheless, will meet with due recognition. We are promised Liszt's "Hungaria;" "Nänie" (a choral ode) and a new pianoforte concerto, by Brahms; Rubinstein's "Paradise Lost;" and, for the last concert, a new pianoforte concerto by Signor Sgambati, a favourite pupil of Liszt's, who will on that occasion make his first appearance in England.

"Tannhäuser" was produced for the first time in English by the Carl Rosa Company last Tuesday at Her Majesty's Theatre. In 1876 the enterprising director commenced the representation of Wagner's musical dramas in English with "The Flying Dutchman;" this was followed by "Rienzi" in 1879 and "Lohengrin" in 1880. The earnest efforts of Mr. C. Rosa in the cause of high art have been always acknowledged, and we are pleased to be able to say that he has not only deserved, but has also commanded, success. Herr Schott has already displayed in Rienzi and Lohengrin his artistic and histrionic powers, and on Tuesday night he proved himself an admirable interpreter of Wagner's great stage hero; his acting was magnificent, and his singing, if not all that could be desired, was very effective. Madlle. Valleria (Elisabeth), by her sympathetic singing and dramatic acting, thoroughly won the sympathy of the auditors. The trying part of Venus was well rendered by Miss Georgina Burns. Mr. Ludwig deserves special commendation for his conscientious and artistic personation of Wolfram. Mr. Henry Pope, as Landgrave, acted with becoming dignity; but a more powerful voice than he possesses is required for the part. The new English version is by Mr. J. P. Jackson, who has well caught the spirit of the German text; the importance of the connexion between the music and the poem is well known, and the translator has been most happy in his choice and arrangement of words. It is impossible to speak in terms of too great praise of the gorgeous dresses, the fine scenery, and the excellent stage management. The scene representing the Hall of the Singers in the Wartburg Castle, with the entry of the Knights, Ladies, and Minstrels, was most impressive; and the same may be said of the final scene when Elisabeth's funeral procession reaches the valley. The Chant of the Pilgrims in the first act was spoiled; the chorus sang neither in time nor tune, but they afterwards made amends for this unfortunate commencement. We could easily mention other slight imperfections both in the orchestral and vocal departments, but one must be generous as well as just, and the difficulties of the music and dangers of a first performance must be remembered. The singing in the *finale* of the second act was very fine indeed; and, all things considered, the whole performance was extremely good. Mr. A. Standegger conducted in a careful and efficient manner. The house was well filled, and the applause at the end of each act most enthusiastic. J. S. SHEDLOCK.

Crown 8vo, cloth extra, 3s. 6d.  
ART HANDBOOK FOR PICTURE COLLECTORS, &c.  
SHEPHERD'S SHORT HISTORY OF THE  
BRITISH SCHOOL OF PAINTING: comprising Short Notices of 700  
Figure and Landscape Painters from Sir J. RYLANDS, P.R.A., to Sir F.  
LEIGHTON, P.R.A.  
London: SAMSON LOW, MARSTON, & Co., 189, Fleet-street.

Now ready, in royal 4to, on fine paper, with Woodcuts and Seven Plates  
(Four hand-coloured), £1 1s., PART I. of a

MONOGRAPH OF THE INSECTIVORA:  
Systematic and Anatomical. By G. E. DOBSON, M.A., M.B.,  
Author of "A Monograph of the Asiatic Chiroptera," "Catalogue of the  
Chiroptera in the Collection of the British Museum," &c., &c.  
This part, including the Families Erinaceidae, Costellidae, and Selenodontidae, contains full descriptions of all the known species of these  
families, with analytical tables, and, also, the osteology, myology, and  
visceral anatomy of most of the species (among them the rare forms  
*Gymnura rostrata* and *Selenodonta cubana*), illustrated by nearly one  
hundred figures (many of them hand-coloured) from drawings by the  
Author.  
London: JOHN VAN VOORST, 1, Paternoster row



SATURDAY, FEBRUARY 25, 1882.

No. 512, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Sonnets of Three Centuries.* A Selection including many Examples hitherto unpublished. Edited by T. Hall Caine. (Elliot Stock.)

A PERPLEXED Chancellor of the Exchequer might do worse nowadays than introduce a tax on sonnets; the consumption of them is large, and shows no tendency to decline; yet they cannot strictly be said to be necessities of life; a poetical item would add colour to the severe beauty of the Budget; it would educate a party if Tory members put questions as to whether the rules of octave and sestet had been observed; a staff of Inspectors of Sonnets, with ample salaries, would be required, and these might be selected from among the critics of our leading literary journals. Mr. Caine's is at least the tenth selection of English sonnets made within the present century. Henderson's *Petrarcha* (1803) was chiefly distinguished by the homage which it paid to mediocrity; two sonnets by Shakspeare and one by Milton were included, while Langhorne, Polwhele, Mary Robinson, and Charlotte Smith occupied some scores of pages. *Petrarcha* was followed by Capel Lofft's *Laura* (1813-14), a remarkable anthology in five volumes, and in six languages—English, Italian, Spanish, Portuguese, French, and German. After a considerable interval came Dyce's exquisite 16mo *Specimens of English Sonnets* (1833), in which Wordsworth was much interested, assisting the editor with his advice, and with a liberal contribution from his volumes of the preceding year. Mr. Housman quickly succeeded—his Preface is dated 1835—and for the first time the English sonnet is represented with some approach to adequacy in his "Collection." It is worth noting that the volume gives "The Polish Insurrection," by Alfred Tennyson, a "powerful and extraordinary writer," whose genius, we are told, has been elaborately and ably analysed in the *Westminster Review*. From "The Polish Insurrection" to "Montenegro" the interval of time is wide; but the same loyal passion for freedom characterises both poems. *The Book of the Sonnet* (1867)—two volumes—edited by Leigh Hunt and Samuel Adams Lee, is chiefly valuable because it includes a collection of American sonnets, and is prefaced by an elaborate essay from Leigh Hunt. All these collections may be looked on as preparatory to Mr. Main's great *Treasury of English Sonnets* (1880), a volume certainly not designed for what Americans call the

vest-pocket series, but which was rightly conceived and excellently executed so as to fill a place in the library of the student of English poetry which had never been adequately filled before; nor is it likely that Mr. Main's volume can be supplanted by any younger rival for half-a-century. Happy are the possessors of the beautiful quarto; but the octavo was of ungraceful bulk; and, since one likes to sip one's poetry in the open air, some daintier flagon is to be desired. This may be had in Mr. Dennis's delightful *English Sonnets*, the first edition of which preceded the great "Treasury," or in Mr. Waddington's *English Sonnets by Poets of the Past*, which bears the date of the present year. A new field was found by Mr. W. Davenport Adams when, in the second book of *Latter-Day Lyrics*, he gave a selection of fifty sonnets from contemporary makers of verse. Upon this field Mr. Waddington presently entered in *English Sonnets by Living Writers*, the earlier of his two volumes. Last comes Mr. Caine, whose object is to represent in a single volume the writers of both the present and the past.

Books serve "for delight, for ornament, and for ability." Mr. Caine's quarto of some 350 pages is attractive in shape and in raiment—a quarto of moderate bulk, reminding one more of your octavo grown luxurious than of your ancient folio in low estate. It would have been possible for persons so little robust as Cowper and Mrs. Unwin in elderly years to convey Mr. Caine's "Sonnets" from Olney to the colonnade at Weston—a whole mile—by taking it in turns, whereas they must have dropped in the market-place under the weight of Mr. Main's noble "Treasury." These are not insignificant particulars; a collection of poetry is either for study and the delight that comes through study, or for delight and the study which delight induces. Mr. Main's collection is of the former, Mr. Caine's of the latter, kind.

As to the contents, 267 sonnets represent the past and the present. The editor styles it a "quintessential selection," and he has done his difficult task of choosing and rejecting with good discretion. But necessarily the past is somewhat starved down. We know well enough what Milton is, and do not need to have him "represented;" what we want are certain indispensable sonnets, and we feel balked when we cannot find any particular one of these—e.g., "How soon hath time, the subtle thief of youth," or the sonnet "On the religious memory of Mrs. Catharine Thomson." So with other writers. We are grateful to Mr. Caine for having admitted no second-rate sonnet among those chosen from Wordsworth; but we are balked when we find neither "Two Voices are there; one is of the sea," nor "Surprised by joy—impatient as the wind." So we miss Keats's "When I have fears," &c., and Hartley Coleridge's "To a haughty Beauty," and Mrs. Browning's "I thought once how Theocritus had sung," and C. Tennyson Turner's sonnet on "Startling some Pigeons;" and we cannot quite be happy without its great concluding lines—

"While proud and sorrowing man  
An eagle, weary of his mighty wings,  
With anxious inquest fills his mortal span."

Each of these Mr. Caine would doubtless have wished to include, but his space, disposed as it is between the past and the present, seemed to forbid it.

Writers of the present have done some injury here to writers of the past. The special attraction for to-day in Mr. Caine's volume will doubtless be found in some fifty hitherto unpublished sonnets by living writers.

"Die Gegenwart von einem braven Knaben  
Ist, dünkt ich, immer auch schon was."

And we, to be sure, are gallant lads. But it may be doubted whether fifteen of Mr. Caine's fifty unpublished examples—graceful and interesting as they are—will wear as well as older sonnets which he would certainly have decided to include did we not push our betters from their places. Here, however, is a sonnet now first published, which, I think, the world will not easily let die.

"RENOUNCEMENT (by Alice Meynell).

"I must not think of thee; and, tired yet strong,  
I shun the love that lurks in all delight—  
The love of thee—and in the blue Heaven's  
height,  
And in the dearest passage of a song.  
Oh just beyond the sweetest thoughts that throng  
This breast, the thought of thee waits hidden  
yet bright;  
But it must never, never come in sight;  
I must stop short of thee the whole day long.  
But when sleep comes to close each difficult day,  
When night gives pause to the long watch I  
keep,  
And all my bonds I needs must loose apart,  
Must doff my will as raiment laid away,—  
With the first dream that comes with the first  
sleep  
I run, I run, I am gathered to thy heart."

The following, by Mr. Philip B. Marston, is representative of a contemporary fashion in diction, often dangerously approaching a refined form of rhetoric; none the less it interprets with truth and originality its high theme:—

"LOVE AND MUSIC.

"I listened to the music broad and deep,  
I heard the tenor in an ecstasy  
Touch the sweet distant goal, I heard the cry  
Of prayer and passion, and I heard the sweep  
Of mighty wings, that in their going keep  
The music that the spheres make endlessly;  
Then my cheeks shivered, tears made blind  
each eye,  
As flame to flame I felt the quick blood leap,  
And through the tides and moonlit winds of  
sound  
To me love's passionate voice grew audible:  
Again I felt your heart to my heart bound,  
Then silence on the viols and voices fell;  
But, like the still, small voice within a shell,  
I heard Love thrilling through the void pro-  
found."

"To-day's Burden," by Miss Rossetti, ranks also—one cannot doubt—among the enduring additions to sonnet-literature first made in this volume.

Nor among remarkable "examples" must one overlook two hitherto unpublished sonnets by Mr. Swinburne. The first of these conveys the interesting information that, considering how certain famous *Reminiscences* speak of Charles Lamb and others, Memory—apparently to Mr. Swinburne's satisfaction—"spits on that dead snake," Carlyle. In the second sonnet the poet apologises to Lamb for having chosen to do honour to his memory in this singular fashion of assisting at the ejection of saliva. I was disposed for a moment to take

matters seriously; to recal certain indecencies committed from time to time against our most venerable persons, dead and living; and to consider with myself whether a *crachement* of reviling may ever be less afflicting to its victim than a *vomisement* of love and praise. Of a sudden, a slender figure, clad in rusty black, stood at my elbow; it was the ex-clerk of the India House himself—a shade, now faintly gladdened by some thin potation of other-worldly gooseberry or raisin cordial; and, as I gazed with still angry lips and contracted brows, a premonitory smile shimmered across his mouth, while he pleaded for his defender in words which were irresistible, “Ne-ne-never mind Mr. Swinburne, he’s f-f-full of fun.”

Mr. Caine prefixes to his selection an interesting note on the sonnet. The Shaksperian and the Miltonic forms he maintains—and rightly—are not illegitimate derivatives from the Italian sonnet. They are essentially different in “intellectual plotting” and in emotional movement, and are indeed characteristically English. Mr. Caine seems to me to regard too slightly the attempt of Puttenham’s “courtly makers” to introduce the Italian model; but even Wyatt shows a tendency to close with a couplet; and at the same moment when Wyatt was following Petrarch, Surrey had invented the Shaksperian form. We English, who have not yet learnt to form a *queue* when crowding to a concert-room, love to reconcile freedom and order in ways of our own, which prove good ways in the end; and so here. We will keep all forms that have succeeded. The essential laws of the sonnet are the law of unity, the law of variety, and the law of symmetry; all other laws are vain. A sonnet must be a single whole, with differentiated parts, these parts corresponding one to another or being harmoniously interdependent. That its length should be fourteen lines is, perhaps, a mere matter of convenience; possibly fifteen or sixteen lines do not admit of internal varieties of structure equally happy; but at least we are certain that the poem must be seen round at a single view, and therefore it must be short. It is not a river, but a miniature lake—a lake visible in a single prospect, whether it have two reaches or not.

Or, let us say it is a game—call it lawn-tennis, since that is the fashion, and let the flying rhyme be the ball. Possibly the ground might be a few feet longer or shorter without disadvantage. Possibly the courts might be altered a little this way or that. But the game is a good game as it is, and, if we begin to play, let us play according to the rules. Poetry, however, is something more than a game of skill. And, when a poet has something to say, he must say it as best he can. He is magisterial, and may create new precedents. Let him only take care that his thought suffers no loss. The definition of the piece of verse thus written may be doubtful; perhaps it is not a sonnet; the essential thing is that it should say precisely what he meant it to say. And so, though an ill sonnet, or no sonnet, it may be an admirable poem.

It may be questioned whether these comparisons conduce to clearness of thought. For Mr. Caine the true Petrarchan sonnet is an acorn; the contemporary Petrarchan sonnet is a wave with the twofold movement

of ebb and flow; it resembles the hexameter and pentameter as explained by Coleridge.

“In the hexameter (octave) rises the fountain’s silvery column,  
In the pentameter (sestet) aye falling in melody back.”

Banville complains that the superstructure of the sonnet is too heavy for the base which supports it; hence the sestet must be amplified by a magnificent treatment. But the Italians more properly name the octave *base* and the tercets *volti*. For Mr. Rossetti a sonnet is a coin with two sides. “Instead of looking at this composition,” said Wordsworth, “as a piece of architecture, making a whole out of three parts, I have been much in the habit of preferring the image of an orbicular body—a sphere or a dew-drop.” “In its solemn mood,” writes Mr. De Vere, “the sonnet seems as if it should be graven on marble; yet it can be as buoyant as a flower and bright as a dewdrop.” All is discoverable from Goethe’s word of poetry generally:—

“Schöpft des Dichters reine Hand  
Wasser wird sich ballen.”

EDWARD DOWDEN.

#### METCALFE’S MIRACLES OF SAINT OLAF.

*Passio et Miracula Beati Olavi*. Edited from a Twelfth-Century Manuscript in the Library of Corpus Christi College, Oxford, with an Introduction and Notes, by F. Metcalfe, Fellow of Lincoln College, Oxford. (Oxford: At the Clarendon Press.)

MR. METCALFE’S last work, *The Englishman and the Scandinavian*, should be in many hands, for it is pleasant and instructive reading, telling Scandinavians a great deal about the old South-English literature, and the English not less about the old Scandinavian. The book now before us is of another kind: it is an historical document relating to a great Norwegian king. As half of it is in Latin, it cannot expect so many readers. But thousands of us read Latin, especially the easy Latin of this interesting legend-book; and even those who cannot will be satisfied; they have the long Introduction and the many notes. In these English sections they will find an outline of the whole, and much well-arranged information from various sources welcome to all friends of our elder Northern lore. I will only give one extract, in which the author answers the question, Why was King Olaf so hated compared with King Olaf Tryggvason, though he was not so harsh and cruel to the heathen chiefs? “It” (p. 23)

“had been the custom in Norway before Olaf’s time for the sons of great men to go marauding about, both in the country and out of the country, upon their own countrymen and on strangers—in short, to turn Vikings. This King Olaf resolved to put down, cost what it might. And if any of the aristocracy were proved to have committed such depredations, they must suffer in life or limb. No offer of money, no entreaties, could save them. As Sigvat sang—

‘He made the bravest lose his head  
Who robbed at sea and pirates led:  
And his just sword gave peace to all,  
Sparing no robber great or small.’

(Heimskr. vii. c. 192, 193.) ‘Hinc illae lacrimae.’ He had made foes of the aristocracy; and this rendered them only too ready to transfer their allegiance to another, to accept the great sums of English and Danish money offered by King Canute, and to jump at the idea of greater dignities which he dangled before their eyes. Such is the key to the whole transaction. He had caged and clipped the wings of the great birds of prey, and they turned and rent him with beak and claw. The masses were not implacable.”

Mr. Metcalfe draws the following parallel:—

“The words of James I. of Scotland, on returning from England to take the rule of his lawless kingdom, will recur to the reader: ‘Let God but grant me life, and there shall not be a spot in my realm where the key shall not keep the castle, and the bracken-bush the cow, though I should lead the life of a dog to accomplish it.’ This noble and uncompromising resolution to hold no terms with murder and robbery, and to enforce the laws on high and low alike, was an offence not to be pardoned by the Scotch aristocracy, and, like Olaf, James paid the penalty with his life.”

The subject is one with which even the general public should be reasonably familiar. There is no greater romance in our Northern annals than the rise, fall, and canonisation of that great and powerful character, Saint Olaf Haraldson. His birth and early wanderings (starting as he did on his first wiking-raid when he was only twelve years of age), his military exploits in England under King Ethelred, his striking and impetuous career in Norway which ended in a crown, his flight before Hacon, the nominee of King Knut, his adventures in Russia and last gallant march through Sweden, to find a bloody grave at Stiklestad in 1030, the field ringing with his war-cry: “Forward, forward, Christ-men, Crossmen, kingsmen!”—will always attract a wide circle of listeners. Add to this that he is the greatest representative of Scandinavian (especially Norse) as contrasted with English evangelisation. On the one side it was, as it were, Christ the Battle-god smiting and harrying Thor the Battle-god, the question among those warlike populations being which deity was strongest in sword and sinew and axe-play. On the other, the patient and self-denying and enthusiastic English or Kelto-English missionary with loving lips preached Christ the Merciful, the White Baldor; and his lore fell like heaven’s dew on the thirsty heathen desert. Therefore, in Norway, Olaf the Hallow, as folk-hero, rapidly became a Christian Thor, succeeded to his power and his myths, slaying Trolls and Giants with his mighty Axe, as the Thunder-god had done with his Hammer. And when in Norway men saw that their Christendom, though so dearly bought, was yet far better than the crushing licence of a savage paganism, and the reaction in favour of Olaf set in, how strange and violent was the revulsion! Not only at Tronjem and in all the Scandian lands, but from Greenland to the Thames, from Spain to Constantinople, churches rose by hundreds in his honour, hymns and litanies begged his intercession, tales were told of the wonders he wrought, thousands flocked to his shrine, old legends fastened on his name, and new “miracles” wove a web of glamour around him.

It is of these "miracles" that Mr. Metcalfe's book chiefly treats. He was fortunate to find at Oxford the oldest and most complete codex of that Latin text whence the Norse-Icelandic and other compilers drew their stores, one of its pages giving us the name of the author, Bishop Augustinus (Eystein), who became Archbishop of Nidaros (Tronjem) in 1151. The copy republished in the *Monumenta Historiae Norvegiae* of Prof. Dr. G. Storm was not perfect; but the ingenious argument of its editor, that it must have been produced in Tronjem, is here literally confirmed. These "miracula," whether bits of old lore in a new dress, or narratives at all events claiming human sympathy, are, of course, valuable treasures-trove to the student of comparative mythology. I will give one example. There is an ancient widespread folk-tale, in prose and in verse, which may be called "The Penance of the Chain." To atone for some great crime, usually a wholesale blood-feud murder, the criminal, suddenly horror-struck, locks chains on his hands or feet or waist, throws away the key, and wanders wide lands over till Heaven may show pity—announced by the wonderful finding of the key or falling away of the iron fetter at some holy spot. Now, we find this very thing in England, related of Egwin, Bishop of Worcester, about 700, in a MS. of the tenth century. Several Scandinavian ballads treat of a similar subject; and it even plays a famous part in the legend of a Pope, "St. Gregory on the Stone." Mr. Metcalfe quotes another parallel in England—twelfth century—a marvel attributed to St. John of Beverley. But here, at p. 96, the same story is gravely related by Archbishop Eystein as a wonder worked by St. Olaf at his splendid altar in the cathedral of Tronjem. Mr. Metcalfe might have added other curious details from the valuable work of Prof. L. Daae, *Norges Helgener*, or "The Saints of Norway" (Christiania, 1879). This charming book, which, of course, treats largely of Olaf the Hallow, contains three plates illustrating olden art-work connected with that saint, one of which is described at length in our author's Appendix IV.

Before concluding, I must find fault, else my occupation is gone. Why does our author always print viking, instead of the correct wiking? We might as well adopt vas for was, or veek for week, or vise for wise. Of old there was no v either in England or Scandinavia; by degrees in Scandinavia the ancient w either fell away or was hardened into v. But what has that to do with us in England? In modern Scandian is said and written var, veeka (Danish uge), vis, for was, week, wise, which does not concern us. We have always said and written wicing, wiking, till modern people, reading Scandinavian books, introduced this foreign viking. The English word wiking (pronounce week-ing) properly means—wik, a bay—bay-boy, from the pirates running in and out the bays, forths, inlets, where they had their stations. No one in England says Ber-vick for Berwick, or Green-vich for Greenwich, whose last link is smoothed quite differently. And the worst is, that I have heard educated people, misled by the eye (liking, viking), pronounce this wiking (= weeking) as vi-king (as in vie, lie),

which is enough to give any honest man the shudders.

After so impartial an outbreak, I may be allowed warmly to recommend this solid contribution to our national history. It has a good Index, as well as a facsimile of the MS.

GEORGE STEPHENS.

*Encyclopaedia Britannica*. Ninth Edition. Vol. XIII. "Israel," by Dr. Julius Wellhausen. (Edinburgh: A. & C. Black.)

It was a bold step when the editors of the *Encyclopaedia Britannica* resolved to entrust their article on "Israel" to Prof. Wellhausen, of Greifswald. Prof. Wellhausen is known to scholars as the most ambitious of those modern critics who have sought to analyse the documents, and reconstruct the history, of the Old Testament. His *Geschichte Israels*, published in 1878, created a great impression in Germany. It advocated, partly from a new standpoint, partly with arguments which, though old, had never before been realised in their full cogency, the theory, represented in England by Kuenen's *Religion of Israel*, of the late origin of the Levitical legislation of the Pentateuch. Criticism, conjecture, and fact were skilfully disposed in support of this opinion. The *Geschichte* abounds in striking and suggestive combinations, for which every sincere student of the Old Testament, however often he may be obliged to withhold his assent, will be grateful. For the work is marked also by serious defects. The author's criticism, whether historical or linguistic, is trenchant, but not seldom in the last degree arbitrary. Caution or reserve are quite unknown to him. His theological sympathies, in so far as he evinces them, are partial and one-sided. And he lacks, moreover, that reverence and submission which Ewald, imperious as he was in his attitude towards modern critics, invariably displays in his treatment of the Biblical writers. Does such an author seem designed by nature to be the ideal historian of Israel?

The article before us is able and brilliant; the style is incisive, the method philosophical, the generalisations often exceedingly just. The social and political changes through which the Israelites passed, the impetus given to their civilisation after the settlement in Canaan, the circumstances which determined gradually the growth of a national feeling, the political importance of a David or an Isaiah, the rise of new parties after the Captivity—could not be more forcibly or admirably sketched. Every line tells; nor is there a word too much. These, however, are points on which there is no serious divergence between historians of different schools. There is much, also, that is true in Prof. Wellhausen's estimate of the religion of Ancient Israel; for instance, in his view of the creative impulse to be attributed to Moses, and of the work of the prophets. But we cannot here award him the same unqualified praise. The theological phraseology sometimes perplexes us. Coming from the author of the *Geschichte Israels*, we are not always quite sure what it means. His view of the development of the unwritten "Torah," which alone he ascribes to Moses, into the code finally promulgated by Ezra obviously opens questions too wide

to be discussed here. It is sufficient to say that, in spite of the strong arguments to which the advocates of the Grafian view can appeal, it has not yet won general acceptance in Germany; notably, it has been combated at every point by the veteran theologian Dillmann in his new edition of Knobel's Commentary on the books of Exodus and Leviticus. Where opinions are thus divided, we think that both views should have been represented, and some account given of the main grounds upon which they respectively rest. It is possible, of course, that in the end some intermediate position may be found which will do justice alike to the theological instincts expressed in the old traditional view and to the elements of truth which are undeniably contained in Wellhausen's volume. But, naturally, no estimate of a rival opinion, and no suggestion of any such intermediate position, is to be found in the present article; the author's theory is an embodiment of the entire truth.

Independently, however, of the course adopted by him on this particular issue, Prof. Wellhausen is deficient in one of the primary qualifications of an historian. It is the first duty of an historian to draw the clearest line of demarcation between fact and conjecture, to leave his reader in no possible doubt as to what rests upon direct testimony and what is merely a matter of presumption or inference. This Wellhausen never does. No visible criterion distinguishes a conjecture of his own from the most unimpeachable statement of a contemporary. The word "probable" has no place in his vocabulary. The earlier part of section 2 will illustrate what we have said. The view presented by the Book of Joshua—that the conquest of Western Palestine was a common undertaking of all the tribes—"is," he remarks, "a 'systematic' generalisation, contradicted by the facts which we otherwise know. For we possess another account of the conquest of Palestine—that of Judges i., which runs parallel with the Book of Joshua." This is not correct. The account of Judges i. purports to relate what occurred subsequently to the death of Joshua; and it was so understood by Ewald (ii. 284, *E. T.*). Yet, on the strength of this and other assumptions, the details of the conquest are rewritten under an entirely new light. We have no objection to this or any other conjecture, as such, but it ought not to be described to the unlearned reader as a "fact." A similar instance is the account of the origin of "prophecy" (p. 402<sup>b</sup>), the source of which may be traced to a hypothesis of Land's. On p. 405<sup>a</sup> we are told that David was made a pious hymn-writer by the "later Jewish tradition." To be sure, the description given him in 2 Sam. xxiii. is dismissed by Wellhausen (*Einkl.*, p. 229) as devoid of all authority; but a different and much juster estimate will be found under the article "David" (p. 841). Other examples of the same fault might readily be found.

The article is marked, lastly, by a singular omission. That all the lines of Israel's religious history converge upon the Prophet of Nazareth is no mere postulate of traditionalism; it is asserted with the utmost frankness by Kuenen (*Religion of Israel*, vol. iii.,

p. 277). In Wellhausen's conception of the development of this religion, though he dwells at length upon the creed of the earlier prophets, the last and greatest of their order finds no place. Yet it was through him that the prophetic office of Israel (p. 417<sup>b</sup>) was realised; and Israel's religion became cosmopolitan (p. 428<sup>b</sup>) only in virtue of the new life imparted to it by him. The view that the last phase of that religion is to be sought in the Rabbinical schools is obviously perverse; the history of "Israel" ends with the fall of Jerusalem in A.D. 70. The cosmopolitanism, such as it is, of modern Jews is in no sense a development of their own principles; it is simply borrowed from the society in which they live—i.e., from Christianity. The ancient faith became cosmopolitan through the Founder of Christianity; and it is the duty of the historian of Israel to indicate, at least in outline, how this was accomplished.

On the whole, while there is much to commend in the article, it must be read with discrimination. Upon comparing it with other articles, such as those on "Ethics" or "Evolution," in which controverted subjects are discussed, we do not feel that, powerful as it is, it is quite in its right place in an encyclopædia. We fancy also that there must be many English readers who would have been glad if a subject raising such important issues could have been dealt with by some scholar with whose methods and opinions they were more familiar. We regret that it was not entrusted, for example, to the author of the article "Bible," who from first to last (see *British Quarterly Review*, April 1870, pp. 328, 341; *Old Testament in the Jewish Church*, p. 291, &c.) has struck a note which may be listened for in vain through all that Wellhausen has ever written. An article from him would have been not inferior in expository ability; if less dazzling, its light would have been softer and, possibly, more sincere.

S. R. DRIVER.

*The White Sea Peninsula.* By Edward Rae. (Murray.)

ALTHOUGH more than three centuries have elapsed since the gallant Sir Hugh Willoughby "took his last look of the descending sun" on the "desert coast of Lappia," the White Sea Peninsula is still very little known even to Russians, and Mr. Rae tells us that the inhabitants are apt to be suspicious of travellers who profess to go there for pleasure. It certainly is not an inviting part of the world, and even the lovely summer nights do not render travelling there a luxury. The north-eastern half of the peninsula consists of barren wastes called *tundras*; forests cover about three-eighths of the whole area; and the remainder is occupied by lakes, tarns, and swamps. A line drawn south and east from Kola, across Lovosero to Sosnovets on the White Sea, will not only divide the peninsula into two nearly equal parts, but will show approximately the boundary between the wooded country and the *tundras*. The soil is in many places extremely marshy, and there are several extensive tracts of boggy ground. As these are not frozen underneath, like the *tundras* of Siberia, "travellers, whatever may be their stature, must avoid swamps." At

Vardö, Mr. Rae was told that he would find wooden roads throughout the peninsula, but his informant "proved to be an enthusiast—that is, a person who believes about four times as much as he can prove." Mr. Rae does not profess to go very deeply into archaeological or ethnological questions; but he has a hobby in the matter of old silver, is fond of natural history, and imparts a great deal of information on various subjects which, to the majority of English readers, has hitherto been inaccessible. His descriptions of scenery have the freshness and vigour which is the peculiar charm of sketches from nature; and the story of his wanderings round and about the Lapland peninsula is told in such genial, pleasant fashion that those who follow him will probably turn over his pages in very good temper, and part with him on excellent terms.

The expedition, as Mr. Rae humorously calls it, consisted of two persons besides himself—"the Doctor," who is already familiar to readers of *The Land of the North Wind*; and the *perevodchik*, or interpreter, who "didn't speak a word of English," and was a "good, honest, well-meaning little man," with an amazing capacity for blundering. Proceeding eastward from Kola, after ascending the Tuloma River to Nuot Lake, they visited the principal fishing stations on the Murmanian coast, and ascended the Ponoï River until stopped by ice. Thence they followed the southern shore of the peninsula to Varsuga, struck across the White Sea to Solovetsk, and returned northwards along the Karelian coast, and by way of Lake Imandra to Kola. Mr. Rae makes light of the risks and impediments he encountered. But it is evident that they can only be overcome by the exercise of great tact, temper, and perseverance; and it is very clear that the journey is, as he says, "a hard one." The numerous delays, however, enabled him to pick up some interesting facts about the fisheries and those employed in them. The Murmanian coast is visited annually by about 3,000 fishermen—Norwegians, Finns, Russians, and Lapps. Some of these men come from Brönö, on the west coast of Norway, a distance of nearly 1,000 miles; for it is a maxim in the North that "he who would eat bread in winter must not stay at home in summer." There is ample scope for the further development of these valuable industries. At present the Russians are unskilful fishermen as compared with the Norwegians; their tackle is clumsy, and their method of preparing the fish when caught is primitive. The salmon fisheries were formerly very extensive, but the absence of control and proper supervision has had a very prejudicial effect. In the Tuloma River Mr. Rae saw one of the salmon traps hoisted up and opened. It contained three dozen magnificent salmon, some weighing six-and-thirty pounds, and glittering like polished silver. "A Lapp dropped down into the box, and with a club put the salmon to death: a sight very cruel and pitiful." Those who take an interest in Arctic history will regret that the expedition passed seaward of Arzina River, where Sir Hugh Willoughby perished. A description and photographs of the locality would have been very interesting. From a purely geographical point of view, the ascent of the

Ponoï River was perhaps the most important event of the journey; and Mr. Rae's description of the region is so good that many will share his disappointment at his being unable to explore it further. He, however, induced an intelligent peasant to travel overland to the Ponoï from Varsuga, follow the river to its mouth, and give a detailed description of the journey. The sequel was, as he observes, "satisfactory and interesting;" and the report, a literal translation of which was forwarded to him by the consul at Archangel, is remarkably well written, bearing an evident impress of truth. Mr. Rae also gives a capital description of the wealthy White Sea monastery of Solovetsk, but does not appear to have formed a high opinion of the monks, "their system being to take all they can get, and give nothing." This reminds us of Canning's famous rhyming despatch to Minister Falck:—

"In matters of commerce the fault of the Dutch  
Is giving too little and asking too much."

"Almost at their doors," he writes, "live the harmless Karelians, whose families starve in the summer, who travel to the Arctic coast to earn their bread, and suffer and die by the hundred for the want of some little medical help." The condition of the scanty population of Russian Lapland is indeed deplorable, and it is only with great difficulty that the poor Karelian maintains life at all. To him are unknown what the *moujik* in other parts of Russia considers bare necessities—grain for making *kaasha*, cabbages for stewing into *shchi*, gherkins for giving a savour to existence. No wonder that the poor facilities offered to colonists, the weakening religious fasts, combined with the cruel climate and the dreary winter nights, the difficulty of obtaining legal protection, and the wretched means of communication, have chilled what energy these poor people might have possessed. We can only hope that Mr. Rae's generous efforts in their behalf may be successful.

Finding a Samoyede family at Varsuga, Mr. Rae was enabled to make what he calls "Samoyede Studies," and gathered a surprising amount of information concerning their customs and folk-lore. He also gives some well-chosen selections from Prof. Friis's Lappish mythology, and appends a vocabulary in Samoyede, Russian Lappish, and Russian which must have cost him an infinity of patient labour, and will be a boon to any future travellers who may follow in his steps. The Appendices also include lists of the minerals, birds, and flowers observed; and the author's route is shown on a map of Russian Lapland from the *Proceedings* of the Royal Geographical Society. There is, however, no index, which is a rather serious fault in a work of this kind; and some few inaccuracies have crept in. For instance, Trifan's cave (p. 18) is not in the Peisen Fiord, but at the inner end of Bög Fiord, near the mouth of the Pasvig River; while the line of no variation, where the mariner's compass indicates true north (p. 51), now passes several degrees west of Kola Fiord. It is also doubtful whether the sources of the Voronje and Varsuga Rivers should have been connected on the map, on the strength of a statement (p. 62) that a stream leaves the southern extremity of the



Lovosero. The illustrations and etchings give an excellent idea of the country and people; and Mr. Rae's style is always lively and amusing. It would be doing him great injustice, however, not to mention that under his quaint humour runs a vein of deeper thought, which adds much to the value of his observations on men and things.

Mr. Rae treats the mosquito with comical deference, and appears to agree with Dr. Webster that its sting is "peculiarly painful and vexatious." But he also appears to have overlooked the only thing for which these pestilent little insects have any real respect. This is birch-bark oil, which gives Russian leather its much-prized scent, and may be procured from any chemist in Norway, where it is known as *naver-olje*. It will even keep Indian ants at bay. GEORGE T. TEMPLE.

*Memoirs of Count Miot de Melito.* Edited by Gen. Fleischmann. Translated by Mrs. Cashel Hoey and Mr. John Lillie. In 2 vols. (Sampson Low.)

THESE Memoirs were published in France about the year 1858. M. Duvergier de Hauranne, in a note at the end of the second volume of his Parliamentary History, remarked that their publication ought for ever to make an end of the notion that Bonaparte the First Consul was one kind of being, and Napoleon the Emperor another. M. Lanfrey turned the idea to good account in his celebrated work, of which these Memoirs form, after Napoleon's own correspondence, perhaps the most effective source.

The main interest of Miot de Melito lies in the fact that he was intimate with Bonaparte in his early career, and that the record which he has preserved of conversations with the General exhibits in a very striking and convincing form the real unity of Bonaparte's life—the unity resulting from a boundless ambition, as complete and as innate in Bonaparte's own nature from the beginning as it was impervious to any possible moral consideration. But the Memoirs are also a valuable authority on the general history of the Consulate, the early Empire, and the career of Joseph Bonaparte as King of Naples and King of Spain. Miot was in constant official employment and in intercourse with men at head-quarters, and he had the excellent habit of noting the exact source from which his information was derived. Thus, in speaking of the conspiracy against the First Consul in 1804, he tells us that he had himself examined the papers which were seized at Moreau's house; in describing the events of the 18th Brumaire he names his informant, M. Gallois, an eye-witness; and, in exhibiting the plans of Sieyès in 1799, he says that he learnt the details from Sieyès' friend, Regnault de St-Jean-d'Angely.

A brief outline of Miot's career will give the best idea of the character of the work. He entered the War Office shortly before the Revolution, witnessed the events of October 6 at Versailles, continued in the War Office under a succession of Ministries until, after August 10, 1792, the Jacobin Pache came in and disorganised everything. Miot then narrowly escaped pro-

scription; but he returned to his place on Pache's dismissal in February 1793, and changed into the Foreign Office at the beginning of the Reign of Terror. His narrative gives us curious glimpses into daily life at the public offices in those troubled times. The War Office was brutalised; the Foreign Office still preserved "politeness and elegance of manner, the result of a gentlemanly education and the habit of association with foreigners" (p. 48). At the house of the Foreign Minister, Deforgues, Miot met Danton and many other leading men of the Convention. His description of Camille Desmoulins is interesting:—"Gloomy and silent, his countenance wore an expression of profound melancholy," &c. (p. 54). Robespierre he met only once. On the fall of Danton, a new chief came to the Foreign Office. This was Buchot, a schoolmaster from a small town. "His ignorance, his bad manners, his stupidity, surpassed anything that can be imagined." His idleness, indeed, seems to have been quite aristocratic; for "when his signature was required for any document he had to be fetched from the billiard-table at the Café Hardy." Buchot ultimately took steps to get most of his subordinates guillotined; but on the day when he set about it Robespierre fell, and so the plan broke down. Miot himself was appointed to Buchot's post, and (if he is not romancing) the old Terrorist then applied to him for the place of office-boy (p. 63). Miot set to work with the Committee of Public Safety to restore the Foreign Office to efficiency, and endeavoured to renew the relations of France with foreign Powers. The treaties with Tuscany, Prussia, Holland, and Spain followed. Miot was made ambassador at the Court of Florence. "People expected to see a sort of savage, clothed in an extraordinary manner, using the coarsest language;" and they were agreeably surprised to find that Miot was a gentleman (p. 85). Alfieri, however, refused to speak to him. The Memoirs give valuable evidence of the hostility of the Italian people to France at this time; they exhibit, however, on the author's part, the old prejudices against Venice (p. 182). Miot first saw Bonaparte at Brescia on June 5, 1796; some months later he was transferred from Florence to Turin, and from this time he continued to see Bonaparte frequently. The conversation at Montebello on June 1, 1797 (p. 187), which was at once written down by the author, is one of the most interesting things in the book. "I found in Bonaparte a man thoroughly opposed to Republican forms and ideas; he treated everything of the sort as idle dreams." A little later comes an account of Bonaparte's relation to the *coup d'état* of Fructidor. Fear of the return of the Bourbons was his dominant motive in supporting the revolutionary party within the Directory, but "other motives contributed to inflame him. He would endure no military renown but his own: Carnot in the Directory was an offence" (p. 209). In 1798 Miot was superseded, and returned to Paris. "What a change had taken place during my three years' absence! . . . *Thee* and *Thou* were no longer used; Fashion had resumed her sway, and a passion

for the antique regulated her decrees, to the detriment of decency," &c. (p. 262). On the 18th Brumaire, Miot was absent on a mission to Amsterdam, and visiting the head-quarters of Gen. Brune, who had just defeated the Anglo-Russian army at Castricum. Under the Constitution of 1799 Miot received a place in the Tribunate, and, although he continued to see Bonaparte as First Consul, he became less intimate with him than formerly. Bonaparte was incensed with the opposition of the Tribunate. "My enemies," he repeated several times, "deserve nothing from me but steel" (p. 320). Miot became the familiar friend of Joseph Bonaparte, and heard from him the discussions which took place as to a successor for the First Consul in case he should be killed in the campaign of 1800, and also learnt the designs of Bonaparte himself for making his dignity hereditary—that is, making himself Emperor. From the Tribunate the author was promoted to the Council of State. He records a splendid speech of the First Consul's against the persecution of priests on the occasion of the Opera House Plot. "Am I once more to arouse terror and alarm in every breast? Am I to imitate the Merlins and the Robbells by striking indiscriminately on every side?" &c. A parallel in vigorous eloquence is the address to the merchants many years later (vol. ii., p. 500). Nothing can surpass the point and energy of some of these sentences. Contrast with them the atrocious justification of the murder of the Duke of Enghien: "He was young, bright, courageous, and, consequently, my most dangerous enemy. . . . I shall only be secure on my throne when not a single Bourbon is in existence, and now there is one less of them" (ii. 78). The interesting record of events at Paris continues till 1806, when Miot was sent to Naples with the new King, Napoleon's brother Joseph. From Naples both were removed to Spain, and the later part of the Memoirs describes only too well the wretched struggle in which Joseph found himself involved.

The Memoirs have already been translated into German; and, if English people prefer reading a translation in two enormously thick volumes borrowed from a library to purchasing the cheap and convenient French original, it is well that so good a book should also be translated into English. The names of the translators are a guarantee that the work has been well done. We may, however, point out a few slips which deserve correction in the next edition. "Council of former Members" (vol. i., p. 53) ought to be "Council of Ancients." They were not former members, but men over forty years old. "My countryman Berthier" (vol. i., p. 74) ought to be "My fellow-townsmen" (orig. *compatriotes*: both were born at Versailles). In vol. ii., p. 133, "Austria, whom I have twice driven from Vienna and all her States" ought to be "whom I might twice have driven." Napoleon had not been to Vienna at all when these words were said. There is an attempted emendation made in vol. i., p. 384. Luichisini, "Ministre de la Prusse," is translated into Russian Minister, apparently because he is called on the next page "organe de la Cabinet de St-Petersbourg." But the ori-

ginal is right, the emendation wrong. Russia had no representative in France; it sent its views through Lucchesini, who was just appointed Prussian ambassador. The printers have been unusually active in inventing new names for old friends. Châlons is Châtons, ii. 668; Gallo, the Neapolitan diplomatist, Gatto, i. 184; Savary, Duke of Rovigo, is Bovigo, ii. 677; Daunou is everywhere Dannou, ii. 235, &c.; the bay of Audierne is Andierne, i. 153; Liechtenstein is Lichstentein, ii. 150; Caulaincourt (against whom all compositors seem to have a grudge) is Canlaincourt. In the note on i. 40, the year 1880 ought to be 1800. Out of regard for people's wrists and the backs of the two volumes, we implore the translators to expunge in the next edition the thirteen unnecessary pages of Lord Hawkesbury's and Lord Whitworth's despatches, i. 538-51; the five pages of the Pope's Italian instructions to his subjects, ii. 233; and the six pages of Wellington's despatch describing the Battle of Salamanca. There was some reason for Count Miot to drag in the English despatches of 1803 *en masse*, because his countrymen had been hoodwinked and knew nothing about them; but a mere reference to the Parliamentary Papers or *Annual Register* would have been quite enough for the English reader. As to the Pope's instructions, it is not necessary to have them in two languages, and the present translators may be trusted not to play tricks with his Holiness. Wellington's despatch is unnecessarily inserted, because no one who wants to have a precise account of English military operations would think of demanding it from a work which, though abounding in political interest, does not pretend to be a military history. C. A. FYFFE.

#### CURRENT LITERATURE.

*Some Private Views.* By James Payn. (Chatto and Windus.) In this pleasant volume Mr. Payn has collected half-a-dozen articles which everybody has read in the *Nineteenth Century* under his name, and as many rather shorter papers which everybody has also read in the *Times*, but without identifying them, unless enabled to do so by private intelligence or the eagle eye of the critic. Here is the celebrated "Sham Admiration in Literature" which has since, and deservedly, brought down some noble strokes of the shillelah on Mr. Payn's recreant head; and that still more wonderful paper on "The Literary Calling and its Future," in which Mr. Payn first asked why boys were not educated for literature (as if, as has been very pertinently remarked, the University of Oxford in the first place, and the entire competitive examination system in the second, educated them for anything else), and then why everybody did not send their boys into this lucrative, easy-going, and understocked profession. He has duly "palinoded," however, and the palinode is printed here, though it is not quite so ingenuous as Mr. Payn ought to have made it, and as we suspect he does make it in private and to his friends. There are no such objections to "The Critic on the Hearth" or "The Pinch of Poverty" or "The Midway Inn;" and they may be read with the certainty of laughter, and not without a chance of some result not better than mere amusement (for there are few things better), but additional to it. The *Times* papers are not only shorter, but slighter and more

commonplace. However, some people may read them now who have not read them before, and it would be a very odd thing if Mr. Payn could succeed in writing what was not worth reading once. One thing we shall ask him with due submission. What is the meaning of a table of contents which has all its figures wrong? The "Pinch of Poverty" ought to begin at p. 57; it begins at p. 59. "The Literary Calling" ought to come after "Story Telling" and "Penny Fiction." It comes before them. Finally, "Travelling Companions" ought to begin at p. 230, and behold there is no p. 230 at all. We only trust that Mr. Payn, in one of his well-known and acknowledged fits of high spirits, has not meditated and carried out an unseemly joke upon his pensive public, whose gloom he so justly reproves in "The Midway Inn."

"Diocesan Histories." *Peterborough.* By George Ayliffe Poole. (S. P. O. K.) This last issue of a valuable series is quite equal to any of its predecessors, and very much better than some of them—the *Canterbury* volume, for example. Mr. Poole has devoted many years and untiring energy to archaeological and historical subjects. His *History of Ecclesiastical Architecture in England*, published some four-and-thirty years ago, was, we believe, not his first contribution to literature. It has been superseded now, but was for many years the best handbook on the subject. Mr. Poole is an ecclesiastic first and an historian afterwards; but his theological conclusions, though they colour the narrative, do not blind him to patent facts. We have read his little book carefully, and cannot call to mind a single instance in which party spirit has impelled him to state matters as other than they were; as to inferences, that is another matter. The remarks made as to mediæval miracles will, we imagine, entertain many of Mr. Poole's readers. He so clearly misses the true point of the case; either they are absolutely false—misconceptions, that is—or they are worthy of a far higher degree of credit than he seems inclined to give to them. The description of the Saxon and Early-Norman period is very well done. As we get farther down the stream, and come more and more in contact with modern ways of thought, we are bound to speak less favourably. *Peterborough* suffered horribly at the hands of the fanatical Presbyterians at the beginning of the great Civil War. Most of those things are true as to this noble church, which have been invented to cover later spoliations in other parts of the country. We can excuse a *Peterborough* historian treading in the footsteps of Gunton and speaking harshly; but we think, now that nearly two hundred and fifty years have passed away, it might have been pointed out that the tide of vandalism which swept over a portion of the Eastern counties was an exceptional phenomenon. Does Mr. Poole really feel convinced that the feeling of reverence for the dead had sunk so low in those times that a mayor of Northampton could really order a human body to be buried with no other form of words than these:—

"Ashes to ashes,  
Dust to dust,  
Here's the pit  
And in you must!"

We have heard the story before, but do not remember what its authority may be. It seems to us nothing more than a very stupid joke.

MESSRS. SAMPSON LOW are the publishers in this country of the series of "American Men of Letters" which is being brought out by Messrs. Houghton, Mifflin and Co., of Boston, under the editorship of Mr. Charles Dudley Warner. The two first of the series are now before us—*Washington Irving*, written by Mr. Warner himself; and *Noah Webster*, by Mr.

Horace E. Scudder. No better beginning could have been made. Washington Irving stands conspicuous not only as the founder of the profession of literature in America, but as the one American author down to the present time who has won the suffrages both of the public and of the critics. Mr. Warner's presentment of him is characterised by skilful arrangement, adequate appreciation, and a clear style. In his judgment—that Irving's imaginative works will survive his historical—we are entirely disposed to concur. The time has passed when history can be taken up as a department of *belles-lettres*. Our only criticism is that Mr. Warner has not resisted the temptation to display his well-trying faculty of saying smart things. From Irving to Webster—what a change! It is like passing from Charles Lamb to William Cobbett. And yet Webster has, in his way, exercised an influence over American readers far greater than that of Irving. If Irving has sold his thousands, Webster has sold his millions. The "Spelling Book" is representative of universal education throughout the States, as the "Dictionary" is representative of the American newspaper press. In one sense, the influences of Irving and Webster are antagonistic. If Webster's views had won complete success, there would have been no American literature in existence—at least none that an Englishman could read. We cannot congratulate Mr. Scudder on the way he has done his work. The subject is a dull one, but we think it might have been made more readable. It is a distinct offence not to have printed the long and tedious quotations in small type. We see from the announcements that the American edition of the book had a portrait, which this has not; but, *per contra*, that sold for five shillings, while this can be got for just one-half.

*Greek Wit.* Second Series. By F. A. Paley. (G. Bell and Sons.) *Bons Mots des Grecs et des Romains.* Par J. D. Lewis. (Paris: Charavay.) Although the second series of Mr. Paley's book coincides with the first and only series of Mr. Lewis' selection, the latter is no doubt justified in describing the coincidence as a coincidence merely. Indeed, the difference of the plan of the two books, as well as of their range and medium of expression, is sufficient to obviate the least charge of imitation. Mr. Lewis has written in French—a language which he seems to manage with ease, and which perhaps affords the opportunity of more pointed expression of verbal wit than English. He has been considerably more rigid in his admission and exclusion of witticism than his rival, and he has given a place to Latin as well as to Greek wit. Mr. Paley, in his second little book, has pursued much the same plan as in his first, hospitably entertaining the abundant apophthegms recorded by Diogenes Laertius, Plutarch, &c., without enquiring too minutely as to their power of surviving the rude experience of translation through two languages and 2,000 years. He is quite right in saying that Diogenes Laertius is less read than he should be. We can very well remember, in about the earliest days when Greek was currently legible to us, hitting upon a copy of the *Lives of the Philosophers* at a stall on Holborn Hill (long since abolished by improvements) and reading it till the stall-keeper appeared with the usual mild suggestion, with which the pocket of sixteen years was unfortunately unable to comply. But somehow the anecdotes read better in the Greek than in the English. As for Lucian, Mr. Paley is still more right when he speaks of his "abundance." No one who has on his shelves the three modest volumes which include the work of the Pantagruelist of Samosata would exchange them for any other three of a similar kind. But Lucian must be translated "by head," as Mr. Carlyle used to say; "the ordinary hand methods will not answer."

*Ralph Waldo Emerson.* By G. W. Cooke. (Sampson Low.) This volume contains a very useful study of the writings and life of Mr. Emerson. The author is an admiring, but not an indiscriminately adoring, disciple; and, in particular, it may be mentioned as evidence of his judgment that he does not imitate the preposterous folly of some of his countrymen, who have tried to trace in Emerson a relation of mastership instead of discipleship to Carlyle. Much of the matter contained in this volume is of more or less local interest, and the precise attitude of Mr. Emerson to his fellow-religionists or denominationists is in particular a subject on which not very much curiosity is likely to be felt in England. Nor is the book to be recommended as a critical study of the literary kind. But its deficiencies in that point are of the less importance as the time has fortunately not yet come to estimate very exactly the worth of the writer who divides with Jonathan Edwards the credit of having given to America a place in the history of philosophy. As a biographical essay of the sympathetic kind it must be allowed no small value, and this is not the least claim which a book can have to the gratitude and attention of posterity. It is evident that Mr. Cooke has had good authority for his facts, and it does not appear that in stating them his judgment has been warped by personal partiality; at least if any such warping has taken place it is "no more than reason."

*The Rival Heirs: being the Third and Last Chronicle of Escendune.* By the Rev. A. D. Crake. (Rivingtons.) There is a certain amount of dramatic power in this little book, and thus far it contrasts favourably with most historical tales written for a purpose. It would, of course, be absurd to compare it with *Ivanhoe*, or, indeed, with even the least popular of the Scott romances. It is worthy, however, to stand on the same shelf with the *Camp of Refuge*, a book which delighted our childhood. We feel, however, that it is inferior to the older story, inasmuch as it is intended to be more directly instructive. There are at the end a few notes, but the information furnished does not amount to much. The Battle Abbey Roll should not have been noticed without a caution that those who are best able to judge believe that it has been tampered with.

*The Queen's Speeches in Parliament.* From her Accession to the Present Time. Edited and compiled by F. Sidney Ensor. (W. H. Allen.) Mr. Ensor, whom hitherto we have known only as the author of a not unsuccessful book of travel in Nubia, has here undertaken an odd task. He has compiled (without, we trust, much editing) the entire series of speeches which have been delivered by her present Majesty (whom God preserve) at the opening, prorogation, or dissolution of Parliament. To these he has prefixed the date, a list of the Cabinet for the time, and the Lords Commissioners (if any), and has added the names of the movers and seconders of the address in both Houses. At the end is a fairly good Index. This may be "a compendium of the history of her Majesty's reign told from the throne," but it is not literature. Some comments, however, we may venture to make, though certainly we shall not follow Cobbett in criticising the Queen's English. It has astonished us to find that the total number of these speeches is no less than ninety-six. Is it to be wondered that they do not show much originality? In the early part of the reign, when the Queen was present herself, she used the first person; when Commissioners took her place, the third person. This seems, to one of the vulgar, natural enough. But of late years the practice has become established of using the first person in both cases alike. Whence this change? Will constitutional lawyers or courtiers kindly explain?

*Maria Wuz and Lorenz Stark: English Prints of Two German Originals.* By F. and E. Storr. (Longmans.) *A Trip to the Brocken.* By H. Heine. Translated by R. M'Lintock. (Macmillan.) He or she who endeavours to translate Richter assays an uncommonly tough adventure, as anyone who has tried it knows. Mr. and Mrs. Storr, in their version of *Maria Wuz*, have come out of the trial victoriously. Whether they were altogether wise in adding to this Engel's *Lorenz Stark* is a question which may be answered in different fashions—as, indeed, they themselves admit. But this also is very well done. As for the *Trip to the Brocken*, it is not ill done, but it does not weaken a conviction (which we hold as strongly as may be consistent with perfect readiness to have its unsoundness demonstrated) that Heine is absolutely untranslatable. The difficulty in his case is quite different from the difficulty in Richter's. It is not eccentricity which has to be followed—that can be done with care and brains—but the curious felicity of a comparatively simple style which has to be reproduced. If Heine himself could be born again—would to heaven he could!—and be born an Englishman, he might be able to translate the other Heine—him whom we know. But we are not quite certain even of that.

*A Counting-House Dictionary.* By Richard Bithell. (Routledge.) Dr. Bithell has conceived a novel and happy idea, and he has carried it out with success. He has here supplied a complete and trustworthy glossary for all those who want to understand the money market columns in the newspapers. Nay, more, he has furnished information, nine-tenths of which will, we venture to say, be new even to most of those who make up the money market. His etymology shows considerable research, though it is not always correct, nor correctly printed. But, taken altogether, this book represents one of the most honest and useful jobs of work that we have recently come across. If we may criticise one little part, while we find many old Indian coins recorded whose names we never heard, both the pagoda and the fanam (not to mention the dinar) are omitted; while the common blunder is repeated of confusing the "pie" with the "pice." The pie is only money of account; the pice is a coin = 3 pies, and worth about  $1\frac{1}{4}$  farthing.

*History of Medicine in Massachusetts.* By Samuel Abbott Green, M.D. (Trübner.) This is a Centennial Address delivered before the Massachusetts Medical Society at Cambridge on June 7, 1881, and is a model of what such addresses should be. Dr. Green, himself no undistinguished physician, and thoroughly familiar with his subject, has given, in a concise and intelligible manner, a comprehensive history of his profession in the oldest New England State, enlivened with graphic sketches of its principal professors, which becomes under his skilful hand not a dry discourse, but a most interesting narrative. While members of the profession will be delighted with the more technical portions of the address, the ordinary reader will be equally charmed by the author's fascinating style, and by the personal details with which the volume abounds. We cannot commend the work too strongly.

*Poetical Ingeniuties.* By William T. Dobson. (Chatto and Windus.) This is a sequel to the same compiler's *Literary Fivolities*, and not an unwelcome one. Mr. Dobson's handling of such subjects as "Macaronic Verses," "Anagrams," "Lipograms," "Parodies"—this, by-the-way, is far too large a heading—"Centos," and so forth is far from exhaustive, but it is agreeable enough, and the book is plentifully furnished with extracts. It will make one of the best of books for railway travelling and odd moments generally.

*Here and There. Quaint Quotations.* By H. S. Lear. (Rivingtons.) As this book is simply a collection of epigrams and short facetious passages from the English classics it need hardly be said that it is good reading. Beyond selecting its contents, we cannot say that Mr. Lear has done much for them. His attributions of authorship are frequently either erroneous or doubtful, and his dates occasionally quite wrong. However, the text is there.

*On the Platonism of Wordsworth: a Paper read to the Wordsworth Society.* By J. H. Shorthouse. (Birmingham: Cornish.) The singularly pure and dignified style of the author of *John Inglesant* shows to advantage in this paper. As to the matter of it, it is worth attention, but the thesis seems to us to want a good deal more working out. Mr. Shorthouse has, however, no doubt made a point in his comparison of the fondness of his two great writers for starting from the things of ordinary life, and idealising them, instead of beginning with abstractions and arguing downwards.

THE translation of M. Taine's new volume, *The Revolution*, Vol. II., by Mr. John Durand (Sampson Low), is, on the whole, readable, but is evidently done in a hurry, as work of this kind, which really requires the utmost thought and patience, usually is. In the Preface, for instance, when the author says of modern society that it is complicated, and that, "par suite, il est difficile de la connaître et de la comprendre. C'est pourquoi il est difficile de la bien manier," the translator gives us "Hence the difficulty in knowing and comprehending it. For the same reason it is not easy to handle the subject well." M. Taine tells us that it is hard to govern a modern people. Mr. Durand makes him say that it is difficult to write a book about it. The French edition was reviewed in the ACADEMY of August 27, 1881.

READERS of Mr. Andrews' former works will be glad to know that the volume entitled *The Book of Oddities*, announced some time since as being in preparation, has now been published by Messrs. Simpkin, Marshall and Co. The book is uniform with *Punishments in the Olden Time*, and, though it lacks illustrations, is almost more interesting than that work. People who are fond of light reading will find in the accounts of Revivals after Execution, Odd Showers, a Blind Road-maker, Female Jockeys, Singular Funerals, Whimsical Wills, and Curious Epitaphs, not to mention the numerous other subjects here treated, just the kind of matter for helping them to digest their dinner by creating laughter and mirth. But no one will rise from the perusal without feeling that he has gained information worth having, while he can do it at very small cost both to pocket and brain. Our space will not admit of a fuller notice, but we can give the work a most cordial recommendation.

#### NOTES AND NEWS.

WE may expect shortly a new work from Mr. Martin F. Tupper, the author of *Proverbial Philosophy*. This is a collection of plays and dramatic scenes for private theatricals; and it will be published by Messrs. W. H. Allen and Co.

MISS ELIZABETH STUART PHELPS, author of "The Gates Ajar," will contribute to the March number of *Harper's Magazine* a paper entitled "Last words of George Eliot." This consists of a number of extracts from George Eliot's letters, for the publication of which her literary executor, Mr. Charles Lee Lewes, has given permission.

THE original MS. of Charles Dickens's *Christmas Carol*, consisting of sixty-six pages quarto, with numerous interlineations, is on sale

by Mr. W. P. Bennett, of 3 Bull Street, Birmingham, for the sum of 250 guineas. All the other MSS. of Dickens's books—save that of the *Mutual Friend*, which was secured by Mr. Fields, of the United States—were in the Forster Room of the South Kensington Museum.

DR. E. B. TYLOR is collecting material for a book on the history of our social customs, but finds extreme difficulty in getting any trustworthy early documentary evidence on the subject.

MR. J. T. NETTLESHIP has undertaken to prepare a Browning Primer for the Browning Society; and the society's committee have called a special meeting to consider the two schemes of classification of Mr. Browning's poems proposed by Mr. NettleSHIP and by Mrs. Sutherland Orr, which differ widely both in principle and details.

MR. THEODORE CHILD, formerly a scholar of Trinity, Cambridge, who has been long in Paris, has written a little volume giving a history, literary, anecdotic, and bibliographic, of Shakspeare and his works in France from the end of the eighteenth century up to the present day. His volume contains much curious information about the companies of English actors who have played in Paris, their rejection by the early Anglophobists, their warm acceptance by the Anglomaniacs stimulated by the beautiful Miss Smithson, whom Berlioz married, and then the indifference that succeeded. Sketches of all the French Shaksperian critics and translators are also given; and justice is done to the much-abused Ducis, who, though he mauled Shakspeare horribly, yet did much to spread the influence of his "master" in France.

THE committee of the New Shakspeare Society have agreed to a reduced wood-cut being made for Scribner's *Century* magazine of their chromolithograph of Pepys's unique view of Old London Bridge as Shakspeare saw it about 1600 A.D.

WE hear that the *Hebrew Grammar, with Exercises*, published some little time ago by Messrs. Kegan Paul, Trench and Co. on the commendation of Prof. Marks, is the production of a brother and sister, both of whom are still in their teens. Miss Ada Ballin had already distinguished herself at University College as winner of the prize in the senior Hebrew class in 1879 and of the Hollier Scholarship in Hebrew in 1880, as also of the Fielding Scholarship; while her brother, Mr. Frank Ballin, took the Hollier in 1881.

A SECOND edition of Sir Erasmus Wilson's *Egypt of the Past* is in preparation.

MR. KARL PEARSON, Fellow of King's College, Cambridge, will deliver a course of ten lectures at the South Place Institute, Finsbury, on "German Social Life and Thought." He aims at tracing the rise and fall of successive German ideals from the earliest times up to 1500—a period embracing the growth and decay of the principle of Unity in Germany, as embodied in the Holy Roman Empire and the Holy Catholic Church. The introductory lecture, on "History: its Ideals and Heroes," will be given on Tuesday next, February 28, at 7.30 p.m., and will be free. The nine other lectures will be given on each following Tuesday, omitting Easter Tuesday.

THE Delegates of the Clarendon Press have nearly ready for publication, in three volumes octavo, the second edition of Mr. Maskell's *Monumenta Ritualia Ecclesiae Anglicanae*, originally published by Mr. Pickering in 1846. New matter has been added to the extent of more than two hundred pages, consisting of offices and prayers not included in the first edition and additional illustrations; while the whole work has been subjected to a careful revision. A third edition of *The Ancient Liturgy of the Church of England*, by the same author,

uniform with the above, will be issued simultaneously by the Clarendon Press.

WE understand that Prof. G. Ebers' *Egypt*, with notes by Dr. Samuel Birch, is being printed in advance of the serial issue, and that the second volume, completing the work, will be ready next month. The publishers are Messrs. Cassell, Petter, Galpin and Co.

MESSRS. BELL are about to publish a work entitled *Folk-Etymology: a Dictionary of Words corrupted in Form or Meaning by False Derivation or Mistaken Analogy*. The author is the Rev. A. Smythe Palmer, late scholar of Trinity, Dublin, author of *Leaves from a Word-hunter's Note-book*.

MR. KERSHAW, the librarian of Lambeth Palace Library, is engaged on *Studies in Lambeth Library: a Manual of its History, Contents, and Literary Annals*. The work will give an account of the building and its ancient surroundings, and describe its principal treasures, and will be illustrated with wood-cuts. Mr. Elliot Stock will be the publisher.

PROF. SILVAN EVANS has just brought out a new edition of his little volume of Welsh lyrics, entitled *Telynegion* (Aberystwyth: J. Morgan), with several pieces not included in the earlier edition, which appeared as long ago as 1846, and almost ever since has been out of print.

WHAT promises to be a really valuable History of Shorthand is announced for immediate publication by Messrs. W. H. Allen and Co. The author is Mr. Thomas Anderson, parliamentary reporter. The tachygraphy of the Greeks, and the *notae tironianae* of the Romans, will be explained and illustrated by wood-cuts. English systems, from the time of Elizabeth, will be compared with one another, and with the principal systems of France and Germany. Practical matters with reference to the needs of the present day will have full attention. An Appendix will contain a digest of information concerning official parliamentary reporting in every country of the world where it obtains; and a complete bibliography of shorthand literature will also be given.

THE report of the Edinburgh meeting of the Library Association has now been issued to members from the Chiswick Press. It is explained that this volume is included in the subscription paid for the year ending October 4, 1880.

A NEW novel by Mr. John Cordy Jeaffreson, entitled *The Rapiers of Regent's Park*, will shortly be published by Messrs. Hurst and Blackett in three volumes.

MR. DAVID BOGUE announces for early issue *A Handbook to the Industries of the British Isles and the United States*, by Mr. J. Phillips Bevan; *Claimants to Royalty*, by Mr. J. H. Ingram; *Sparks from the Philosopher's Stone*, by Mr. J. L. Busford; and *Dramatic Notes for 1881-82*.

AT an early date a special supplement of the *Graphic* will be devoted to the town of Hull. The illustrations will be from drawings made expressly for the journal; and the letterpress is from the pen of the Rev. J. E. Boyle, vice-president of the Hull Literary Club, well known by his writings on local historical and antiquarian subjects.

MESSRS. HEYWOOD, of Manchester, have begun the issue of a cheap uniform edition of Mrs. Banks' novels, illustrated by her son, Mr. George O. Banks, and other artists.

THE *Western Antiquary* will, at an early date, be issued monthly, instead of quarterly.

MR. D. H. EDWARDS, editor of the *Brechin Advertiser*, is engaged upon a History of Brechin and its neighbourhood.

THE new illustrated edition of *Recent and*

*Living Scottish Poets*, by Mr. Alex. G. Murdoch, of Glasgow, announced some time ago in the ACADEMY, will be ready at an early date.

IN the pages of the *Christian Leader*—a weekly journal recently established at Glasgow—a series of "Pen-Portraits of Eminent Divines" is appearing; and Mr. A. J. Symington is contributing a number of articles under the heading of "Our Native Hymn Writers."

WHEN the Mitchell Library was opened at Glasgow in 1877, it was proposed to constitute a special department of the works of Scottish poets, under the name of the "Poets' Corner." This proposal was warmly taken up by the Western Burns Club; and a fund was formed, with Mr. William Wilson as treasurer. At the close of last year, the collection consisted of 3,041 volumes, embracing the writings of 1,451 authors. In the course of the year, the Burns collection of Mr. J. Gibson, of Liverpool, was acquired, containing no less than 330 separate editions of the poet's works. But, though so much has been done, much yet remains to do; and subscriptions and donations are still invited. We are glad to observe that a subordinate object is to prepare a catalogue giving a complete bibliography of the various authors.

AT the annual dinner, in Edinburgh, of the Argyle, Bute, and Western Isles Association on February 17, the Duke of Argyll made a most characteristic and interesting speech. Among other things, he told how tradition associates the name of Rob Roy with a ruined cottage near Inverary. Quite recently the handle of a knife was accidentally found in the glen close by, on which are still to be deciphered the letters R. M. O. G. This relic of the great freebooter was handed round for the inspection of the company. The report in the *Scotman* makes the Duke say, "Except, perhaps, the view from the Neopolis [sic] of Athens, I have seen nothing so beautiful as the views of land and sea which are seen from the eminences near the harbour of Oban." Mrs. Malaprop never said anything better.

WE quote the following from the *Monthly Notes* of the Library Association:—The free library at Tokio, the capital of Japan, founded in 1873, contained, seven years later, 63,840 volumes of Chinese and Japanese works, 5,162 English books, 6,547 Dutch, and about 2,000 volumes in other European languages. There is a large reading-room, admission is wholly free, and books are sometimes permitted to be borrowed. Another library is said to contain 143,000 volumes, including many ancient books and MSS.; an entrance fee of about one halfpenny is charged here. Many of the leading towns throughout the country are also provided with free libraries. Lending libraries of native and Chinese literature have existed in Japan from very early times, but the Government now provides students with foreign books.

THE statistics of public instruction in Bengal continue to show the progressive improvement that has gone on during the past ten years. In 1871, there were only 4,750 schools under inspection, with 186,000 pupils. By last year (1881) the number of schools had increased to 47,500, and the number of pupils to 928,000. The former have multiplied just tenfold in the ten years, the latter nearly fivefold. Great part of this increase is due to the fact that village schools are being stimulated into existence, or at least into accepting Government inspection, by means of grants-in-aid.

M. AUGUSTE BARBIER, who has recently died at Nice, was the writer of a number of satirical verses, which originally appeared in the *Revue des Deux-Mondes*, and were collected into a volume under the title of "Iambes." But he is chiefly famous as having been elected to the Académie française in 1870 by a majority



of four votes over Théophile Gautier. His is the second *fauteuil* vacant. For that of Charles Blanc, M. Edouard Pailleron, author of *Le Monde où l'on s'ennuie*, has announced his candidature with a fair prospect of success.

M. ERNEST DAUDET, the historian, and brother of the celebrated novelist, Alphonse, has just published (Paris: Plon) a little volume telling the story of the youthful days of the two brothers. It is entitled *Mon frère et moi: Souvenirs d'Enfance et de Jeunesse*. The future biographer of M. Alphonse Daudet will find nothing left for him to do.

MM. EROKMANN-CHATRIAN's new novel (Paris: Hetzel) is entitled *Le Banni*; and its subject may easily be inferred from its name. It is substantially the continuation and conclusion of *Le Brigadier Frédéric*. The price, we may add, is only three francs.

THE "Persæ" of Aeschylus will be produced at Weimar during the course of next month, with music by the hereditary prince of Meiningen.

WE learn that, undeterred by the late abortive prosecution of Spielhagen's novel *Angela*, the public prosecutor of Berlin has determined to proceed against Herr Gensichen's *Felicia* on the score of immorality.

THE municipality of Lemberg has offered a prize of 5,000 gulden (£250) for the best essay on the part taken by Sobieski in the raising of the siege of Vienna in 1683.

M. L. SANDRET is to edit for the Société bibliographique a bi-monthly *Revue d'Histoire nobiliaire et d'Archéologie héraldique*, to replace the defunct *Revue historique et nobiliaire*.

A USEFUL book of reference will be *L'Hôtel Drouot en 1881*, by M. Paul Eudel, with a Preface by M. Jules Claretie.

THE third and last volume has just appeared, in the "Collection des grands Écrivains de la France," of an edition of the complete works of La Rochefoucauld, which is described as "définitif." The first volume, edited by M. Gilbert, the editor also of Vauvenargues, was issued in 1868. Since M. Gilbert's death, in 1870, the work has been continued by M. Gourdault, who yet promises to add a Glossary. Out of 116 letters in the last volume, covering a period of forty years in the life of La Rochefoucauld, no less than fifty-two are here printed for the first time.

IT is proposed to celebrate this year at Budapest the fiftieth anniversary of Kossuth's career as a journalist and a patriot, by presenting him with an album containing the signatures of his admirers. Kossuth is now in his seventy-seventh year.

AN exhibition was opened in December at Rio Janeiro of historical documents illustrating the history of Brazil, gathered from the public archives and from private libraries. The Brazilian Government have also announced their intention of demanding from the Chamber a credit for the foundation of a national university, which has long been only talked about.

THE sixth volume of *Yprianus* (Bruges: De Zuttere) is devoted to Jansen, Bishop of Ypres, from whom the theological system known as Jansenism took its name. It is edited by M. Alph. Vandenpeereboom, and is entitled "Cornelius Jansenius, septième évêque d'Ypres, sa Mort, son Testament, ses Épitaphes."

MR. FREDERICK MUELLU, the head of a publishing firm at Amsterdam, has issued a Catalogue, of 238 pages, which enumerates 3,480 works relating to the East Indies. About one-half of these treat of the Dutch possessions.

PROF. STROMER, of Ghent, is preparing an edition of the complete works of Jean Le Maide

—a Flemish poet who flourished in the beginning of the sixteenth century—which will be published by the Académie royale de Belgique.

#### AMERICAN JOTTINGS.

THE free library movement seems to be making more way in America than here. On January 20, an influential meeting with this object was held at New York, with the mayor in the chair. The meeting was called by the trustees of a small "free circulating library," founded only a year ago with 5,000 volumes. It appears that none of the existing libraries in New York meets the necessities of the case. The Astor and the Lenox are never open when the working-men are at leisure; while the reading-rooms of the Cooper's Institute and of the Young Men's Christian Association supply inadequate accommodation. An appeal was made to the citizens of New York for a sum of 200,000 dollars, to erect a model library building. The importance of opening on Sunday was specially insisted upon. The free library at Boston, founded just thirty years ago, has now nine branches, with a total of nearly 400,000 volumes and 250,000 pamphlets. Baltimore, however, which already boasts the Peabody Library, with its magnificent architecture and its 70,000 volumes, will probably have its free library first. Mr. Enoch Pratt, a wealthy banker of Baltimore, has offered to establish and endow "a free circulating library for the benefit of the whole city," at a total cost of one million dollars, provided that the city council will guarantee an additional grant of 20,000 dollars a-year towards its maintenance. Mr. Pratt has already contracted for the erection on his own land of a fire-proof building, capable of holding 200,000 volumes, to be completed by the summer of next year.

AN important contribution to the history of the War of Independence and of the foundation of the United States is announced by Messrs. Robert Clarke and Co., of Cincinnati. They will publish immediately the St. Clair Papers (which were recently purchased by the State of Ohio), together with other inedited documents, arranged by Mr. W. H. Smith. Gen. St. Clair took a prominent part in the campaigns of 1776-77, which resulted in the capitulation of Saratoga. He was afterwards President of the Continental Congress, and Governor of the North-Western Territory, in which latter capacity he came into collision with Thomas Jefferson. He was an intimate friend of Washington, and these papers will throw much light upon the secret history of the time. The work will be published in two volumes.

WE are informed that *Dorothy: a Country Story in Elegiac Verse*, which gained, as was announced in our columns, warm praise from Mr. Browning, is to be published in America by Messrs. Roberts Bros.

THE second volume of Mr. James Schouler's *History of the United States under the Constitution* is in the press, and will be published, probably in March, by Messrs. Morrison, of Washington.

THE Rev. Henry Hudson is writing a Life of Daniel Webster, of whom, it seems, no regular biography has yet appeared. It will be published by Messrs. Little, Brown and Co.

AT a recent meeting of the Shakspeare Club at Cambridge, Massachusetts, Mr. Higginson, Dr. Elihu Mulford, Mr. Hudson, Mr. Rolfe, and Dean Gray were among the readers. Mrs. Ole Bull was accidentally prevented from taking the leading female part.

MESSRS. PUTNAM'S SONS are bringing out a series, to be called "The Library of Political Education," which will include for the current

year *Mill On Liberty*, Jevons's *Money and the Mechanism of Exchange*, and Blanqui's *History of Political Economy in Europe*.

THE associated libraries of Harvard University, comprising the college library proper and nine others, now contain a total of 259,000 volumes and 216,000 pamphlets.

BEFORE now we have spoken highly of the *Critic*, nor have we seen any reason to change our opinion. But occasionally it perpetrates one of those curious blunders which probably we may also commit when talking of American writers. In a review of Mr. Symonds' *Renaissance in Italy*, after characterising the two (or rather three) volumes as "a large-sized primer," it proceeds to talk of "Mr. Symonds's intense British Protestantism"!

#### ACKNOWLEDGMENTS.

WE have on our table a lofty pile of "Annals," which we are unable to notice with the detail that some of them at least deserve:—The *Almanac de Gotha* (Gotha: Justus Perthes), now in its one hundred and nineteenth year; *The Educational Year-Book for 1882* (Cassell, Petter, Galpin and Co.), upon which we spoke our mind last year, ACADEMY, No. 483; *The British Almanac of the Society for the Diffusion of Useful Knowledge* (Stationers' Company); *The Garden Oracle, and Floricultural Year-Book*, by Shirley Hibberd ("Gardener's Magazine" Office); *Reeves' Musical Directory of Great Britain and Ireland* (William Reeves); *The Year-Book of Photography*, by H. Baden Pritchard (Piper and Carter); the *Almanac of the Artists' Annuity Fund*; *The Royal Almanac of England* (Clayton); C. H. May and Co.'s *Press Manual*; the *Calendar of the Incorporated Law Society*; the *Calendar of Ormond College*, Melbourne University; and last, but by far largest, *The Publishers' Trade List Annual* (New York: Leypoldt; London: Trübner).

#### ORIGINAL VERSE.

##### DIONEIO TO FIAMMETTA.

A rose with petals pale,  
Where ne'er a wind might sail,  
Deep in a gloomy glen, unsmitten of the sun,  
With all its tender, deep,  
Warm sympathies asleep,  
Unopen'd, uncross'd, and of no zephyr known—  
Madonna! lo, my heart,  
Like any rose apart  
From all the world around, deep hidden in its leaves,  
Lone in a dusky waste,  
By no warm winds embraced,  
Lay dreaming sweeter dreams than summer night  
e'er weaves.  
In the voluptuous night  
Of middest May moonlight  
A sudden nightingale outpour'd his passionate soul  
In rapturous love-love  
Until, to its red core,  
The pale and trembling rose its petals did unroll.  
That subtle music sweet  
Kindled delicious heat  
Within the heart o' the rose through Love's compelling might;  
With orient odours rare  
Made swoon the listening air,  
And stir'd the blushing dawn to palpitating light.  
Madonna! like a rose  
A-flush with crimson glows,  
My heart unfolds beneath thy singing evermore;  
Though now thy song be flown,  
It remembereth each tone,  
And blossometh asleep, and, dreaming, doth adore.  
Take, Lady, as a flower,  
Before the storm may lower,  
Take then this happy heart and hold it to thy breast;  
Ah, all too fainting-sweet  
That it should feel the beat  
Of thy music-making heart within that honeyed nest.  
J. ARTHUR BRAKER.

## OBITUARY.

EVERYONE who has read the recently published journals of Miss Caroline Fox will remember the frequent mention that is made therein of Mrs. Charles Fox. This accomplished lady, who had passed much of her early life in the Lake country, enjoyed the privilege of being acquainted with Wordsworth and the other distinguished writers who dwelt among the Lakes. She was born at Bradford, in Yorkshire, in 1800, and was the daughter of Mr. William Hustler. In 1825 she was married, at Swarthmore, near Ulverston, to Mr. Charles Fox, and after that date her home was at Trebah, near Falmouth. Two volumes of poems came from her pen; and, long before the fashionable world began to take pleasure in the entrancing amusement of double acrostics, she published a volume of those ingenious puzzles under the pseudonym of "Sphinx," and the title of *Catch Who Can, or Hide and Seek*. A few years ago she presented to the National Gallery a portrait of Card. Fleury by Hyacinthe Rigaud. Her death occurred at Trebah on the 19th inst.

Miss ADA TREVANION died at 3 Brixton Hill Terrace, on the 11th inst., aged fifty-two. She was the third daughter of Mr. Henry Trevanion, who married, in 1826, Georgiana Augusta Leigh, the daughter of Col. George Leigh, and the half-sister of Lord Byron. This was the Augusta to whom Byron addressed the affecting lines beginning with the touching words—

"My sister! my sweet sister! If a name  
Dearer and purer were, it should be thine."

Miss Trevanion herself published in 1858 a small volume of poems.

THE Rev. William Henry Ridley, the Rector of Hambledon, and one of the many able and indefatigable clergymen in the diocese of Oxford, died at Brighton, on the 17th inst., after a lingering illness. He was a prolific writer of tracts and sermons, the titles of his works occupying seventeen pages of the British Museum Catalogue. Some of his works were very popular; of one more than thirty thousand copies were issued. Although a man of strong theological views, which he did not shrink from expressing, Mr. Ridley was much respected by the members of the various religious bodies with whom he came in contact.

## MAGAZINES AND REVIEWS.

LADY MARTIN's letters, in *Blackwood's Magazine*, on "Shakespeare's Female Characters" grow in interest with each new instalment. In "Juliet"—a more ambitious and sustained effort than either "Desdemona" or "Portia"—the writer analyses not merely the character of the heroine, but the entire play. For the details of this analysis; for the delicate insight with which Lady Martin discerns the finest shades of feeling and breeding; for the tact with which she appreciates Tybalt, Mercutio, the elder Capulets, and even the secondary *dramatis personae*; above all, for the gift of imaginative realisation which enables her to divine things spoken, and thought, and done outside the mere action of the play as it is presented to the audience, we can only refer our readers to the pages of *Blackwood*. Certain it is that, notwithstanding all that has been done in the way of Shakespeare commentary by English and German writers of the highest authority, Lady Martin has succeeded in adding a really important contribution to the critical literature of "Romeo and Juliet." That this contribution should be due to the pen of "one who has personated" so many of Shakespeare's heroines, and made their fame her own, adds largely to its value from a psychological, as well as from a merely literary, point of view. The attraction of autobiography is great; and Lady Martin is

never more delightful than when she "calls up remembrance of things past"—telling of her interview, when a child, with Edmund Kean; of the joys and terrors of her *début* at Richmond; of the phial which she crushed in her hand, unconscious of the pain and absorbed in the passion of the part; and of the real horror which so invariably possessed her at the close of the fourth act that even so lately as 1871, when playing Juliet for the last time, she fainted on the bed after swallowing the sleeping draught. These "Juliet" letters, written more than a year ago at the request of the late Mrs. S. C. Hall, are very feelingly and tenderly inscribed to her memory. "Portia" and "Desdemona" were, if we remember rightly, written to gratify another friend, then very ill, and now also passed away. Perhaps it adds to the unaffected charm of Lady Martin's essays that they have been made for one or two, rather than for the public. We thought we heard a rumour some time ago that "Imogen" and "Rosalind" were in contemplation. They will be welcome when they come.

## THE SECOND PART OF THE SUNDERLAND SALE.

THE second part of the interesting and important Catalogue of the Sunderland Library, compiled by Mr. John Lawler for Messrs. Puttick and Simpson, is not inferior to the first, either in the conscientious care of its preparation or in the interest of the books it describes. Anyone could have anticipated that, as Cicero and Dante must be included in it, much that was rare and precious would be announced; but there are other treasures which almost take the fancier's breath away when he sees them announced for sale. Under *Codex* comes a palimpsest of the gospels in uncials, as well as in cursive characters, which is a beautiful specimen of that sort of curiosity. We had it here in Dublin for some time, and all the pages of uncial writing are deciphered, as appears from the list inserted and noticed by the cataloguer. The readings of this text, which comprises considerable fragments of all the four gospels, are not of peculiar interest, and the most disputed passages are unfortunately not in the fragments preserved; but the writing, a fine but late uncial, is very interesting. Three or four pages contain an eleventh-century hand (early parts of St. Luke's Gospel) so effaced that it is only by holding the book almost horizontally in a bright sunlight that the characters are even visible. The fortunate occurrence of the word *παράκλημα* in a vacant spot led me to the clue of the passage (Luke i. 64), which determined this second erased hand to be also a copy of the gospels. As a patch of uncial is glued on to a page which contains a passage in duplicate, there must have been three copies used in preparing this volume. But there is besides a tenth-century hand, containing some ecclesiastical matter, such as lives of the saints, over which the fifteenth-century is written line for line, so that we could not decipher it. A blank page at the beginning contains sufficient traces for a scholar versed in this kind of literature to identify it. As regards the editions of Cicero, the Mayence copies of the *de Officiis* (1465), besides their other interest, afford the earliest attempts known to me to represent Greek characters in type. In many books of later date gaps are left for the fresh citations, which were to be filled in by MS. Here an attempt, and a very bad one, is made to print the words *καθήκον* and *κοιρόβημα*. The earliest occurrence of proper Greek type appears to have been in 1469, when Sweynheim and Pannartz printed both Aulus Gillius and Cicero *ad Fam.*, with the Greek quotations explained in Latin with an *id est*. Whether the edition of 1467 has Greek type I do not

remember. The splendid Aulus Gillius of 1469, which the Catalogue justly calls one of the most beautiful books in the sale, has a whole leaf (two pages) in Greek, and is no doubt the earliest specimen of the kind. Books issuing about the same date from Venice and elsewhere have gaps for the Greek. The rare four plays of Euripides in capitals and on vellum is also announced, and the *princeps* of the remainder (Aldus, 1503), except the *Electra*, of which the first edition (Florence, 1540), strange to say, is not in the library. The collection of old Chronicles, especially in the history of France, seems very wonderful, but would require a specialist to comment upon it. Indeed, in such a treasure each man can only appreciate a very small fraction from his own knowledge. But I am glad to contradict an impression produced by the daily papers during the last sale, that the books were not in good preservation. The contrary is the case, and the majority, even of the bindings, is excellent and well preserved.

J. P. MAHAFFY.

## THREE UNPUBLISHED LETTERS OF SIR HORACE WALPOLE.

I HAVE found among some family papers three letters of Horace Walpole addressed to my grandfather, and send you copies, supposing that possibly the readers of the ACADEMY might be interested by them.

I may add that Walpole makes mention of the acquaintance, with a kindly account of his correspondent, in a letter to Mann of August 9, 1784 (*Letters*, ed. Cunningham, 1880, viii. 493, 494). M. François de Soyres had come to England in 1781 with an introduction to Walpole from the Prince de Bauffremont, and was recommended by Walpole to the Mount Edgcombe family as tutor to the son, whom he accompanied in a "grand tour" of two years' duration. I have omitted some passages of the letters referring to matters connected with the Edgcombes of no general interest.

JOHN DE SOYRES.

I.

"Berkeley Square.

"March 27 1784.

"I am much obliged to you for your letters, Sir, and must not run farther into your Debt, as I am already in arrears for two. . . . At present our whole Island is in the ferment of a new Election of a House of Commons, and of all Themes I know not one so tiresome as That of a contested Election. I do not interest myself in a single one, & as much as possible keep out of the Sound of all. I wish myself at my own house in the Country, but We have at present so bitter a codicil to a most severe Winter, that Berkeley Square was as much covered with Snow this morning as it was two months ago. Indeed We have not suffered such havoc as you describe at Vienna & as we hear from many parts of the Continent. . . . We are going to have a Solemn Jubilee at Westminster abbey in honour of Handel, whom We adopted, & who is revered as the Patriarch of our Music. Indeed our Taste is a little deviated to the branch of Dancing, which we possess in a perfection that rivals Paris. It is very seldom that I go to the Theatre now, but I was at the Opera last week, & saw seven such dancers on the Stage at once, as cannot, I believe, be matched in Europe; there were Le Pique, young Vestris, Dauberval, & Slingsby, the Simonet, the Theodore, & the Rossi. It does not much become my age to talk of Dancers,—& yet I should make no apology for having been to see Charles XII<sup>th</sup> or Kouli Kan, who deserved to be looked at only with horror. My countrymen have acted with more rationality in paying great distinction to your countryman, Monsieur de Bouillé, who is here, & whose humanity in the late War was equal to his bravery. I am Sir with great regard

"y<sup>r</sup> obedient

"humble Ser<sup>t</sup>

"HORACE WALPOLE.

"To Mr de Soyres."

## II.

"Strawberry hill.

aug. 9<sup>th</sup> 1784.

"... I cannot pretend, Sir, to repay your Parisian news with any interesting events from an English Village. We do hear even here of air-balloons; nay, by chance I saw a Lilliputian one over Richmond hill. I am not young enough to run after fashions; and too old to commence experimental Philosophy. I shall be gone before aerial navigation is perfected, or ranked with the Philosopher's Stone! Animal Magnetism has not yet made much impression here. These Disquisitions are at least preferable to religious metaphysics. People had better break their necks voluntarily from a bladder in the clouds, than be burnt for not believing what they do not understand. Mons<sup>r</sup> Montgolfier is honest too than the Founders of novel Doctrines, for if he has invented a new way of going to heaven, he risked his own neck first, before he persuaded others to try if the untrodden path was practicable.

"I have the honour of being, Sir

"y<sup>r</sup> obedient"humble Ser<sup>t</sup> HOR WALPOLE.

"To Mr de Soyres"

## III.

"Berkeley Square

"March 29. 1785.

"I am again in yr Debt, Sir, for another letter of March 5<sup>th</sup> from Naples; & tho I endeavour now to acquit myself, it will be very imperfectly, & with difficulty, as I have but one hand yet free. I was confined 14 weeks; then went out for a fortnight, & have now another relapse in all my right arm; less owing even to my Disorder & my age, than to the uncommonly severe continuation of bad Weather. It snowed fast for four hours two days ago, & is still a hard frost. There have been tho' rarely, as cold winters in England, but nobody has heard of one of so long duration. Lord & Lady Mount Edgcombe have been extremely kind to me & visited me often in my confinement. I am very glad they will so soon have the satisfaction of seeing Mr Edgcombe. I was glad too to find Mr Morrice's Death was a fable. He will not, I hope, stay at Naples for health, if Vesuvius threatens an Eruption. One should dread even to be Spectator of such calamities,—nor do I know so strong a proof of the force of Habitude, as They are who continue to live on a crust of Fire! I am constantly anxious about my good Friend Sir Horace Mann, his nephew set out again a fortnight ago in haste, on receiving a letter written by his Uncle's Servant, which mentioned a return of his Disorder. I much fear the consequence.

"I am glad you was pleased with Pæstum, Sir; but should be more inclined to envy you the sight of Pompeii; as I had rather view Remains of places where the Arts had been brought to perfection, than to see the rudiments. Whatever Nations began, the Greeks were in my eyes the only People who discovered the Standard of Taste in whatever they undertook. In how few Centuries did they give the taste & last touches to Eloquence, to many kinds of Poetry, to Architecture, to Sculpture, from Colossal to the most diminutive, & I believe to Painting, for as their Authors & Roman Authors speak in equal terms of both their Statues & Pictures; & as we know & see that they did not exaggerate in their Encomiums on the former, is it credible that they could bestow equal praises on the Apollo & Venus &c and on vile daubings? Should I be told that those Authors are still more profuse of Eulogiums on their Music, which we have no reason to believe was very extraordinary; I not only should reply that the Comparison between Statues & pictures can be more justly made, but that Music must have greater effect on the passions of persons unaccustomed to it than on generations habituated to its improvements; & as we know that charming Poetry accompanied Sound, the fascination was increased. In Short, Sir, were I King of Naples, I should be inclined to turn up every acre round my Capital, where I could suppose any of the destroyed Cities had stood, lest new Earthquakes should destroy what still exists underground,—so I should at Rome, & in every part of Italy where I could go recover Grecian Works.

We are not visited by Earthquakes now, yet last night the Arts received a wound; Lord Spencer's House was burnt to the ground; & with other good pictures & valuable goods, besides the loss of the Mansion itself, I fear the very fine picture of Andrea Sacchi was consumed. I do not yet know the circumstances. My hand is tired, & you will excuse my taking leave; but I shall be very glad to renew our acquaintance at y<sup>r</sup> return, as I am with great regard

"y<sup>r</sup> obedient"humble Ser<sup>t</sup> HOR WALPOLE."

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BALDUS, E. Les Monuments principaux de la France. 45 Planches en Héliogravure. Paris: Morel. 180 fr.  
CASPAR, L. Sammlung v. Möbelstücken aus dem 15. bis 17. Jahrh. Frankfurt-a-M.: Keller. 10 M.  
DAUBET, E. Mon Frère et Moi. Souvenirs d'Enfances et de Jeunesse. Paris: Plon. 3 fr. 50 c.  
FAYAR, J. Plaidoyers politiques et judiciaires de, publiés par M<sup>me</sup> V<sup>e</sup> J. Fayar. Paris: Plon.  
HALÉVY, L. L'Abbé Constantin. Paris: O. Lévy. 3 fr. 50 c.  
HOLZSCHNITT, die, Hildesheims. Hrg. v. O. Lechner. 1. Hft. Der Rathshaushof. Hildesheim: Borgmeier. 1 M. 40 Pf.  
LA BRIÈRE, L. de. Madame de Sévigné en Bretagne. Paris: Gervais. 5 fr.  
MARTIN, P. Jules Favre: Mélanges politiques, judiciaires et littéraires. Paris: Rousseau. 10 fr.  
MARIN, M. La Reliure française commerciale et industrielle, depuis l'invention de l'imprimerie jusqu'à nos Jours. Paris: Morgand & Fatout.  
MONTAIGLON, A. de. Procès-Verbaux de l'Académie royale de Peinture et de Sculpture 1648-1793. T. 4. Paris: Charavay. 16 fr.  
NAUDOT, G. Bibliographie des Plaquettes romantiques. Paris: Charavay. 6 fr.  
NIEPCE, L. Archéologie lyonnaise. Paris: Drouin. 10 fr.  
POSTPARCASSIN, Die, in England, Belgien, Holland u. Frankreich, mit Hinblick auf Oesterreich. Wien: K. k. Hof-u. Staatsdruckerei. 3 fl.  
SAMAROW, G. Die Gnostik. Roman. Stuttgart: Deutsche Verlags-Anstalt. 20 M.  
VACHON, M. Strasbourg: les Musées, les Bibliothèques et la Cathédrale. Inventaire des Œuvres d'Art détruites. Paris: Quantin. 10 fr.

## THEOLOGY.

- ASSEMANUS, J. S. Series chronologica patriarcharum Antiochie nunc primum ex codice vaticano edita a J. N. Darani. Rome: Spithoever. 5 fr.  
LAGARDE, P. de. Ankündigung e. neuen Ausgabe der griechischen Uebersetzung d. alten Testaments. Göttingen: Dieterich. 3 M.

## HISTORY.

- BAUMGARTEN, H. Vor der Bartholomäusnacht. Strassburg: Trübner. 5 M.  
BEAUVILLE, V. de. Recueil de Documents inédits concernant la Picardie. Paris: Imp. Nat.  
BERGER, E. Les Registres d'Innocent IV. Fasc. 3. Paris: Thorin. 12 fr. 50 c.  
GLASSON, E. Histoire du Droit et des Institutions politiques, civiles et judiciaires de l'Angleterre. T. 2. La Conquête normande. Paris: Pedone-Lauriel. 8 fr.  
LA FAYETTE, Madame de. Histoire d'Henriette d'Angleterre. Publiée avec des Notes et une Préface par Anatole France. Paris: Charavay. 5 fr.  
MUEHLERBECK, E. Claude Rouget. Une Eglise calviniste au XVII<sup>e</sup> siècle (1550-81). Histoire de la Communauté de Sainte-Marie-aux-Mines (Alsace). Strassburg: Nothel. 10 M.  
PETIT, J. A. Histoire contemporaine de la France. Paris: Palmé. 72 fr.  
VALLÉE, O. de. Les Manieurs d'Argent. Etudes historiques et morales, 1730-1882. Paris: O. Lévy. 3 fr. 50 c.  
WAHRMUND, A. Babylonierthum, Judenthum u. Christenthum. Leipzig: Brockhaus. 6 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- ARCANDELLI, G. Compendio della Flora Italiana, ossia Manuale per la determinazione delle piante che trovansi selvatiche od inselvatichite nell'Italia e nelle isole adiacenti. Torino: Loescher. 15 fr.  
BAILLON, H. Histoire des Plantes. Monographie des Composées. Paris: Hachette. 18 fr.  
MASCART, E. et J. JOUBERT. Leçons sur l'Electricité et le Magnétisme. T. 1. Phénomènes généraux et Théorie. Paris: Masson. 20 fr.  
ROSENLE, A. Die Schuppenfüßler (Lepidopteren) d. kgl. Reg.-Bez. Wiesbaden u. ihre Entwicklungsgeschichte. Wiesbaden: Neudner. 5 M.  
WEISSENBOERN, F. Die Uebersetzungen d. Euklid durch Campano u. Zamberti. Eine mathematisch-histor. Studie. Halle: Schmidt. 1 M.

## PHILOLOGY, ETC.

- BRÄUNER, Th. Observationes grammaticae et criticae ad usum ita sic tam (tamen) adeo particularum Plantinum ac Terentianum spectantes. Berlin: Calvary. 1 M. 60 Pf.  
GAUTIER, L. Les Epopées françaises: Etude sur les Origines et l'Histoire de la Littérature nationale. T. 4. Paris: Palmé. 10 fr.

- SOCINI, A. Die neu-aramäischen Dialekte von Urmia bis Mosul. Tübingen: Laupp.  
WINDL, J. De oratione, quae est inter Demosthenicas decima septima, et inscribitur: περί τῶν πρὸς Ἀλέξανδρον συνθηκῶν. Göttingen: Vandenhoeck. 2 M.

## CORRESPONDENCE.

## A CORRECTION.

London: Feb. 21, 1882.

May I correct a misconception in the paragraph published in the ACADEMY of February 11 having reference to a forthcoming novel from my pen? The novel in question, although written contemporaneously with *God and the Man*, has no connexion with it in subject, characters, scenery, or motive; nor does it contain, as you suggest, photographs of living individuals. I have simply endeavoured, in one case, to construct a fictitious personality out of the written utterances of the editor of a certain newspaper—a gentleman of whom I have little or no personal knowledge, and to whom I feel no personal animosity. I have made, in the other case, merely a passing allusion to another newspaper and its editor. In both cases my attack is not upon persons, but upon the system of personal journalism. My plot, indeed, turns upon the fatal mischief done by newspaper "gossip," recklessly and thoughtlessly scattered abroad for the gratification of a modern school for scandal. Now, as hitherto, I hate the system, not the men who live by it, who have many redeeming good qualities, and seem more or less unconscious of the ruin they daily cause to the lives and reputations of their fellow-creatures.

ROBERT BUCHANAN.

## MANUMISSIONS IN THE LEOFRIC MISSAL.

Frenshay Rectory, Bristol.

So many criticisms, suggestions, and enquiries reach me by post, as well as through your columns, that I ask to be allowed to make public the full text of fol. 8 of the Leofric Missal.

Let me premise that it is really fol. 9; but the first leaf of the Missal, being blank, has improperly been disregarded in a pagination which is now too well established by usage to admit of alteration. The leaf is an isolated one, unconnected with the preceding and following gatherings, and its present is evidently not its original position. It is worn and faded, sometimes beyond recovery, especially on the recto, which has been rubbed as if it had once been an outside page. Many hours of examination at various times, and the kindly permitted application of a chemical agent, enable me to offer the following readings. I hope that some Anglo-Saxon palaeographer, on next visiting Oxford, will decipher those words which are here represented by full stops. I have been unable to trace the opening Collect in any Latin Sacramentary. The two manumissions below it are part of the batch of tenth-century manumissions which also cover the verso of this leaf. The perpendicular bar | represents the symbol for "and."

[Fol. 8 a.]

"Propitiare, misericors deus, supplicationibus nostris, et familiam tuam peragili protectione custodi, ut qui unigenitum tuum in carne nostri corporis modo natum confitemur, intercessionibus beatorum apostolorum petri et pauli, omniumque eiusdem diuine humanæ christi patriuitatis ministrorum ministrarumque meritis nulla possumus diaboli . . . sociorumque eius . . . a te co . . . sed sancti spiritus gratia illuminati contra uitiorum temptationes pugnare ualeamus illi. Per eundem dominum.

" . . . freode huna æt oomund tunc on midas sumeres messe euen for þon . . . | for þa . . . onseower

wegas on brunes gewitnesse messe preortes | on  
ealra þara preosta.  
"† birhtric freode broda æt curi tune on sum  
ofer pentecostenes messe daig en . þ  
preosta . . . ealra þara hyred preosta |  
on . p[reostas]

[Fol. 8 b.]

"† þys sint þara manna naman ðe man freode for  
ordgar æt bradan stane ða he læg on adle. þ ys  
cynia fram liwtune | godold of lamburnan |  
leofric of swuran tune dola wines sunu | eadgaie  
of cyrio forda | ælfgýð of bōc lande | smala of  
oornud tune | wifman of brada stane | byrhtlād  
of tref meū tune | ælfræd of olymes tune on  
wynstanes gewitnyse messe preostas | on wulstas  
æt lamburnan | on eallra þara hired preosta |  
ælfgyð of swuran tune | þær his to gewitnyse  
cynia p[reost] | goda p[reost] | ælfric p[reost] ðe  
þis ge wryt wrot þis was æt borelea gedon for  
ordgar.

"† eadgifu gefrode ælfgiðe birhsias dohtor hlaf  
bryttan æt borelea on feower wegas on wynstanes  
gewitnesse messe p[reostas] | on goda p[reostas] |  
on cynstanes goda suna | on afan birhtric gefrode  
æffan æt curritune on brunes gewitnesse messe  
p[reostas] | on wynstanes p[reostas] | on ealra  
þara hyred p[reosta]

"† eadgyfu gefrode leofrune æt curritune for  
ordgar on brunes gewitnesse messe preostas | on  
ealra þara hyred preosta

"† byrhtic gefrode ribrost | hwita on middes  
wintres messe dæg æt tiwarhel on prudas gewitnyse  
messe preost.

"† eadgyfu gefrode wulfic on feower wegas  
þrim ucan ær middan sumera on gewitnesse byrht-  
stanes messe preostas | on clerices þe þis gewrat.

"† eadgyfu gefrode wulfwunne on middes  
sumeres messe dæg on wulfnoðes gewitnyse messe  
preostas | on ealra þara hired preosta.

"† eadgyfu gefrode ælgyfe wunoldes wif on  
feower wegas on middes sumeres messe æfen æt  
bræg on brunes gewitnesse messe p[reostas] | on  
wulfnoðes messe p[reostas] | on eallra þara hyred  
preosta."

These entries contain important, because  
fresh, evidence as to the times, places, and  
occasions of the manumissions of serfs. I  
must not occupy your columns by dwelling on  
it, but I will conclude with a question. Mr.  
Davidson has identified the Ordgar mentioned  
in them with the important Earl of that name,  
who died in 971, who is variously described as  
"Ealdorman," "Dux Domnanie," "Comes  
Domnoniensis." Who is the lady of importance  
named "Eadgyfu," or "Eadgifu," who manu-  
mits in five of these entries, in one of them  
acting for Ordgar? We know a good deal  
about Ordgar's daughter, Ælfthryth (Queen  
Elfrida), wife of King Edgar; and about his  
gigantic son Ordulf, who is reported to have  
once treated the gates of Exeter in much the  
same way as Samson treated those of Gaza.  
Ordgar's wife's name is, I believe, not known.  
Is it just possible that we have it here in  
"Eadgyfu"?

F. E. WARREN.

#### THE ETYMOLOGY OF "PARADISE."

Cambridge: Feb. 22, 1882.

I much regret that, in the account of this  
word in my *Etymological Dictionary*, I have  
fallen into the common error of identifying it  
with the Sanskrit *paradeça*, with which it has  
no connexion whatever. The right account is  
given in Prof. Max Müller's *Selected Essays*, 1881,  
i. 130. The word is, as has always been said,  
of Old-Perisian origin. Both the Hebrew *pardes*  
and the Greek *παρδείσος* are borrowed from the  
Zend (Old-Perisian) *pairidatza*, an enclosure, a  
place walled in. This word is given, as Prof.  
Cowell kindly shows me, in Justi's *Handbuch  
der Zendsprache*, with the etymology, which is  
simple enough. It is derived from the prep.  
*pai*, around (Greek *περί*), and the root *di*, to  
mould or form, Sanskrit *dih*. As Prof. Max

Müller says, "the root in Sanskrit is DIH or  
DHIH (for Sanskrit *h* is Zend *z*), and means  
originally to knead, to squeeze together, to  
shape. From it we have the Sanskrit *dehi*, a  
wall, while in Greek the same root, according  
to the strictest phonetic rules, yielded *τοίχος*,  
wall." He then points out that the same root  
occurs in Latin *ingere* and English *dough*.  
Perhaps we may go further, and identify *τοίχος*  
with the English *dike*: see *τοίχος* in Curtius.  
*Paradise* would then, literally, mean "peri-  
dike," if one may coin the word; and the original  
*dike* was a mud wall, moulded or kneaded into  
shape. It is, in any case, certain that a *paradise*  
was originally simply "an enclosure surrounded  
with a mud wall." It has since obtained a  
more exalted meaning.

WALTER W. SKEAT.

#### THE DERIVATION OF "APHRODITE."

Munich.

It is one of the most firmly established  
results of modern archaeology that the Greek  
goddess of love, Cypris or Aphrodite Urania,  
was borrowed in early times from the East—  
from the Phœnicians. The name Cypris itself,  
taken in connexion with the recent excavations  
on the Island of Cyprus, furnishes the strongest  
proof of this fact; there are also many other  
arguments which can be found in any modern  
work on Greek mythology. The difficulty  
hitherto has been to trace the real name of the  
goddess Aphrodite (Cypris being only an  
epithet) to an Oriental (Phœnician, Babylonian,  
or even Egyptian) origin, so that scholars have  
been obliged to rest content in the opinion that  
the goddess herself was borrowed by the Greeks  
from the East, but not the name, as often  
happens in such cases, especially as a good  
Greek etymology "born of sea-foam" seemed  
to confirm this view by supplying an ade-  
quate and appropriate explanation of the  
word.

But the case is different, if it can be shown,  
as I now am able to do with the greatest  
probability, that the Greek name is borrowed  
directly from the Phœnician form of the name  
of the Asiatic goddess of love, *Athōret*. The  
sh of this word (as also in the Babylonian, non-  
Semitic, primitive form, *Ishar*) was already in  
the Babylonian and Phœnician language  
assimilated in pronunciation to the following t,  
the whole name being pronounced more like  
*Athōret* (*Athōret*) than *Ashōret*, as is proved by  
the South Arabian (Sabeen) *Athtar* (*Athtar*).  
For the Sabeans took their deity *Athtar*, as also  
another—*Sin* (the moon-god, Accadian *Zu-en*,  
Babylonian *Sin*)—directly from Babylonia. In  
basing my identification of *Aphrodite* with  
*Ashōret* upon the afore-stated pronunciation  
*Athōret*, I need only call to mind the well-  
known change of an original *th* into *f*, especially  
in borrowed words—e.g., the Russian *Fedor* for  
Theodor, &c., &c.—thus we get the form  
*Aphōret*. In reply to the possible objection  
that *φ* in the earliest time did not have the  
sound of *f*, I can only state that, since the  
Greeks had no *f* at all, *Athōret*, on account of  
its resemblance in sound to *ἀπός* (sea-foam)  
would naturally and necessarily take the form  
of *Aphōret*. The character which would best  
represent the foreign *f* would, even could, be  
only *φ*. Finally, there is another fact to be con-  
sidered, and one which is very common in  
words borrowed from another language—viz.,  
the metathesis or transposition of two adjacent  
consonants, one of which is *r*; so we come to  
the last result: *Aphrōtet*—*Ἀφροδίτη*.

FRITZ HOMMEL.

[Capt. Burton, in his *Commentary* on the  
Lusiads (i. 89) writes:—"Aphrodite, like many  
of the oldest Greek words, is Albanian; *after dita*  
= dawn, morning star, &c."]

#### IDENTICAL NAMES IN LITERATURE.

Hastings: Feb. 20, 1882.

Give me leave to say a word or two with  
reference to the obliging suggestion of your  
correspondent, Mr. E. W. West, in the last  
number of the ACADEMY. I should like to  
point out how safe writers are ultimately  
against any confusion provided they append  
their names in full to each of their published  
works. I turn, for instance, to the biographi-  
cal dictionaries, and I find no less than half-a-  
dozen writers bearing the name of Betham,  
all belonging to the Westmoreland family  
of Bethams, from which, on my mother's side,  
I take my name. Now, although several of  
these writers were Doctors of Divinity, there is  
not the slightest confusion between any of them  
—from Peter Betham, the first literary ancestor  
of whom I have knowledge, who published in  
1544 a translation of *The Precepts of Warre*,  
with a dedication to Lord Chancellor Audley,  
down to my late uncle, Sir William Betham,  
the ingenious author of *The Gael and the Cymri*,  
&c. Yet between these two came John Betham,  
D.D., chaplain and preacher to James II., the  
author of several theological works; Edward  
Betham, B.D., who contributed largely towards  
the maintenance of the Botanical Garden at  
Cambridge, and died in 1783; and the Rev. W.  
Betham, my grandfather, the laborious compiler  
of *The Sovereigns of the World*. The fact is, litera-  
ture, like music and painting, runs in families;  
but when an author's name is appended in full  
to each published work there can be no possible  
confusion concerning the various members,  
except in the minds of the most careless  
readers. I add that dictionaries of contem-  
porary biography, English and American,  
make no confusion between Miss Amelia B.  
Edwards and myself, or our respective works.

M. BETHAM-EDWARDS  
(Author of "Kitty").

#### THE ARABIC FOR "TELEGRAPH."

Spring Grove, Isleworth: Feb. 20, 1882.

In reply to Dr. Badger's letter in the ACADEMY  
of last week, I beg to state the actual facts.

The subject under discussion at the Victoria  
Institute was the meaning of certain Biblical  
names; and, as I wanted to show how cautious  
we ought to be in determining what certain  
words meant more than 3,000 years ago, I  
made the following statement:—

"We have the word telegraph in Mesopotamia,  
as the telegraph system has been introduced into  
that country as well as into some other parts of the  
East. If you go, therefore, among the Arabs of  
that country, and ask them what 'telegraph'  
means, they will tell you that it means 'to know  
by wire,' because it happens that in their Arabic  
'tel' means wire, and 'araf' to know or expound.  
The meaning of telegraph, therefore, among those  
people is to know by wire, or to obtain knowledge  
by wire. So if Europe were to be destroyed, and  
Arabic to be the only language extant, an Arab  
scholar might just as well give it as his opinion  
that the word 'telegraph' was derived from the  
Arabic words 'tel' and 'araf'!"

I am unable to understand on what grounds  
Dr. Badger takes exception to this illustration.  
If he means to state, as a fact, that the country  
Arabs do not interpret "telegraph" as "to know  
by wire," I can only repeat on my personal  
knowledge that they do. If he merely means  
that the isolated words "tel" and "araf"  
cannot be made to signify "to know by wire"  
grammatically, it does not concern me to deny  
this, for I never said or implied that they did.  
Those Arabs I spoke about use the word  
"tel" colloquially exactly as the word "wire"  
is used in this country for telegraph.

H. BASSAM.



## APPOINTMENTS FOR NEXT WEEK.

**MONDAY, Feb. 27, 5 p.m.** London Institution: "The Gods of Canaan," by Prof. A. H. Sayce.  
 7 p.m. Actuaries: "An Improved Method of approximating to the Value of Annuities involving Three or more Lives," by Mr. G. F. Hardy; "The Valuation of Policies subject to Half-yearly and Quarterly Premiums," by Messrs. T. B. Sprague and G. King; "The Rate of Interest in Annuities Certain," by Mr. G. F. Hardy.  
 8.30 p.m. Geographical: "Recent Exploration of the Sources of the Irrawaddy," by Major J. E. Sandeman.  
**TUESDAY, Feb. 28, 3 p.m.** Royal Institution: "The Mechanism of the Senses," VII., by Prof. J. G. McKendrick.  
 8 p.m. Society of Arts: "Scientific and Technical Education in Russia," by Prof. J. F. Hodgkiss.  
 8 p.m. Civil Engineers: "Steel for Structures," by Mr. Ewing Matheson.  
**WEDNESDAY, March 1, 7 p.m.** Entomological.  
 8 p.m. Society of Arts: "The Teaching of Forestry," by Col. G. F. Pearson.  
 8 p.m. British Archaeological: "Ancient Ecclesiastical Glass Painting," by Mr. W. H. Ope; "Roman Villa recently discovered at Metchford, Norfolk," by Mr. Cecil Brent.  
**THURSDAY, March 2, 3 p.m.** Royal Institution: "Geographical Distribution of Animals," III., by Dr. P. L. Selater.  
 7 p.m. London Institution: "The Storage of Power," by Prof. W. E. Ayrton.  
 8 p.m. Linnæan.  
 8 p.m. Chemical: "The Luminous Incomplete Combustion of Ether and other Bodies at Temperatures below Redness," by Mr. W. H. Perkin; "The Action of Aldehyde on Phenanthra Quinoline in Presence of Ammonia," by Messrs. F. R. Japp and F. W. Streatfield; "Application of the Aldehyde and Ammonia Reaction in determining the Constitution of Quinines," by Messrs. F. R. Japp and F. W. Streatfield.  
 8.30 p.m. Antiquaries.  
**FRIDAY, March 3, 8 p.m.** Philological: A Paper by Mr. H. Sweet.  
 8 p.m. Library Association: Discussion, "Prof. Djaltsko on the British Museum," by Mr. E. C. Thomas.  
 9 p.m. Royal Institution: "Roman Antiquities in London," by Mr. A. Tylor.  
**SATURDAY, March 4, 3 p.m.** Royal Institution: "The Iliad and the Odyssey," III., by Mr. W. Watkiss Lloyd.

## SCIENCE.

*Science and Culture, and other Essays.* By Thomas Henry Huxley. (Macmillan.)

OF the essays that have been collected by Prof. Huxley in this volume, the first four deal with some aspect of education. Most of the remainder are expositions of the results of biological research and, at the same time, illustrations of the history of scientific ideas. Some of these are among the most interesting of Prof. Huxley's contributions to the literature of science.

The address on "Science and Culture," which gives its name to the volume, is a discussion of the place of scientific and of literary training in education. The form in which the question in debate between the advocates of "science" and of "culture" is presented is not which of these two things is the more valuable, but whether the idea of complete culture does not include within itself that of scientific discipline. This way of stating the question brings out clearly the fundamental agreement that there is—if we leave out of account the devotees of "useful knowledge"—between the advocates of the classics and of physical science. For it is seen that the advocates of science admit that everyone ought to know something of literature, though they think it possible sufficiently to cultivate the sense of literary form by means of the modern languages alone; while the advocates of the classics, in maintaining that classical studies give the best possible intellectual training, admit that culture is not complete if nothing but the sense for literary form has been cultivated. The questions that are really in debate are, therefore, the subordinate ones—whether, though real intellectual as well as aesthetic education is given by the study of the classics, physical science is not the typical intellectual discipline, for

which anything else is an imperfect substitute; and whether, though some literary culture can be got out of modern books alone, a certain knowledge of the classics is not necessary as a preparation for the full appreciation of European literature in general. Prof. Huxley decides both these questions in favour of the advocates of scientific education. He suggests incidentally that modern men of science have more of the spirit of antiquity than "the modern Humanists." "We falsely pretend," he says, speaking of the Greeks,

"to be the inheritors of their culture, unless we are penetrated, as the best minds among them were, with an unhesitating faith that the free employment of reason, in accordance with scientific method, is the sole method of reaching truth."

He points out, near the end of the essay, that the higher sciences, those that deal with man and society, can only be constructed by the application of the methods of physical science. As regards the literary side of education, he expresses the opinion that "for those who mean to make science their serious occupation; or who intend to follow the profession of medicine; or who have to enter early upon the business of life; . . . classical education is a mistake." It is possible to get sufficient culture out of modern literature—perhaps out of English literature alone.

Something might be said against this last opinion, even by those who agree with Prof. Huxley entirely as to the necessity of scientific discipline as part of a complete education. But, granting that knowledge of classical literature is not an essential part of culture, there is still a difficulty about omitting Greek and Latin from education in some cases and not in others. For if the classical languages are to be taught at all, it is desirable that the study of them should begin at an earlier age than that at which a decided preference either for literature or for science usually manifests itself.

In the articles in which the development of scientific ideas is described, the name of Descartes occurs more frequently than any other. Prof. Huxley has already made his readers familiar with his view of the position of Descartes in relation to modern science. This view is further developed in the present volume. In the address on "Animal Automatism," which attracted so much attention when it was first published, Descartes is described as the founder of scientific physiology. It is further shown, in the address recently delivered at the meeting of the International Medical Congress, that "he held the strongest opinion respecting the practical value of the new conception which he was introducing"—that is, he was the first to see the true relation of physiology to medicine. And in the article on "Evolution in Biology" the lines of thought that have led to the modern theory of evolution are traced to Descartes.

The article on "Errors attributed to Aristotle" will be found interesting by all who care to know accurately the place in the history of science of those who have done most for scientific thought, even when their opinions have no bearing on problems that are still unsolved—by students, that is, who have not been misled into thinking that, because science is impersonal, its structure

has been built up in much the same way as that of a coral reef. But, in relation to this point, some remarks of Prof. Huxley that occur in another essay may be quoted here, as the best possible expression of the attitude he always adopts towards the scientific thinkers of the past.

"The growth of physical science is now so prodigiously rapid that those who are actively engaged in keeping up with the present have much ado to find time to look at the past, and even grow into the habit of neglecting it. But, natural as this result may be, it is none the less detrimental. The intellect loses, for there is assuredly no more effectual method of clearing up one's own mind on any subject than by talking it over, so to speak, with men of real power and grasp who have considered it from a totally different point of view. The parallax of time helps us to the true position of a conception, as the parallax of space helps us to that of a star. And the moral nature loses no less. It is well to turn aside from the fretful stir of the present, and to dwell with gratitude and respect upon the services of those 'mighty men of old' who have gone down to the grave with their weapons of war, but who, while they yet lived, won splendid victories over ignorance."

T. WHITTAKER.

## NOTES OF TRAVEL.

AT a special meeting of the Council of the Royal Geographical Society, the proposed Government grant of £5,000 towards the *Eira* search expedition has been supplemented by a vote of £1,000; and the remainder of the amount required will, no doubt, be easily raised without an appeal to the public. The arrangements for the expedition will be made under the superintendence of a committee, on which the Admiralty will be represented; and it is not improbable that Commander L. A. Beaumont, who served with distinction under Sir George Nares, will be appointed to command the expedition, the preparations for which will be commenced at once.

A FRENCH paper reports that M. Raffray, vice-consul of France at Massowah, has succeeded in penetrating into the country of the Gallas, hitherto inaccessible to Europeans. Even Capt. Burton turned back when he attempted to reach it in 1856-57, in company with the late Capt. Speke. This country lies south of Abyssinia, and south-east of Somali-land. M. Raffray is said to have discovered a number of monolith churches, and other traces of early Ethiopian civilisation. *Semper aliquid novi ex Africa!*

DURING the past year M. Adrianoff, of the University of St. Petersburg, went with a small party to investigate the geography and geology of the Kuznetsk region of Western Siberia; and a report on his journey has lately been made to the Imperial Geographical Society. From Kabizen M. Adrianoff crossed Lake Telets, and followed the Chulyshmann as far as the Bashkans tributary, the valley of which he ascended by a most difficult path. He afterwards crossed the Shapshal Mountains to the Jani, an affluent of the Barlyk; and then, surmounting another mountain range, he entered the Kemchik steppe, and proceeded to Minnussinsk. M. Adrianoff is said to have collected useful information regarding the Sopote nomads and Russian commerce in Western Mongolia; and his scientific collections include numerous geological, botanical, and entomological specimens.

HERR VON SCHENCK has lately returned from a second journey in Central and Equatorial America, during which his attention was mainly

directed to the State of Antiochia, in Colombia, and he is now preparing an entirely new map of it. He also surveyed a portion of the course of the Rio Magdalena.

A NUMBER of officers of the Topographical Department of the French army have lately gone out to resume the survey of Algeria which was interrupted last year.

THE *Journal* of the Royal Geographical Society, after being published annually for half-a-century, was brought to a conclusion with the volume issued last summer, as it was found that the society's new series of *Proceedings*, or *Monthly Record of Geography*, absorbed nearly all the papers previously issued in the *Journal*. The council, however, determined that in future, when elaborate memoirs of great value and more than ordinary length were received, they should be published as *Supplementary Papers* in connexion with the monthly periodical. The first of these is now nearly ready for issue, and will comprise Mr. E. Colborne Baber's travels and researches in Western China. The account of his journey of exploration in Western Szechuen will be supplemented by some portion of the well-known report on the route followed by the Grosvenor Mission through Western Yunnan, and by a very interesting and little-known memorandum on the Chinese tea-trade with Tibet, which appeared as a supplement to the *Gazette of India* in November 1879.

#### SCIENCE NOTES.

*On Contact between Civilised and Savage Life.*—An excellent number of the *Journal* of the Anthropological Institute has just been issued. Perhaps the most generally interesting of its papers is one by Sir Bartle Frere on "The Laws affecting the Relations between Civilised and Savage Life." The subject is discussed with special reference to its bearing on the dealings of colonists with aborigines; and the author's illustrations are mainly derived from his experience in South Africa. Sir Bartle concludes that simple proximity of the civilised to the uncivilised race is leading to the extinction of the savage in the case of the Bushman, but that the result is very doubtful in the case of the other Hottentot or tawny-skinned races, while there is certainly no tendency to extinction in the case of the Bantu family—comprising the Zulu, the Kaffir, and the Bechuana races—among whom a very marked advance has been made towards the European type of civilisation. To secure their continued development, he holds that the subject races must enjoy peace, with protection for life and property; that they should possess power of local legislation; that the sale of intoxicants should be restricted; and that an equitable form of civilised taxation is necessary.

DR. GILBERT is proposed by the council as President of the Chemical Society for the coming year, in succession to Prof. Roscoe.

MR. DAVID BOGUE will publish immediately *Our Common British Fossils, and Where to Find Them*, by Dr. Taylor.

THE subject of Prof. Tyndall's course of three lectures at the Royal Institution will be "Resemblances of Sound, Light, and Heat," to be given on Thursdays, March 16, 23, and 30. Prof. H. G. Seeley will give three lectures on "Volcanoes," on Saturdays, March 18, 25, and April 1.

THE Ladies' Sanitary Association has engaged Dr. B. Richardson to give a third course of lectures, nine in number, on "Practical Domestic Sanitation," to be delivered in the Lower Hall, Exeter Hall, on Saturdays, at 4 p.m., beginning on Saturday, March 4.

Tickets may be had of Miss Rose Adams, 22 Berners Street, W.C.

MESSRS. MACMILLAN have issued, in a bound volume, with the title of *Fifty Years of Science*, the presidential address delivered by Sir John Lubbock at the Jubilee meeting of the British Association at York last August.

THE valuable *Handbook of Cinchona Cultivation*, by Karel Wessel van Gorkom, formerly director of the Government cinchona plantations in Java, has been translated into English by Mr. B. D. Johnson, and will be published immediately by Mr. J. H. de Bussy, of Amsterdam. As only a limited number of copies will be printed, subscribers in England are requested to address themselves to Messrs. Trübner.

THE two volumes of Mr. F. M. Balfour's *Comparative Embryology* have been translated into German by Prof. B. Vetter, of Dresden, and published by Herr Gustav Fischer, of Jena, who has distinguished himself by making a special business of issuing works on this department of biology.

A NEW scientific monthly, entitled *L'Astronomie*, is to appear next month, under the editorship of M. Camille Flammarion. M. Gauthier-Villars is the publisher.

#### PHILOLOGY NOTES.

PROF. BUGGE, of Christiania, whose views on the origin of Norse mythology have excited so much discussion in the learned world, is said to be engaged on Etruscan investigations. His friends believe that he has completely solved the problem of the affinities of this mysterious language, having proved it to be an Indo-Germanic language, remotely allied to Latin and the other Italic dialects.

THE members of the Aryan section of the last International Congress of Orientalists will remember the striking lecture which Dr. P. Deussen, of Berlin, delivered on the Vedânta system of philosophy. Dr. Deussen is about to publish, in German, a large work on the same subject, which is to consist of five parts, dealing respectively with the theology, cosmology, and psychology of the Vedânta system, and with its doctrines regarding transmigration (Samsâra) and final emancipation (Moksha). The philosophy of the Vedântists is well known to represent, in a great measure, the creed of many educated Hindus at the present day.

MESSRS. TRÜBNER announce a translation of the celebrated Japanese romance *Genji Monogatari*, from the pen of Mr. Suyematz Kenchio, an attaché of the Japanese legation in London. The author of this work was a woman, as, indeed, were many of the classical authors of Japan.

M. A. LUCHAIRE has published a collection of texts in the ancient dialect of Gascony, taken from MSS. earlier than the fourteenth century, together with a Glossary.

AT two recent meetings of the Académie des Inscriptions, M. Oppert read a paper upon "The Chaldean Inscriptions of Gudea." His chief argument was that the inscriptions known as Sumerian are written not only in a different character, but also in a different language, to the Semitic of the ordinary cuneiform inscriptions.

M. FRISCHBIER has commenced the publication (Berlin: Enslin) of a Glossary of the dialects of East and West Prussia. The work is appearing in parts, and will fill two volumes. Its full title is, "Preussisches Wörterbuch, Ost- und Westpreussische Provinzialismen in alphabetischer Folge."

M. LOUIS LEGER, Professor at the Ecole des langues orientales, has published in a separate

form (Paris: Leroux) the paper on Slav mythology which he contributed to a recent number of the *Revue de l'Histoire des Religions*. He contends that no genuine Slav document attests the belief in a supreme deity; the primitive Slav pantheon was derived either from nature worship or from evil spirits. M. Léger will shortly publish a volume of *Contes slaves*, and a translation of the *Chronicle of Nestor*.

THE issue of the Société des anciens Textes français for 1880, of which one volume is still due, will be shortly completed by vol. v. of the *Miracles de Notre Dame*. For 1881 members are promised the *Vie de Saint-Gilles*, with a long and valuable introduction by M. Gaston Paris; probably vol. iii. of *Eustache Deschamps*, and *L'Amant rendu Cordelier à l'Observance d'Amour*, edited by M. de Montaiglon, will be the other issues. For 1882 the volumes will be chosen, as they are ready, from works now in hand—*Miracles de Notre Dame*, vol. vi., a collection of old versions of the *Gospel of Nicodemus*, edited by MM. Paris and Bos, the *Vie du Pape St-Gregoire*, a new edition of the *chanson de geste, Raoul de Cambrai*, edited by MM. Paul Meyer and Longnon, or *La Mort d'Aimeri de Narbonne*, edited by M. Couraye Duparc. The recent losses of the society do not seem to have impaired its activity.

THE *al-Jawûdîb* of January 31 ends a comprehensive review of Dr. Badger's *English-Arabic Lexicon* with these words:—

"We have examined this wonderful book, consisting of 1,240 pages royal quarto, and do not hesitate to state that the translation [of the English into Arabic] is most chaste and perspicuous, testifying to the author's consummate knowledge of the Arabic language. No less than forty years were spent in its compilation. It is our decided opinion, moreover, that there does not exist in the whole of Europe one better acquainted with Arabic than the author, or one more conversant with its modes of speech. Hence, this work excels all others of the kind which have preceded it. His painstaking labour will assuredly earn for him the eulogy of all those who appreciate perseverance, and his valuable services will exalt him in the estimation of all scholars."

#### MEETINGS OF SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, Feb. 15.)

JOSEPH HAYNES, Esq., in the Chair.—Mr. Fleay read a paper on "Homer and Comparative Mythology," in which he maintained that, although the fundamental principles of comparative mythology were firmly established, the application of these principles by Prof. Max Müller, Sir George Cox, and others had led to numerous contradictions and absurdities. This, he said, arose from each mythologist identifying his own view with the powers of Nature, the Sun, the Dawn, and the Storm, and with many deities who had distinct and independent functions. Mr. Fleay then gave, in detail, his own interpretation of the chief deities of the Rig-Veda and of Homer, and showed the interpretation which would be necessary, on his hypothesis, for a large number of myths, including those of the "Iliad" and "Odyssey." He, at the same time, suggested that previous attempts in this direction involved serious inconsistencies, which it would probably take a long time to remove with complete satisfaction to the various scholars now engaged in this work.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 16.)

E. FRESHFIELD, Esq., V.-P., in the Chair.—The Rev. A. Pownall exhibited a gold ring found at Gilmorton, Warwickshire, inscribed inside, "the King's gift." It was apparently of the time of Charles I., and may have been made of a gold touch piece.—Mr. H. B. Hull exhibited a MS. list of the Royal Navy in 1660, with the name of Edward Dering, Mercator Regius, on the cover. The list gives the names of the ships, the tonnage, age, where and by whom built, and other par-

tioulars. At the end are tables of wages and allowances, weights of cables, and other useful information. One ship mentioned in it, the *Assurance*, was sunk, according to Pepys' Diary, in December 1660, and some changes of names which he mentions in the same year are noticed.—Mr. Nightingale exhibited a bronze seal found at Wyndham Park, near Salisbury, bearing the name of Wilhelm Pelhisier.—Mr. Peacock contributed an account of a presentment of a man to the Bishop of Lincoln, in 1611, for refusing to kneel at the Communion, and for naming his child Ichabod as a sign that he considered the glory had departed from the Church of England.—Sir Henry Dryden contributed some additions to a paper in *Archæologia*, vol. xxxiii., on Saxon remains at Marston St. Lawrence, in Northamptonshire.

SOCIETY OF HELLENIC STUDIES.—(Thursday, Feb. 16.)

PROF. C. T. NEWTON, V.-P., in the Chair.—Unusual interest attached to this meeting, as the Chairman was able to read extracts from a paper by Mr. W. M. Ramsay, describing some of the results of his journey into Phrygia, and to exhibit drawings by Mr. A. H. Blunt, and photographs representing some of the monuments discovered. The passages read to the meeting described Mr. Ramsay's researches on three sites in the heart of Phrygia. (1) Duganlu. The tomb of Midas existing on this site was discovered by Leake in 1820, and has several times since been visited. Mr. Ramsay explored the plateau on the side of which this tomb exists, and found a road leading to the summit, bordered by a procession of figures advancing downwards. Near the top of the road was a place of worship, with rock-altar, and a rock-cut relief representing a figure like the Greek Hermes. In this place also is a grave, and the worship connected with it seems to be that of the dead. The summit of the plateau is covered with rock-cut graves, and its sides are strengthened with walls, which make it appear to have been a strong place, perhaps the chief acropolis of the district. (2) A necropolis first discovered by Mr. Ramsay at Ayazeen. Here were a multitude of tombs, some in the fashion of that of Midas, others mere caverns in the rock. One opening in the rock was rendered remarkable by being surmounted by an obelisk, on either side of which was an enormous lion; but these lions completely differ in style from those over the gateway at Mycenæ. Mr. Ramsay found an important fragment of another similar relief in the shape of an enormous lion's head of splendid archaic work, and seven feet in diameter. (3) Kumbet. Here Sir C. Wilson and Mr. Ramsay discovered a remarkable block of stone, rudely fashioned in the shape of a ram, and having its sides covered with reliefs representing hunting scenes. These reliefs, however, were rude and much injured by time. Mr. Ramsay expresses his opinion that the publication of these and other remains in the *Journal* of the society will go far to prove that in the art of sculpture in relief the Greeks closely followed the lead of the people of Asia Minor, from whom, also, they derived many of their religious ideas.—A second paper, sent by Mr. E. L. Hicks, was read by Prof. Gardner. The writer selected several details in the descriptions of characters by Theophrastus, and showed how they could be fully understood only by a comparison with Attic inscriptions, especially monumental *stelæ*.—A third paper was read by Dr. Waldestein, wherein he traced the origin of a figure of Hermes which occurs as an *emblem* on a *patera* from Bernay, in France, to the figure of Hermes on one of the pillars from the temple of the Ephesian Artemis, in the British Museum, and drew some conclusions as to the method followed by *calatores* in antiquity.—A paper by Mr. Stuart Glennie on Samothrace and the Cabelri was put down for reading, but postponed in consequence of want of time.

NUMISMATIC SOCIETY.—(Thursday, Feb. 16.)

W. S. W. VAUX, Esq., V.-P., in the Chair.—The Rev. Canon Pownall exhibited a tin-foil impression of an Irish halfpenny, now in the collection of the Irish Academy, struck at Waterford during the reign of John, and believed to be unique. This

coin is of special interest, as it tends to confirm the attribution to John of certain coins in the English series with the *cross pommée*, but with the inscription HENRICVS REX.—M. Terrien de La Couperie read a paper on the coinage of Tibet issued during the second half of the last century and during the beginning of the present one. The coinage of Tibet during that period is of much interest, as it marks very clearly the political changes which took place in that country. Thus in 1772, when the rule of the Râjas was on the wane, we find an independent coinage for a short time; but, when the country was overrun by the Ghurkhalis of Nepal, a new period of the coinage commences, which M. de La Couperie styles Tibeto-Nepalese, and this is succeeded in turn by the Tibeto-Chinese, when China drove out the Ghurkhalis about 1793 and established the present form of government. All these changes are clearly evidenced by the coins themselves.

PHILOLOGICAL SOCIETY.—(Friday, Feb. 17.)

H. SWEET, Esq., V.-P., in the Chair.—Mr. Cayley read a paper on "Greek Pronunciation and the Distribution of the Greek Accents." He attempted to trace a revolution in the Greek sounds to the vast extension of the language under the Macedonian kings, and subsequently to large bodies of migratory Jews and Syrians who formed the nuclei of the Christian churches. Among these, he thought, a vulgar language had arisen, which was afterwards concentrated and made conspicuous at Constantinople, where literature corrected its grammatical, but not its phonetic, peculiarities; thus the sounds of  $\chi$ ,  $\theta$ ,  $\phi$ ,  $\gamma$ ,  $\delta$ ,  $\beta$  were replaced by the most ordinary (*raphe*) sounds of  $\kappa$ ,  $\tau$ ,  $\pi$ ,  $\gamma$ ,  $\delta$ ,  $\beta$ ,  $\theta$ ,  $\phi$ ,  $\gamma$ ,  $\delta$ ,  $\beta$ , for which they had previously served as makeshifts in proper names, and so on. The consonantal pronunciation of  $\alpha\upsilon$ ,  $\epsilon\upsilon$ , appeared also to be a possible Hebraism; but the diphthongs in general had been hard to pronounce, because the alternation of the acute and circumflex accents required the stress to be laid now on the first vowel and now on the second, so that our way of reading was probably more correct in *oikos* than in *oikav*. On the other hand, the tendency of the vulgar Greek had been to generalise the acute accent, and to make the second vowel the most important; hence  $\alpha\iota$ ,  $\epsilon\iota$ , are now sounded like *iota*, and  $\alpha\iota$  (which had a tendency to *ae*, as in Latin) like simple *E*. In reference to the distribution of Greek accents, Mr. Cayley thought that those which are placed nearer the end than need be tended to emphasise the whole word, and to show that it had a more important or definite meaning; he exemplified  $\pi\alpha\tau\eta\rho$  contrasted with  $\mu\eta\tau\eta\rho$ ,  $\epsilon\pi\tau\alpha$ ,  $\delta\epsilon\upsilon\iota\alpha$ , with  $\delta\upsilon\sigma$ ,  $\tau\epsilon\iota\varsigma$ , and  $\text{Ze}\upsilon\varsigma$  the nominative with  $\text{Ze}\upsilon$  the vocative, &c. He noticed more generally the varying accent of the preposition before and after the noun, and the oxytone tendencies of proper names, personal pronouns, and certain classes of adjectives, participles, and inflections of the verb and the noun.—Mr. B. Dawson read some "Notes on Translations of the New Testament." He contended (1) that the Revised Version had not always selected the best translation; (2) that, in their slavish imitation of the Greek text, the Revisers had often removed some of Tyndale's good idiomatic English phrases, and substituted for these others having a foreign ring about them; (3) that, if there could possibly be anyone who desired a strictly literal translation, the Revised Version might be made still more literal without damaging its style.

ROYAL ASIATIC SOCIETY.—(Monday, Feb. 20.)

SIR EDWARD COLEBROOKE, BART., President, in the Chair.—The Rev. Mr. Schön read a paper on "The Hausa Language," the *lingua franca* of Western Africa, of which he has published a grammar and a dictionary, texts and translations of the Holy Scriptures, having acquired his knowledge during a long residence in that part of Africa.—Mr. K. N. Cust followed with a paper on "African Scholars." Dividing Africa into three regions, each containing two distinct groups of languages, he went over the long roll-call of the names of those who had contributed to the knowledge of one or more of the scores of languages spoken on that continent, all of which are unwritten. He re-

marked that but a small portion of the necessary work had been as yet accomplished, and that till this was done it was of no use to discuss the question of the origin of languages.

FINE ART.

*Hopes and Fears for Art.* Five Lectures. By William Morris. (Ellis & White.)

If we turn from these bright pages with added despondency it is not because we hope against belief less doggedly than their author that very far ahead, beyond still deeper and more monstrous darkness yet to come, the lost lamp of beauty may one day be re-kindled to shine upon the ways of toiling men. Rather is it this, that while fear and hope for the future remain unaltered, the present seems the drearier for this voice in the wilderness crying to a generation eager to accept whatever is beautiful or moving or original in its tones, but of its message,—nothing. To the few who have learnt to think rightly, or even to care to think at all about the far future of Labour—which none of our political thaumaturgists seem to have done; to the few who know surely that the hope which Mr. Morris here holds up is the only good hope worth our striving—to them it is no light matter that words so wise and precious should fall but to charm some refined readers, confirm a few waverers, persuade perhaps two or three converts. But more than this they will hardly expect.

The five Lectures do not call for separate notice, since they all present from different points of view the same main doctrine of "art by the people and for the people, as a happiness to the maker and the user." Opinions and advice upon practical details occur mostly as illustrations. Here we usually agree with Mr. Morris as when he exposes, far too mildly, the universal stupidity of admitting light to our rooms from below instead of from above; sometimes we cannot but differ, as for instance in his severely reticent scheme of wall-decoration, in his unreasonable prejudice against paper as a material, or when he says that scarlet geraniums are "thoroughly ugly" and "bad colour altogether." But these are matters not indeed of the taste which admits of no dispute, for that is childish caprice, but of argument which would be out of place in presence of the graver issues he has to try.

Were they graver still they could suffer no indignity at his master-hand. His English is English indeed—frank, rich, grave, tuneful, at times its unaffected gentleness strengthened by a certain charm of noble uncouthness. And thus it is that the fairest and freshest pages of all, as it seemed to us, are those in the first lecture, where he speaks, as perhaps no Englishman has ever yet spoken, of England and its simple homely honest art.

It may be said that Mr. Ruskin, in the chapter on the Nature of Gothic, in his *Stones of Venice*, had long ago pointed out the function of labour as a delight to the producer as well as to the consumer. But Mr. Morris does more; he puts this truth in a foremost, almost a solitary position, he builds on it his sole hope of that little reform, the revival of art, and of that vast reform, the recovery of human contentment. What he and the rest of us are

looking for is just this: that the degradation of mechanical labour will sink lower and lower yet, till in the nether deeps of perfect baseness the nature of man, if there be anything of human left therein, will at last rebel, and the poor will choose to die rather than spend their blood on the cheap luxuries which when made are but as weariness or poison to the rich—the wealthy will sigh in vain for the ways of peace and pleasantness which their riches can no longer buy. The more rapid the tide of brutal hideousness the better: the sooner and surer will come the panic. Only in the meantime let us hide away what wrecks of tradition we may, and bethink ourselves what manner of things shall be after the deluge. To some this may seem simple enough; to many, and among them the Artists, the Art-patrons, and the Art School and Museum people, sheer blasphemy. It is then useless to condense into poorer words Mr. Morris's calm yet cruel analysis of our pretended art progress. One thing we must not omit, because it can never be too often repeated. Sympathetic historians and students of the Middle Ages, who have little knowledge of the arts, have tried in vain to minimise or explain away the misery of prevailing lawlessness and oppression, since with all the misery of it, the people, they know, were not really miserable at all. The truth then is that cloistered piety was not the sole nor the surest refuge from an evil world, that the true solace of the oppressed was the arts, chiefly the rudest, mere daily toil, but toil in those days neither hurried nor brutish nor uninteresting.

Enough has already been said of the main principles of this truly precious book to show that they lie quite outside the paltry Babel of aesthetics and the clamour of the picture auctions. Its author is no eminent hireling Artist: but simply an honest and able craftsman with special love for his own craft, and with a wider sympathy for his whole class, for the artisans of all the arts. Speaking with this authority and denouncing the hierarchy of Art, or exposing the hollowness of Art-revival, the alliance or rather conspiracy of Art and luxury, he secures our acquiescence and much more. For in truth we could almost wish the word *Art* were stamped out altogether. By it people will never mean aught else but a shadowy religion—Art for Art's sake—which is mere imposture or foolishness, or more honestly a harmless amusement for wealthy idlers, which is a villany. Let us, if we will, talk of *the arts*, meaning by them all forms of productive work wherein a man may even now delight to do his best, and wherein he may thus receive and impart the pleasure of fitness and beauty however homely; and this until the time when all work except some residue of mechanical toil—for we confess that in spite of science and machines some such must ever remain—when all work according to its varying capability and destined use will bear the self-same impress of the hand of the cunning workman. But today an artisan—what is he? A unit in the great Labour Market, a stupid little tool set in motion by the mighty wheel of Capital. And the Artist as he is called, our special and sole artificer and art-workman, what does he do for the arts and for us—this man who hired by the first chance customer paints

beautiful things, sometimes the inmost thoughts of a noble soul, upon square bits of canvas to be put in gilt frames and stuck about in patches upon the ugly walls of the rich man's ugly house? And though the rich man may love his pictures as good investments, or an amusing study, or even very often for their own loveliness, it is plain that they do him no great good, since apart from these fair patches his house and surroundings, even his life, lies still under the spell of vulgar luxury and conventional dullness. And that is why I for one have often passed but never entered nor mean to enter the doors of the Royal Academy and the other warehouses where all this costly but to me at least unprofitable merchandise is exposed for sale. Better than this surely is Cheap Art, not indeed the rubbish which Mr. Morris rightly denounces, but an art cheap because modest and simple, things which pretend to no more than they cost, and to possess which is neither extravagance in the needy nor luxury in the rich; the beauty of which things is perhaps very simple and easily understood, by no means deep or subtle, yet often most sweet and unaffected and real.

Rather let the arts die utterly, as Mr. Morris says, than that they should live only as the handmaids of luxury. But how they are to become anything better, how the artisan is to be restored to a worthy freedom, how the social revolution—for social it is rather than artistic—is to be achieved neither he nor any can yet tell. Certainly not we; for clouds which to him seem mere flecks along the dawn, for us overcast the whole sky. Granted that much of political science and economy is mere empirical fumbling, there remain some economic truths which, we fear, can never be less than truths, and which once recognised can no more be stamped out than the belief in gravitation. Mr. Morris indeed admits, but not fully enough, the real difficulty of this, as of every true social reform, that those who sow cannot expect to reap, nor even their children, but the far generations. How then shall we persuade our fellows to sow at all? The religion of humanity offers no great help. Christianity has but faintly if at all enforced our duty to the generations yet unborn. As civilisation with all its blessings—and we do not undervalue them—advances, the world grows uglier and life in it less joyous and restful; the homes and haunts of men are already far less lovely than those of their sheep and oxen; what will they be before the end? If only, as we have sometimes idly fancied, some false prophet would arise to persuade men that each must be born again and again every fourth generation, here in his own England which it was in him during each life to better or worsen, they would then build and plant and legislate against their second coming, they would be strenuous indeed to hand down purer blood, gentler instincts, a freer, fairer life to their comrades of the future. But after all, the wisdom of Time alone can forge the key which will unlock the fetters of the slaves of civilisation. The event is perhaps farther off than even Mr. Morris dares to hope, but we believe not less stoutly than he that it is sure. This at least is already as certain as if it were believed by all the world instead of by a few—

that the Utopia of the popular leaders, men so eminent in many ways as Mr. Bright and Mr. Fawcett, is but a leading of us down into the pit, that to say that "no one would work if it were not that he hoped by working to earn leisure" is to seal for ever the tomb of the arts, is to brand anew with the primitive curse the chiefest blessing of man, to raise idleness to the throne while we tread labour in the dust, to adore what of old we burned, to burn what we adored. E. PURCELL.

#### THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

THE exhibition of the Royal Scottish Academy is a marked contrast to that of the Glasgow Institute of the Fine Arts, which we noticed last week. In Glasgow the display is far more miscellaneous; it aims to embrace representative examples of English and foreign as well as of Scottish art, and includes many important works which have been previously exhibited in London and on the Continent. In the Edinburgh exhibition we have, as is right and fitting, a wider and fuller exposition of recent national art, while foreign pictures are hardly at all to be found on the walls. The important London works are this year fewer than usual. They, however, include Mr. F. Holl's powerful portrait of "Mr. S. Cousins," the engraver, and Mr. H. F. Lawson's "Her Father's House," one of the painter's renderings of "The Children of the Great City;" while among the works by "London-Scottish" artists are Mr. Hugh Cameron's "Child's Funeral on the Riviera," two portraits by Mr. Pettie, Mr. Archer's "Sir Theodore Martin," and a large and impressive landscape—a russet stretch of heathery moorland, painted near Pitlochrie. In the Great Room hangs Mr. MacWhirter's pleasant and sunny "Valley by the Sea," a work rich in detail, broad in effect, and full of atmosphere; and fronting it we have Mr. W. E. Lockhart's well-studied and splendidly coloured "Oid and the Moorish Kings," which figured in the Grosvenor Gallery last year.

There is some deficiency in striking and important figure pictures. Among the more ideal subjects are two graceful and dignified female personifications by Mr. Herdman, "Penelophon" and "Antigone," both of them showing fine command of form and delicate rendering of flesh. Mr. Robert Macgregor continues the series of village and rustic figures which he has exhibited in former years, and in the smaller of his two chief subjects, "Labourers Resting," attains much skilful drawing and truth of quiet tone. Mr. M'Taggart has a coast scene with children, larger than his similar subject in the Glasgow exhibition, but hardly so finished and admirable; and Mr. Leyde exhibits an important upright of children at play among the sand-hills. Mr. W. B. Hole shows increased delicacy and skill of handling in some of the figures in his "Prince Charlie's Parliament;" and among the works of the younger artists is a remarkable cottage interior by Mr. Robert Noble, admirable in texture, and very glowing and powerful—though somewhat forced and unreal—in colour.

The exhibition is particularly rich in landscape work and in portraiture. In the former department Messrs. Smart, Waller Paton, and Beattie Brown contribute largely; and among Mr. Alex. Fraser's pictures is a singularly fresh and vivid view of "Fenwick Kirk." Mr. W. D. M'Kay depicts with admirable care and delicacy the uneventful scenes which his sympathetic art makes interesting—the street of a rustic village, with its leisurely figures and its drowsy sunshine; a flock of sheep in a field green with the spring-time; or labourers at



work among the turnips in a landscape where the winter's snow yet lingers in the shaded places beside the hedgerows. Mr. Lawton Wingate shows no canvas so spacious or so poetic as his "When the Kye come Hame" of last year; but he has much that is more artistically complete. His little scene of cottage life, "Winter Twilight," is particularly excellent for its strong grasp of Nature and the poetic aspect which it gives to the commonest subject. It shows an old countrywoman pausing in her cabbage-garden, her arms filled with gathered greenery, and addressing some words of evening greeting to a workman who passes on the farther side of a out-back hedge. Above, over a distance of cottages and a corner of the village churchyard, is a delicate space of evening sky, seen through the bare impending branches of a great tree. Among the landscapes sent by Mr. George Aikman are two effective pastorals, evening subjects, with flat darkening backgrounds, and skies full of hurrying rain-clouds and the gathering night. One of them—"Coming Storm—Across the Moor"—has been vigorously etched by the artist. Mr. J. O. Noble has several river and coast scenes, characterised by force of handling and colour; Mr. A. D. Reid in his "Tay, from Kinnoul Hill" gives a mellow and harmonious rendering of ruddy autumn foliage and hazy autumn distance; and in his "Tillietudlem Castle" and his "Shade and Sunshine" Mr. D. Murray shows brilliant contrasts of light and shadow.

Among the portraits are six sufficiently representative examples of the art of the late Sir Daniel Maclise. Mr. George Reid, in addition to his "Sir Bartle Frere" and "Principal Tulloch" of last year's Royal Academy, shows an admirable little head of "Mr. Froude" and a powerful full-length of "Mr. Duncan M'Laren," late M.P. for Edinburgh. But his most notable contribution is a portrait of "Lord President Inglis," painted for the College of Justice. Lord Inglis is depicted in his ermined robes of office, seated at a table, with a red screen for background. Considered as a work of colour, the picture is a noble study in various tones of crimson, white, and black; and both for grasp of character and for daring excellence of technique it may be pronounced one of the noblest examples of recent portraiture. We hope that it will be shown in London before it finds its final resting-place on the walls of the old Scottish Parliament House. From Mr. Herdman comes a dignified full-length of "Sir William Collins," late Lord Provost of Glasgow; and Messrs. Barclay, Norman Macbeth, M'Taggart, and Gibb exhibited portraiture of varying degrees of excellence.

In the Water-Colour Room are some very clever Eastern sketches by Mr. A. Melville, especially one of a seated Arab, with a rendering of white marble Tadema-like in its purity and realism. The sculpture includes a bas-relief by Sir Noel Paton, already described in the ACADEMY, and works by Mr. W. D. Stevenson, Mr. Hutchison, the late Wm. Brodie, and Mrs. D. O. Hill. J. M. GRAY.

#### MINOR EXHIBITIONS.

MESSRS. AGNEW have, as usual, collected a number of very fine examples of English water-colours at their gallery in Bond Street. They are 244 in number; and there is none among them that does not deserve the title of "high class" in the sense of the Catalogue—that is to say, they are all well executed, and by good artists. Of John Cozens, the earliest of poetical water-colour painters in England, there are two good examples. Of these, the "Gardens of a Palace, Rome" (159), is fine, and "Castel Gondolfo" (1), finer. Both have the stamp of

original genius. The skies are luminous as no water-colour skies had been before him, the character and beauty of the trees are refined and true, and the generalisation of foliage is original and exquisite. The appearance of Turner seems less miraculous after looking at "Castel Gondolfo." Of Turner himself, there are some early blue-green drawings, Italian in subject and very skilful; copies or adaptations of other drawings in the manner of Dayes and Hearne. There is also a lovely drawing of his middle period such as no other artist ever drew. This is the "Chain Bridge over the Tees" (179), from the Bale collection, belonging to the *England and Wales* series—worth the trouble of a long journey to see. Of his contemporary, Cotman, there are also very good examples. The "Mouth of the Tagus" (278) and "Mont Blanc" are rare specimens of his sketches abroad, brilliant in colour; but they are not better than his more characteristic "Old Hulks" (102), which is perfect in its simple way. Copley Fielding is still more finely represented by a large and splendid "Stormy Day off Whitby" (120) and other smaller works.

Among the other more noteworthy contributions to the gallery are some drawings of high accomplishment and fine colour by foreign artists—Chialiva, Rotta, Bompiani; and as good as, if not better than, these, "A Doctor of the Fifteenth Century," by F. Pradilla, and "Arab Minstrels at the Alhambra," by A. Fabres; while the Dutch school is represented by charming examples of Neuhuys, Blommers, and others. It need scarcely be added that our own living school is well represented; but their works come too frequently under review to need mention here.

The visitor should not leave the gallery without noting a head of a dog by Landseer, which is called "Brutus," but is of a very different breed from the two Brutuses known to fame in connexion with the artist; and admirers of Millet will be glad to see a good example of his grave composition in a drawing in coloured chalks representing a woman tending a cow. A drawing of similar style, and in the same material, is, or was lately, to be seen at Goupil's, together with a very fine small oil painting of a peasant going to his labour. At Cottier's, in Pall Mall, the grand "Sower" and another unfinished work were lately visible; and at Messrs. Dowdeswell's, in Bond Street, there were many good but slight sketches by Millet, some of which still remain. Such opportunities of seeing Millet's own hand should not be neglected by any lover of art, as there is no artist whose character is so easily lost by translation, and some of the wood-cuts and etchings by which he is known to the British public are little better than caricatures.

As usual, Birket Foster is well represented at Messrs. Agnew's, but their show of this artist's work this year is cast into the shade by the special loan collection at Messrs. Vokin's, in Great Portland Street. The artist has never been seen in such force before. Not only is there an unprecedented number of his drawings, but some of the examples are unusually large, while others are unusually fine. The coldness of his colour has, to a great extent, disappeared—melted, it might be said, in the warmer sun of France and Italy; while his studies of character in those countries are fresh and delightful. Enjoyable as are his country scenes in England, with their picturesque cottages and figures, ducks and water, it is a change, and a pleasant one, to take a trip with him from Cologne to Mayence, and see each of the well-known hills and castles figured for us with his refined brush. This elaborate series is not grand or striking, but it is very tender and beautiful. On the other hand, unusual boldness and strength have come upon the artist when dealing

with the magnificent front of the cathedral at Rheims and the groups in the market-place at Toulon. Venice has also inspired him with finer feeling for form, and a clearer, purer sense of colour. The great technical skill shown in "The New Purchase"—a *bric-à-brac* hunter surrounded with his treasures—is another proof that this justly popular and very accomplished artist has only to seek new fields in order to conquer them.

At Messrs. Dowdeswell's, besides the Millet sketches to which we have alluded, there are other things well worth seeing. One is the superb water-colour picture just executed by Mr. Sutton Palmer from his drawing of "Mowbray Point," to which we called attention when noticing the Palmer Exhibition; the others are the first states of two etchings by M. Bracquemond, one representing a live cock and the other a dead rabbit. The thoroughly learned method of M. Bracquemond's work cannot be seen more clearly than in these unfinished plates. Though comparatively little worked, the texture of fur and feather, and the consistency of beak and comb, are perfectly indicated; and all is done with clean, separate lines, dots, and scratches, the value of each of which is apparent to the least educated eye. No doubt as the work advances it will increase in beauty, but we do not think that the skill of the artist will ever be more perceptible than in these first states. At present the plates are Japanese in the strength of their drawing and their power of black and white; to these qualities M. Bracquemond will add the European beauty of light and shade.

At Messrs. Gladwell's, in Gracechurch Street, the large picture of the House of Commons by Mr. F. Sargent is well worth seeing. The likenesses, all drawn from life, are excellent; and the difficulties of the grouping are very cleverly got over. The etching, also by Mr. Sargent, is of unusual size. It is in a forward state, and renders the expressions of the various faces with scarcely any loss.

COSMO MONKHOUSE.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. LOWELL has been painted in his red doctor's gown by Mrs. Anna Lea Meritt, the American artist, who has settled here; and he has also been drawn in chalk by Mr. Sandys for the collection of one of our publishers, which already contains most of the leading literary men of the day.

MR. HOLMAN HUNT has painted an interesting full-length portrait of his little golden-haired girl, Gladys.

THE Institute of Painters in Water-Colours has elected as members Mr. Keeley Halswelle, Mr. Joseph Knight, Mr. J. MacWhirtor, and Mr. B. Caldecott.

A SERIES of six lectures in support of the Society for the Protection of Ancient Monuments is being delivered on Thursdays at the Kensington Vestry Hall. The first lecture, on "The Historical Development of the Art of Pattern Designing," was given by Mr. William Morris on February 23. The remaining lectures will be by Mr. Reginald Stuart Poole, Mr. J. T. Micklethwaite, Prof. Sidney Colvin, Prof. W. B. Richmond, and Mr. E. J. Poynter.

At the Messrs. Tooth's gallery there is on view a small collection of the landscapes of John Linnell. Few of Linnell's works are without interest at the present time, and the wonderfully passionate landscape of stormy sunset clouds overhanging the moor and the flock would at any time be interesting; but we imagine that it would have been as well to have waited for that fuller exposition of the art of the painter which is promised us for next

winter at Burlington House. Linnell's art was practised for so prolonged a time, and much of the best of it accomplished so long ago, that there are few except our older picture-seers who can pretend at this moment to any comprehensive or complete knowledge of his work. Under these circumstances, it strikes us as best not to affect to appraise the veteran artist until the show of next winter shall reveal him as he really was, during his long lifetime of labour, in portraiture as well as in landscape.

THE proposal of founding a Cambrian Academy of Art, to which we have before referred, has now taken definite shape. There lies before us a list of patrons, office-bearers, and members; and a copy of the rules. A temporary gallery has been secured in Mostyn Street, Llandudno, where the inaugural exhibition will be held from June 20 to September 20 of the present year. Whether a permanent building shall be erected in North or South Wales yet remains to be settled. Meanwhile, it is announced that all subscriptions and donations will be appropriated to the building fund. The treasurer is Mr. Anderson Hague, Tywyn, near Conway.

THE bust of the late Lord Taunton, which has just been placed in the Shire Hall of the town from which he took his title, is by Matthew Noble, who first won distinction by his "Wellington Monument" at Manchester. It is interesting to call to mind that Lord Taunton was himself a munificent supporter of rising artists, both in sculpture and painting.

A BEAUTIFUL specimen of stained glass was put up a few days since in the church of St. Mary Rawtenstall, Manchester. It is a large five-light, the gift of Mr. Worswick, of Greenbank, in memory of the late Mr. Henry Ashworth and his sister. The artists are Messrs. I. A. Gibbs and Howard, of London; and the subjects represent our Lord as the healer raising the widow's son at Nain, and Mary sitting at the feet of Jesus. The window is painted in a rich, full tone, great pains having been taken with both drawing and composition.

THE Ruskin Society of London held a *conversazione* on February 9, at the Working Men's College, Great Ormond Street. Two fine examples of Turner's earlier period, and other works, were kindly lent by Mr. Marcus Huish, of the Fine Art Society. Paintings and drawings were also contributed by Miss Jay, Mr. J. W. B. Knight, Mr. A. Macmurdo, and others.

AT the meeting of the Chemical Society on February 16, Dr. W. Flight read a paper entitled "Contributions to the Knowledge of Alloys and Metal-work, for the most part Ancient." Analyses were given of copper nickel coins from Bactria; of ancient Indian coins (*circa* 500 B.C.), containing silver, copper, lead, &c.; of a figure of Buddha, yielding four per cent. of silver-chloride; of modern *bidari* and *kaf gari* ware from India; of iron and bronze implements from the Great Pyramid; of copper spearheads from Cyprus; of a Hebrew shekel, various old Roman bronzes, &c.

IN the *Annals and Magazine of Natural History* for February, there is a note by Dr. T. Eimer on the well-known statue in the Vatican, called the "Sauroktonos." He argues that the intention of the boy is not to transfix the lizard with a dart, but to snare it with a noose of grass, according to a practice common in Italy at the present day.

THE opening of the first exhibition in Paris of the Société des Aquarellistes français has been gracefully taken advantage of by the Government to confer upon M. Vibert, the president of the society, the insignia of officer of the Legion of Honour.

## THE STAGE.

### THE COURT THEATRE.

THE play-bill at the Court Theatre has been completely changed, Mr. Gilbert's play having been withdrawn and two new pieces produced. Both are interesting, but the success of neither is likely to become historic. The piece which, if it is to be judged by its size, must be accounted the main dish of the evening is an adaptation by Mr. F. C. Burnand of the "*Mari de la Débutante*." It is necessarily a very free adaptation, and a good deal of Mr. Burnand's own humour has been introduced where the humour of the French original required to be suppressed. The piece is, in the French, a somewhat cynical, always witty, yet, at the same time, serious study of the ways and characters of the two personages whose existence is indicated by the title—first, the *mari*, and, secondly, the *débutante*. Much of the action passes in that world behind the scenes which always excites interest among the denizens of that larger world before the curtain, known to the actor as "in front." The stage is sometimes written about from the inner consciousness of novelists whose life is provincial, but in the present case it is treated by writers who know nothing if they do not know the theatre. The seamy side of stage life is not hidden in a representation that is neither sentimental nor sanguine. And if Mr. Burnand has not insisted upon this side quite so much as has his Parisian brother, he has adapted the circumstances fairly to the conditions of the English theatre, and has, by his introduction of a wholly English world that haunts the stage and circles round the professors of its art, added to the breadth of entirely innocent humour, though he has made the satire somewhat less biting and the study much less personal and intimate. The cast is a strong one. It includes, in characters for which their representatives are well fitted, Mr. G. W. Anson, Miss Linda Dietz, and Miss Lottie Venne; and while it gives Mr. John Clayton an opportunity of getting skilfully out of the difficulty of playing a very funny part in which no one would have expected to see him, it affords Miss Measor the chance of a yet more complete transformation. This young actress—seen more naturally in a character of which we shall speak below—is in Mr. Burnand's "*Manager*" a perfectly unrecognisable charwoman. The cleverness and the surprise of the assumption of low life recall Miss Lydia Cowell's quite extraordinary study of the angular fashions and acidulated speech of the flower-girl of our streets.

To many people's tastes, "*My Little Girl*"—the smaller piece in the Court play-bill—will offer the possibility of a greater attraction. Mr. D. G. Boucicault, the young actor, a son of the more famous actor and dramatist, has adapted the little play from the novel of the same name by those entertaining and original storytellers, Messrs. Besant and Rice. The adaptation is skilfully made. The theme is one that has been used in fiction, and in fiction of a more poetical order than Messrs. Besant and Rice's is wont to be, long before they used it; but that is nothing; seldom, perhaps, has it been used in a way better fitted for dramatic treatment—for transfer to the stage. The subject is the love of a middle-aged man for a girl who has reckoned herself a child beside him. In the present case he is her guardian, and she is in love with his young nephew, who has but lately presented himself in their home; the nephew asks leave to marry her and is refused, the elder man only yielding after a struggle which it is difficult for him to end in chivalrous fashion. There are many ways of treating such a theme; chiefly two, perhaps—the analytical and the picturesque. The present stage way is the picturesque. Nothing is sounded to the

bottom; nothing is dissected; no judgment is pronounced on the merits of the case—on the girl's chances of lasting happiness with younger or elder. But the emotions of the situation are "spotted" as affording an opportunity, and here is Mr. John Clayton ready to take the opportunity and to enlist our sympathies before he makes the sacrifice. Of the five *dramatis personae*, all are clearly put before us, and each has a bearing on the theme. A short-sighted clergyman, who is prepared with commonplaces for every occasion in life, is introduced as another admirer of the girl Gladys, so that the serious devotion of the guardian shall not at once appear ridiculous, or seem to have no chance of reward because only confronted by the more impulsive and confident devotion of the lad. Mr. Kemble plays this part with admirable tact and humour. We have never seen him to better advantage. Then there is an aunt, whom Miss Carlotta Addison personates, and who is the representative of sentimental propriety. A lady of uncertain age is sure to imagine that a lad is the best help-meet for a girl, and under the auspices of this lady the elder man's sacrifice is accomplished. The young man is played by Mr. Boucicault, jun., and generally with tact; but, in the scene between uncle and nephew, the actor makes a mistake in giving at once so much of vehemence, and so little of respect, to the manner of the youth when his uncle is questioning his claim. Such manner establishes fairly enough the uncle's charge of ingratitude; and in actual life the uncle would have been fully justified in withholding his sunny little ward from a young gentleman of so peppery a temper. Miss Measor, as "my little girl," satisfies more fully at the last than at the first. At the beginning her manner and voice are needlessly hard; and though she gradually gets softer, and, as the play proceeds, does produce a contrast, she is at the end still far from softest; an equal difference might be maintained between beginning and end, if she were gentler throughout. Her "little girl" is no subject for a poet's reverie, but a brisk young Miss, thoroughly modern and a trifle pert. But her performance is in many respects charmingly fresh. It is never stagey in the least, and is generally spirited. Mr. Clayton has been much associated with sacrifice ever since the success of "*All for Her*," wherein he played a character that was practically the Sidney Carton of the *Tale of Two Cities*. There he had the advantage of great situations, and of the clash of action. He is thrown more entirely on his own resources in the present little piece; has himself to find appropriate action for a considerable assemblage of doleful words. His voice, burdened with regrets always, and at times with tears, and his thoughtful, meditative gait—and these directed by judgment and quiet intelligence—enable him to realise for us very thoroughly the sorrows of the excellent gentleman whom the brisk young Miss was not prepared to marry. The adequate presentation of a piece like "*My Little Girl*," and its fairly cordial acceptance, is one of the most hopeful signs now visible for the future of the English stage. It displays the renewed interest taken in the theatre by people who want the theatre to reflect something of the life and thought of the day.

### STAGE NOTES.

"*MANOLA*" at the Strand—Mr. Farnie's adaptation of the French *libretto* furnished to M. Lecocq—will hardly, we fancy, be as popular as "*Olivette*," or one or two other pieces which have seen the light on the boards of the same theatre, though it has in it some elements of attractiveness. If the music were original, or even distinctly melodious, instead of merely tasteful and graceful, the theatre might profit

more by the presence of such excellent singing actresses as Miss Rosa Leo and Miss Irene Verona. It might then, too, be possible to see that most funny of elderly stage heroes—Mr. W. J. Hill—without regretting that he is not provided with a little more of comedy. Then, too, M. Desmonts—who does sing, while Mr. Hill does not—would be more entirely utilised. But, under the circumstances, the recent secessions from the Strand company are not a matter to which the visitor can be insensible, and there is no one now to do for "Manola" what Miss Cameron does for the "Maschette." The stage is full of bright people and busy groups, who come and go, manoeuvre and retire; there is plenty of light and colour, which, doubtless, would have satisfied that theatrical critic who pronounced music to be "the most expensive noise he knew." We are not all Théophile Gautiers, however. As a piece, "Manola" is hardly satisfactory; as a show, it is hardly disappointing.

MDME. CELESTE died very recently in Paris, aged sixty-seven. She had long left the stage; but about a quarter-of-a-century ago she was one of the most moving actresses in English melodrama. Her long stage association with Mr. Benjamin Webster is matter of theatrical notoriety.

### MUSIC.

#### RECENT CONCERTS.

THE first concert of the seventh season of the Bach Choir took place last Thursday week at St. James's Hall, and the programme contained works of great historic interest. Mr. Otto Goldschmidt first gave us three anthems as representative specimens of the English Church compositions of the seventeenth, eighteenth, and nineteenth centuries. The choice of composers was somewhat peculiar. William Byrd, although belonging rather to the sixteenth century, was chosen for the seventeenth, to the neglect of Purcell; Boyce might have been selected for the eighteenth, instead of Dr. Greene; and, with all due respect to the learned Oxford professor, Sir F. A. G. Ouseley, we think the nineteenth century ought to have been represented by S. S. Wesley, Sir Sterndale Bennett, or Sir John Goss. The great event of the evening was the first performance of Palestrina's celebrated "Missa Papae Marcelli" (six parts unaccompanied). In 1562, the Council of Trent proposed to abolish all music in the public worship save that of the Gregorian plain-chant. Profane and frivolous strains had become mixed with sacred music; even secular words had been introduced by the singers into the sacred services; and the ecclesiastical text had been disfigured and rendered almost incomprehensible by contrapuntal contortions of every kind. Palestrina was commissioned by Card. Borromeo to write a Mass; he composed three, characterised by such elevated and severe grandeur that it was decided to make no alteration in the service of the Church. Of these three compositions, the third, known as the "Missa Papae Marcelli," was considered the finest. The music is admirably written for the different voices, and the performance of the work by the Bach Choir deserves very great praise. The *sol*i parts were well rendered by Miss Robertson, Mdme. Fassett, and Messrs. Frost, Shakespeare, Kempton, and Tremere. The music would, of course, be much more impressive if heard in a cathedral, and with the proper breaks between each movement. The writing is wonderfully grand and simple, yet there is no lack of counterpoint and clever canonic imitation; everything, however, is so artistically arranged that there is no obtrusion of the scientific element, which merely serves as a means to an end. The second part of the concert included some madrigals, songs, and an Italian duet,

"Conservate," excellently sung by Miss Robertson and Mdme. Fassett, with pianoforte accompaniment cleverly arranged from Handel's figured bass by J. Brahms. The only works of Bach given at this concert were a sonata for pianoforte and flute (played by Messrs. Kemp and Swendsen) and the double chorus, "Nun ist das Heil." It only remains for us to mention that Mr. Goldschmidt conducted the whole of the programme in a careful and efficient manner. An interesting orchestral and vocal concert is announced for April 26, at which Bach's "Missa Brevis" in A will be given for the first time.

The Crystal Palace Concerts were resumed last Saturday, and the programme included the overture and ballet music from Mr. C. V. Stanford's "Veiled Prophet." This grand opera in three acts was produced at Hanover on February 6, 1881. A symphony and a festival overture by Mr. Stanford have already been heard at the Crystal Palace, and his 46th Psalm was performed last season at the Richter Concerts. Mr. Manns has done much for English art, and we have once more to thank him for giving us the opportunity of hearing a portion of what seems to be a work of merit. The overture, largely constructed of themes from the opera itself, is interesting; and, though the themes are not marked by any special individuality, the subject-matter is clearly exposed and neatly developed, and the orchestration is very pleasing and effective. It is difficult to judge of the rest of the music away from the stage. The two ballets are very quaint, and the soprano air (sung by Miss Mary Davies) is of a simple character; in the latter, the peculiar form of melody and the progression of intervals savour of the East. The second ballet, in G minor, is very charming and original. The selection was well received, and the composer had to bow his acknowledgment from the gallery. Miss A. Zimmermann gave a very fine performance of Bennett's concerto in C minor. The concert concluded with Beethoven's symphony in A.

Herr Joachim made his first appearance at the Popular Concerts last Monday, and was, of course, greeted with enthusiasm. Beethoven's quartett in F (op. 59, No. 1) was admirably interpreted by the great violinist and his co-executants, Messrs. Ries, Straus, and Piatti. There is no necessity for us to praise or notice in detail the skilful solo- and life-inspiring quartett-playing of Herr Joachim; it is sufficient to record the fact of his arrival, and the first of his artistic triumphs for this season. Mdle. Marie Krebs was the pianist, and played with great success some Chopin solos.

Mr. Geaussen gave his second concert last Tuesday, at St. James's Hall. The conductor may fairly congratulate himself upon the success of his labours. The performances of Mendelssohn's eight-part psalm, "Judge me, O God," and Mr. Hecht's vigorous and effective part-song, "Charge of the Light Brigade," were thoroughly good; and in the various items of the programme the excellent qualities of the choir were again most successfully tested. We are pleased to note that it is intended to increase the choir to 400 voices, and that three concerts are announced for next season. We must congratulate Mr. Geaussen on his "important notice" with respect to the impossibility of allowing *encores*. It is a step in the right direction. J. S. SHEDLOCK.

1882.

Now ready, Twenty-second Annual Publication, price 50s., elegantly bound. Dedicated by permission to H.R.H. the Prince of Wales.

**THE COUNTY FAMILIES** of the UNITED KINGDOM: a Royal Manual of the Titled and Untitled Aristocracy of Great Britain and Ireland. By EDWARD WALFORD, M.A., late Scholar of Balliol College, Oxford. Containing Notices of the Descent, Birth, Marriage, Education, &c., of more than 12,000 distinguished Heads of Families in the United Kingdom, their Heirs-Apparent or Presumptive, together with a Record of the Patronage at their disposal, the Offices which they hold or have held, their Town Addresses, Country Residences, Clubs, &c. London: CHATTO & WINDUS, Piccadilly, W.

### THE ANTIQUARIAN MAGAZINE AND BIBLIOGRAPHER.

Edited by E. WALFORD, M.A.

CONTENTS OF No. 3 (MARCH).

COVENTRY CROSS. (With an Illustration.) By W. G. FRETTON, F.S. ON the SCOPE and CHARM of ANTIQUARIAN STUDY. Conclusion. JMO. BATTY, F.R.H.S. LEGENDS of ENGLISH COUNTIES. I.—Somerset and Stoke Courc Mrs. BOGER. THE SOVEREIGN'S HEAD on our COINAGE. W. STAVENHAGEN JONS SOUTHWARK. (With Illustrations.) FAIRY FOLK-LORE of SHETLAND. A MS. BIBLE of the THIRTEENTH CENTURY THE "TITUREL" of WOLFRAM von ESCHENBACH. JULIA GODDARD SHAKESPEARE'S PLUTARCH. SHERIFFS' EXPENSES. HOLLAND'S ROLL of ARMS. J. H. GREENSTREET. REVIEWS of BOOKS. OBITUARY NOTICES. LEARNED SOCIETIES, &c. London: W. REEVES, 185, Fleet-street.

### BLACKWOOD'S MAGAZINE

For MARCH, 1882. No. DCCXCVII. Price 2s. 6d.

#### CONTENTS.

WESTERN WANDERINGS: THE NEWEST AMERICAN RAILROAD. PENTOCK.—PART II. MARTIN'S HORACE. THE FIXED PERIOD.—CONCLUSION. LORD CRAWFORD AND THE HOUSE OF MAR. RECENT NOVELS:—JOHN INGLESANT. THE PORTRAIT of A LADY. BEGGAR MY NEIGHBOUR. CHRISTOWELL. A WORD WITH JOHN BRIGHT. THE MEETING OF PARLIAMENT.

Edinburgh and London: WILLIAM BLACKWOOD & SONS.

Monthly, price Half-a-Crown.

### THE CONTEMPORARY REVIEW.

CONTENTS FOR MARCH.

THE REVISED VERSION and ITS ASSAILANTS. By F. W. FARRAR, D.D. AGRICULTURAL DEPRESSION. By the DUKE of AROVLL. THE GOVERNMENT of LONDON. By Sir ARTHUR HOBBHOUSE, K.C.S.I. MONKEYS. By ALFRED R. WALLACK. DISESTABLISHMENT in SCOTLAND. By Principal RAINY. THE FINANCIAL CRISIS in FRANCE. By AUGUSTUS VITU. COMPENSATION to IRISH LANDLORDS. By Professor BROUGHAM LEACH. THE VISTAS of the PAST—THE EARTH and the MOON. By R. A. PROCTOR. LAND and LABOUR. By the Rev. W. L. BLACKLEY. PROCEDURE of the HOUSE of COMMONS. By J. E. THOROLD ROGERS, M.P. PROFESSOR GOLDWIN SMITH as a CRITIC. By HERBERT SPENCER. THE CHANNEL TUNNEL. By LORD BRABOURNE. London: STRAHAN & Co. (LIMITED), 34, Paternoster-row.

Price 7d.

### CHAMBERS'S JOURNAL

For MARCH 1.

A Word in Season. By W. Chambers. Mr. Punch. Lambeth Art Pottery. The Dropped Telegram. The Great Map of Palestine. Mr. Superintendent's Test. The Home of a Naturalist. The Relief of the Poor at Home and Abroad. The Art of Epigram. Curious Propositions. Awards to Workmen. Meat from the Antipodes. How Fisher-Folk might Provide for a Rainy Day. Newgate Past and Present. The Ruined Grave. Earthquakes. Curious Instances of Mental Prescience. Bartolozzi. Fishery Exhibitions. The Conjurer Outwitted. The Month: Science and Arts. Book Gossip. Occasional Notes. Four Poetical Places.

VALENTINE STRANGE.

By D. C. MURRAY. Chapters IV.—VI. London and Edinburgh: W. & R. CHAMBERS.

### JOURNAL OF EDUCATION

(No. 152) for MARCH. Price 6d.

#### CONTENTS.

I. WHAT is a COLLEGE? By MARK PATTISON. II. NOTES on TEACHING. By Rev. E. THRING. III. EDUCATIONAL AGENTS. IV. UNSEEN TRANSLATIONS. V. A HUNGARIAN COMMISSIONER on ENGLISH PUBLIC SCHOOLS. VI. SCREWING UP the STANDARDS. VII. A LETTER to DR. RIDDING on TEACHERS' TRAINING. VIII. ON EXAMINATIONS. IX. A LIST of HISTORICAL NOVELS. By H. C. BOWEN. X. "WHEN, and IN WHAT ORDER, SHOULD SUBJECTS be INTRODUCED?" By F. G. FLEAY. XI. TRANSLATION PRIZES—REVIEWS—OCCASIONAL NOTES. XII. SCHOOLS and UNIVERSITIES—CORRESPONDENCE, &c. London: JOHN WALKER & Co., 96, Farringdon-street, E.C.

## HUGHES'S EDUCATIONAL MONTHLIES.—Conducted by Joseph Hughes.

Now ready, the FIRST NUMBER of the NEW VOLUME of

# THE PRACTICAL TEACHER.

Price 6d.; post-free, 7½d.; Three Months, 1s. 11d.; Six Months, 3s. 9d.; One Year, 7s. 6d.

### CHIEF CONTENTS.

SCHOOL SURGERY. By ALFRED CARPENTER, M.D., C.S.S., &c.  
 EMINENT PRACTICAL TEACHERS.—PESTALOZZI. By Canon WARBURTON, M.A.  
 ANECDOTAL NATURAL HISTORY. By the Rev. J. G. Wood, M.A., F.L.S.  
 PRACTICAL LESSONS on INSECT LIFE. By THEODORE WOOD, M.E.S.  
 HOW I TEACH ELEMENTARY SCIENCE. By RICHARD BALCHIN.

PORTRAIT, AUTOGRAPH, and SKETCH of WILLIAM CHAMBERS, LL.D. By the  
 EDITOR.  
 PUPIL TEACHERS' EXAM. PAPERS for JANUARY, with Model Answers.  
 AWARD of PRIZES in DRAWING and LETTER COMPETITIONS.  
 QUERY COLUMN. RECENT INSPECTION QUESTIONS. REVIEWS. &c., &c.

Also ready, the FIRST NUMBER of

## THE SCHOLAR: an Illustrated Journal for School and Home.

Price 1d. Thirteen Copies sent post-free for 7½d.

### CHIEF CONTENTS.

THE FIGHT at SEULAC. By the Rev. Sir G. W. Cox,  
 Bart., M.A. With an Original Illustration by Gunston.  
 GEMS from the POETS. With Portrait and Life of Shak-  
 spere, and Extracts from "As You Like It," "Julius  
 Caesar," and "Paradise Lost."

UP OUR RIVERS. I.—The Thames. With Map.  
 ARITHMETIC. By W. SPENCER.  
 ALGEBRA. By W. H. HARVEY, B.A.  
 DOMESTIC ECONOMY. By Mrs. WIGLEY, Author of  
 "The Marshfield Maidens," &c.

SCHOOL SONG: "Come, Gentle Spring," in both Notations.  
 TWO FREEHAND DRAWING COPIES.  
 DICTIONARY.  
 PARTICULARS of FIRST MONEY PRIZE COM-  
 PETITION.

May be ordered through any Bookseller or Newsagent.

PUBLISHING OFFICE: PILGRIM STREET, LUDGATE HILL, LONDON, E.C.

Now ready, Vols. I. and II., imp. 8vo, cloth, 25s. each; or half-morocco, 31s. 6d. each.

# OGILVIE'S IMPERIAL DICTIONARY OF THE ENGLISH LANGUAGE.

New Edition, Revised and largely Augmented.

Edited by CHARLES ANNANDALE, M.A.

ILLUSTRATED BY ABOVE THREE THOUSAND ENGRAVINGS.

•• The Third Volume will be published on 1st July, and the Fourth Volume, completing the Work,  
 on 1st November.

Fully detailed Prospectus, with Specimen Pages, may be had from the Booksellers, or will be sent, post-free, by  
 the Publishers on application.

LONDON: BLACKIE & SON, 49 AND 50, OLD BAILEY.

## THE NOVEL OF THE SEASON. ANNUNZIATA GRIMANI.

By T. LOUIS OXLEY.

2 vols., crown 8vo, 21s.

An intensely dramatic story of the Bosnian struggle for independence from Turkish rule. The present insurrection  
 in Herzegovina and Bosnia will give much increased interest to this book.

## WHITE AND RED.

By J. R. HENSLOWE, Author of "Dorothy Compton."

2 vols., crown 8vo, 21s.

"Of the French Revolution the events are so clearly told that the student will find them more securely lodged within  
 his brain than by perusal of the red-hot pages of Carlyle."—*Court Journal*.

## HINTS ON MATRIMONY.

By A PRACTICAL MAN.

Parchment Series, super royal 16mo, 1s. 4d.

"To all persons contemplating marriage the 'Hints' in this book will be of great value."—*See Reviews*.

LONDON: KERBY & ENDEAN, 440, OXFORD STREET.

## MR. TENNYSON'S NEW POEM. See MACMILLAN'S MAGAZINE.

No. 299. For MARCH. Price 1s.

### CONTENTS OF THE NUMBER.

THE CHARGE of the HEAVY BRIGADE at BALA-  
 CLAVA. By Alfred Tennyson.

FORTUNE'S POOL. By JULIAN HAWTHORNE. Chapters XIV.—XVII.  
 THE GEOLOGICAL INFLUENCES which have AFFECTED BRITISH  
 HISTORY. By Professor ARCHIBALD GRIBIK, F.R.S., &c.

THE MELBOURNE PUBLIC LIBRARY. By H. MORTIMER FRANKLIN.  
 QUEEN ELIZABETH at HATFIELD. By R. J. GUNTON. Part I.

A DAY at MAIRGATE. By Miss MARGARET LONSDALE.  
 PROPERTY versus PERSON—INEQUALITY of SENTENCES. By D. H.  
 MACFARLANE, M.P.

RUSSIA and the REVOLUTION. By F. F. C. COSTELLOE.  
 London: MACMILLAN & CO.

Now ready, large 8vo, cloth, pp. 390, 106 Woodcuts, price 8s.

**GEOLOGY of the COUNTIES of**  
 ENGLAND, and of NORTH and SOUTH WALES. By W. JEROME  
 HARRISON, F.G.S., Science Demonstrator for the Birmingham School  
 Board, late Curator Leicester Town Museum.

To the detailed description of the Geological features of each County,  
 there are added lists of the local scientific societies, Museums, Maps, and  
 Memoirs of the Geological Survey, and the more important books and  
 papers written by private workers.

London: KELLY & CO., 51, Great Queen-street, W.C.; and  
 SIMPKIN, MARSHALL & CO., Stationers' Hall-court, E.C.

Just published, small 4to, pp. 375, Illustrated, price 12s. 6d.

**THE PERFECT WAY; or, the Finding**  
 of Christ: a Course of Lectures setting forth in its Purity and Fullness  
 the Ancient Doctrine of the Constitution of Existence and the Nature of  
 Religion, and supplying a System of Thought and Rule of Life adapted to  
 all the Needs and Aspirations of Mankind. Derived from Original Sources;  
 and differing entirely in Method and Scope from any Work hitherto pub-  
 lished.

London: FIELD & TURN; HAMILTON, ADAMS, & CO.  
 New York: SCRIBNER & WELFORD.

## J. B. LIPPINCOTT & CO.'S PUBLICATIONS.

**GOTTSCHALK'S (J. M.) NOTES of a**  
 PIANIST, during his Professional Tours in the United  
 States, Canada, the Antilles, and South America, with a  
 Short Biographical Sketch. Edited by his SISTER, and  
 Translated from the French by Dr. R. E. PETERSON.  
 Portrait. Crown 8vo, cloth, 10s. 6d.

"Amusing, and possesses a certain literary merit."—*Academy*.  
 "Of more than ordinary interest."—*Pall Mall Gazette*.  
 "A scholar, a musician, and a gentleman."—*Orchestra*.

**DORMAN'S (R. M.) ORIGIN of PRIMI-**  
 TIVE SUPERSTITIONS, and their Development into  
 the Worship of Spirits, and the Doctrine of Spiritual  
 Agency among the Aborigines of America. Twenty-six  
 Illustrations (some Coloured). 8vo, cloth, 15s.

"Contains many interesting facts and suggestions."—*St. James's Gazette*.  
 "His facts often lead him to new explanations, which are always at least  
 worth considering."—*Academy*.

**MCCOOK'S (H. C.) THE HONEY ANTS of**  
 the GARDEN of the GODS, and the Occident Ants of  
 the American Plains. Illustrated with Thirteen Plates.  
 8vo, cloth, 12s. [Just ready.]

The following are some of the Opinions of the Press on the Author's  
 previous Work, "The Agricultural Ant of Texas":—  
 "So attractive that it is difficult to stop at the end of a chapter."—*Times*.  
 "A most fascinating account of one great tribe."—*Spectator*.  
 "This admirable monograph."—*Journal of Science*.

**WURTZ'S (A.) ELEMENTS of MODERN**  
 CHEMISTRY. Translated and Edited from the Fourth  
 French Edition, by Dr. W. H. GREENE. 132 Illustra-  
 tions. Crown 8vo, cloth, 10s. 6d.

"Exceedingly interesting and eminently readable. . . . The book is  
 well printed, and the illustrations are distinct."—*Nature*.  
 "One more good elementary text-book."—*Lancet*.

**BIDDLE'S (A. and G.) TREATISE on the**  
 LAW of STOCK-BROKERS. 8vo, law sheep, £1 1s.

Contains all the authorities on the subject, being designed as a text-book  
 for the law of England as well as that of the several United States.

NEW EDITION (WITH SUPPLEMENT) OF  
**WORCESTER'S UNABRIDGED DIC-**  
 TIONARY of the ENGLISH LANGUAGE. Enlarged  
 with upwards of 12,500 New Words and Phrases. 1 thick  
 vol., 4to, containing Portrait and Illustrations, cloth,  
 £1 1s. 6d.; half-russia, cloth sides, by Mansell, £2 2s.

16, Southampton-street, Strand, London; and  
 715 and 717, Market-street, Philadelphia.

**1882 EDITION of DEBRET has over**  
 124 pp. more matter than last year. [Just ready.]

**DEBRET for 1882 is corrected to two**  
 months' later date than other similar works.

**DEBRET for 1882 furnishes ten times**  
 more information respecting Living Members of the Nobility and  
 Collateral Branches than all other kindred books combined.

**DEBRET'S PEERAGE, BARONETAGE,**  
 KNIGHTAGE, and TITLES of COURTESY for 1882. Price 27s. 6d.,  
 handsomely bound; or in 2 vols., 15s. 6d. each.

London: DEAN & SON; and all Booksellers.

Now ready, price 5s.

**THE JOURNAL of the ANTHROPOLO-**  
 GICAL INSTITUTE of GREAT BRITAIN and IRELAND. Vol.  
 XI., No. III. 162 pp., with Eleven Plates. Contains Papers by Lieut.-  
 Colonel R. G. WOODFORD, Professor G. D. THANE, Mr. H. H. HOWARTH,  
 Mr. E. H. MAN, Dr. ALLEN THOMSON, and Sir H. HARTLEY FREER.

London: TEBNER & CO., Ludgate-hill.

"A very charming publication."—*Saturday Review*.  
**ENGLISH ETCHINGS.**—Monthly, 3s. 6d.;  
 Japanese Proof Parts, 21s.

Contents of Part X. (MARCH).—THE OBEISSE on the VICTORIA  
 EMBANKMENT, by H. Castle.—WHAT IS IT YOU READ? by P. THOMAS.  
 —THE SHIMMERING LEA, by Geo. Stevenson.—W. REEVES, 165, Fleet-  
 street, E.C.



SATURDAY, MARCH 4, 1882.

No. 513, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*The Land of Khemi.* By Laurence Oliphant. (Blackwood.)

IN thus reprinting his recent contributions to *Blackwood's Magazine*, Mr. Oliphant has rendered good service alike to those who stay at home and those who travel. The former will thank him for an exceedingly agreeable book; while to the latter he furnishes fresh motives for wandering, and himself leads the way to pastures new. Of the ever-increasing popularity of Egypt there can be no doubt. As a health resort; as a happy hunting-ground for sportsmen, archaeologists, and speculators in antiquities; as the idler's paradise *par excellence*, that land which is "the gift of the Nile" has not its equal. Yet few even of those constant visitors who spend all their winters in the matchless climate of Egypt are acquainted with any but the beaten tracks. In more senses than one, the Nile has become, as Mr. Stanley Lane Poole describes it, "a groove in the desert;" and it is a groove which *habitués* find it difficult to get out of. Year after year they go to the same hotel, engage the same *dahabeeyah*, sell themselves body and soul to the same dragoman, make the same trip, moor at the same places, and all but eat the same sheep and shoot the same crocodiles. To such travellers as these, and to all whom it may otherwise concern, Mr. Oliphant's *Land of Khemi* opens up a new Egypt—an Egypt abounding in wood, water, and verdure; in rose-gardens and orange-groves and sylvan byways—an Egypt flowing with milk and honey, where cream-cheese and fresh butter abound, and eggs are a farthing apiece, and pigeons are eightpence the pair, and the dragoman's tinned meats are unknown. An Egypt, above all, where buried cities and unopened mummy-pits invite the antiquarian spoiler, and virgin mounds "which contain all the records of the ages seem to be crying out, 'Come and dig!'" This wonderful new Egypt, which reads like the land of Cockayne, is, of course, none other than the Fayoom; about which, till the advent of Prof. Ebers' great illustrated work, so little that was reliable had been written, and which had been almost wholly neglected by the artists who crowd every season to Cairo and Thebes.

The illustrations to Mr. Oliphant's book are below criticism; but he has a quick eye, nevertheless, for effects of light, colour, and atmosphere, and he reproduces his impressions of scenery felicitously enough in simple and straightforward language. From Medinet-el-Fayoom, the capital town of the old Arsinoite Nome, to the Labyrinth, the Birket-

el-Kurûn, the Bahe Youssef, and the sugar-growing districts of Abookeer, Nazlet, Bisheh, &c., &c., he takes us by easy stages, and shows us all that is worth seeing on the way. The pastoral beauty of the landscape is heightened by "a luxury of repose which the lowing of cattle, the wail of the water-wheels, and the hum of distant voices seem rather to enhance than disturb." Rich expanses of cultivated plain rippling all over with crops of wheat, beans, lentils, and clover, are relieved here and there by dark groves of date-palms and native villages perched high on ancient mounds. Between Medinet and the brackish waters of Lake Kurûn,

"the country is intersected by numerous swiftly running streams, which, cutting through the soft soil, often form little gorges of great beauty and luxuriance, as at the village of Fidimin, where they overflow their dams in cascades—a scenic feature unknown in any other part of Egypt. Where these dams exist, there are often little lakes embowered in palm-groves and gardens, thus giving the Feyoom a pre-eminence, as far as beauty of landscape is concerned, over every other part of the country."

The sugar districts, it seems, are connected with the town of Medinet by fifteen miles of what Mr. Oliphant calls "an agricultural line," upon which ordinary passengers may travel twice a-week during the cane-cutting season. The train consists, at starting, of only the engine and a comfortless van for passengers; but, as it proceeds on its way, the line is found to be blocked at intervals by trucks loaded with cut cane, placed there apparently in order to ensure a succession of terrific accidents. No accidents, however, occur. The trucks are simply attached to the front of the engine, which goes on again till again brought to a standstill in the same manner. In this primitive way as many as thirty loaded trucks are picked up and propelled—a mode of transport which is not favourable to rapid travelling. Rumbling thus leisurely upon its way, the train is pursued by

"a racing, scrambling crowd of boys and girls, who rush out of the adjoining villages to pick up the scatterings of sugar-cane which fall from the trucks. For at least a couple of miles we were thus pursued, old men and women joining in the race, and in their eagerness to clutch the cane, rolling over each other on the track" (p. 87).

The sugar factories, of which nine are in operation and three are closed for want of a sufficient supply of cane, barely pay their working expenses. This is in part due to defective culture, and in part to the deleterious effects produced in the long run by the nitrous soil which is excavated from ancient mounds and used as manure throughout the country. Mr. Oliphant is of opinion that the cane is not set deep enough in Egypt. The rows should be planted single instead of double, and need to be banked up, as in South America. Numerous cotton mills are also closed, and going fast to ruin, in various provinces. Accustomed from earliest youth, as he tells us, to Oriental life and manners, Mr. Oliphant is apparently able to converse fluently with the Arabs in their own tongue. The English, he says, are decidedly popular among the peasantry;

whereas the better-class Egyptians and Copts are more French in their sympathies.

"This is partly owing to the great preponderance of the French population in Egypt over the English, to the much greater proportion of employés in the Government service which belong to the former nationality, and to the fact that the official language is French. All the Arab papers in the country, but one, support the French. In fact, Egypt is becoming rapidly Frenchified morally, and, under the present contrivance of an Anglo-French administration, French influence must inevitably go on increasing. But in Egypt, as elsewhere in Eastern countries, a feeling of national independence is gradually growing."

It is well to remember that these words were written long enough before the late military movement in Egypt.

Mr. Oliphant's experiences of Egyptian society in the provinces are sketched with considerable humour. On leaving the Fayoom, he spent several weeks upon a part of the Nile which is always hurried over by travellers on their way to and from Upper Egypt. At Minieh, where he lived in "the most fashionable native set," Mr. Oliphant's time passed pleasantly enough; the magnates of the neighbourhood vying with each other in invitations to dinner-parties, "fantasias," excursions, and the like. Two Coptic weddings—one in the upper-class society of the place, and one in the lower middle-class—are very comically described; and so are the Coptic fleas. That it is impossible to visit the very ancient and interesting churches of this community without what Mr. Oliphant justly calls "a certain sacrifice of personal comfort" is a truth which comes pathetically home to all who have travelled in Egypt; and we may be unfeignedly grateful to him for pointing out, as he does, that pilgrimages to these holy places should invariably be performed early in the week. "Experience," says Mr. Oliphant,

"convinced us that on Saturday Coptic fleas are especially voracious. They have been deprived of sustenance since the previous Sunday, and rush at the unwary visitor with a ferocity which is truly appalling. On a Sunday afternoon, when they have been gorged during morning service, one may satisfy one's archaeological propensities with comparative impunity; but every day after that increases the risk" (p. 175).

Some of Mr. Oliphant's native friends placed their *dahabeeyahs* at his disposal for short trips on the river. One lent him a wonderful donkey of pure Mecca breed, which, being fed on "a diet of ham," grunted like a pig whenever he was not braying. Others took him to out-of-the-way places quite unknown to Nile travellers in general, where mounds, tombs, and hieroglyphed inscriptions may be found in any number by those who care to seek for them. At the village of Atfieh, built upon the mounds of Aphroditopolis, Mr. Oliphant found some of the present inhabitants actually living in the shells of the ancient houses. Here also he found a small sphinx; an inscribed stone bearing the cartouche of Rameses II.; and other interesting remains. At Kom el Kafara, where he was assured that no travellers had ever investigated the ruins, he was rewarded by the discovery of a curious bundle containing mummied bones and wheat

(probably part of a funereal repast), and bricks stamped with the cartouches of Menkheperra (XXIst Dynasty), the husband of Queen Isi-em-Kheb, whose mummy was found the other day at Dayr-el-Baharee. Most interesting of all, however, are his descriptions of the recent excavations at Haybee, in the neighbourhood of Feshoon. Here, in an amphitheatre of cliffs, some of which are crowned with massive fortifications, lie the mounds of Isi-em-heb—an ancient town which would seem to have been extensively added to, if not founded, by the priest-kings of the XXIst Dynasty. In this place Daninos-Bey, a European resident at Feshoon, has, with the sanction of Prof. Maspero, opened some extensive mummy-pits and a whole series of rock-cut sepulchres. As many as thirty stone sarcophagi of fine workmanship were found in a single cavern; and one of these, upon the lid of which was "a magnificently sculptured head of a man," contained the mummy of a giant. Mr. Oliphant describes the black bituminous flesh as still adhering to the huge bones, the skull being of extraordinary thickness. Some Canopic vases of alabaster were found in this tomb; but no inscriptions. In some of the mummy-pits, the bodies, "instead of being placed in stone or wooden coffins, were neatly packed in cradles made of the branches [fibres?] of palm-leaves beautifully bound together with flax string." Part of the great wall surrounding the *temenos*, or sacred grove attached to the temple, has also been laid bare; but for want of men and means M. Daninos failed to "strike" the temple itself. The bricks of this wall are stamped with the cartouches of Pinotem I. and his grandson, Menkheperra. Nothing, in short, would seem to have impressed Mr. Oliphant more deeply than the buried wealth of Egypt. "The more one sees of the country," he says, "the more one is amazed at the extent of the remains which still exist, awaiting a thorough examination." Mounds which undoubtedly cover cities and cemeteries belonging to the obscure period of the Hyksos domination, and to the VIIth, VIIIth, IXth, and Xth Dynasties, "of which no record whatever has yet been found upon any of the monuments," need only to be explored in order to restore the lost records of many centuries. The Delta does not seem as yet to have attracted Mr. Oliphant's wandering footsteps; yet it is a district which might be expected to fascinate him above all others. For in the Delta, and especially in that part of the Delta anciently known as "the land of Goshen," we have yet to seek the local history of the Hebrews in Egypt. There, and there only, will be found the solution to many a problem of universal interest; and not till we interrogate the mounds beneath which lie the cities of Goshen, of Pithom, and of Raamses will it be possible to identify with certainty either the Pharaoh of Joseph, the Pharaoh of the Oppression, or the Pharaoh of the Exodus. It is to be hoped that Mr. Oliphant's next sketches may treat of the "Arabian Nome."

Mr. Oliphant so modestly disclaims all Egyptological pretensions that it would be unfair to dwell upon the few errors which here and there impair the general accuracy of

his sketches. But before *The Land of Khemi* passes into its next edition, he would do well to observe that Usertesen I. and Amenemhat I. are personages as distinct as James I. and Charles I.; that Typhon was not the son, but the brother, of Osiris; that "Ushabti" are not the shades of the dead, but that the funereal statuettes referred to in the text (p. 244) are themselves the "Ushabti," or "respondents," who represent the deceased and perform his agricultural duties in the fields of Aahlu. Finally, the winged disk symbolises the passage of the sun in the heavens from east to west, and not "the resurrection of dawn from darkness" (p. 181).

AMELIA B. EDWARDS.

*The Liturgical Poetry of Adam of St. Victor.*  
By Digby S. Wrangham. (Kegan Paul, Trench & Co.)

It is curious how little we know of the Middle Ages, and how little curiosity we have to know more. It is twenty-two years since Gautier published forty-seven unknown sequences of the school of St. Victor, and it is only now that an English scholar has been found to work upon these new materials. There is not even a copy of Gautier's edition to be found at the British Museum. Adam of St. Victor was certainly the founder of a very popular form of poetry, which, out of Germany, soon superseded the older form of sequence which originated with St. Notker of St. Gall, whose last disciple composed a sequence for the Mass at Carolstadt's marriage. Though the Abbey of St. Victor was the great monastic school of Paris, it owed its glory to Hugh, its prior, who was a Saxon, and to his nephew Richard, and, last, not least, to Adam, who was a "Briton," which probably means a native of little Britain.

His achievement was that his wonderful metrical facility enabled him to popularise typology, and make part of the Mass as lively as any glee could be; and, when typology had gone out of fashion, the sprightly narrative of saintly legends and ecclesiastical incidents still held its ground. It is to be remembered that monks, after all, were flesh and blood, that in the twelfth century they lived, upon the whole, a hard life, and that a festival was a holiday for them, bringing a little more singing and a little better fare. In Germany they were thrifty of such enjoyments, they had no sequences in Advent, and they had none in Lent, when all the Church abstained from the song of Alleluia, of which the sequence was a prolongation, so that it is no wonder that we have no sequence of Adam's for Passion Tide; the wonder rather is that such a learned liturgiologist as Neale should have given his Passion Tide poem the form of a sequence.

Throughout the sequences ascribed to Adam there is a tone of merry-making, almost of playfulness, which is not quite compatible with seriousness. It is difficult to imagine a frame of mind in which a perfectly serious typology could have been carried through all the Old Testament without abatement of cheerfulness. Here are some specimens from a sequence for the dedication of a church which Neale notes as a pregnant instance of

the indiscreet zeal of the Council of Trent, which abolished all sequences but four:—

"*Servus bibit qui legatur  
Et camelus adaquatur  
Ex Rebecce hydrîa  
Hæc inaures et armillas  
Aptat sibi, ut per illas  
Virgo fiat congrua.*"

"*Synagoga supplantatur  
A Jacob dum devagatur  
Nimis freta littere  
Llam lippam latent multa  
Quibus Rachel videns fulta  
Pari nubit foedere.*"

"*In vivo tegens nuda  
Geminos parit ex Juda  
Tamar diu Vidua*"

*Hic Urias viduatur  
Bethsabæ sublimatur  
Sedis consors regiae."*

The best apology for such mysticism may be given in the author's own words:—

"*Adant enim nuptias  
Quarum tonat initium  
In tubis epulantium  
Et finis per psalterium."*

Surely this dates from a time when the bishop who came to consecrate a church was entertained at a solemn and noisy supper, with plenty of horn-blowing, and stayed all day and heard the vesper psalms, after which he took a quieter supper and went his way in the morning.

Even in the famous poem on St. Stephen's Day, after dilating in solemn and stately style on the glory of the protomartyr, the poet breaks down into the liveliest doggerel (there is no other word for it) on his legendary miracles. In the first of these stanzas the translation is worthy of the original.

"*That in Africa from death  
He six men to life revived  
Is a fact Augustine saith  
And one commonly believed."*

It is often the case that the metre is too strong for the thought; the thought halts while the metre runs trippingly. Here is a stanza from the first sequence for St. John the Evangelist, which Archbishop Trench cannot explain to his own satisfaction:—

"*Cajus lumen visuale  
Vultus anceps, leves alas  
Rotæ stantes in quadrigâ  
Sunt in caelo visæ prius  
Quam hic esset, vel illius  
Forma capax, vel auriga."*

The text is, as often, unsatisfactory, there is an obvious reference to the vision of Ezekiel, and there are four living creatures and four wheels, and perhaps we ought to substitute the genitive singular for nominative plural in the first half of the third line, which would only involve the change of a single letter; but this does not make the last two lines any easier. The writer means to say that the mystic eagle of the evangelist was seen in heaven before the evangelist or the Lord of the Living Chariot were born on earth; but what *illius* refers to or what *forma capax* means is quite uncertain.

So, too, in the narrative of the miracles of St. Thomas of Canterbury, it is very difficult to find out what really happened from these lines:—

"*Vir devotus in sanctorum Domini  
Zelo pravo sustractas lumen  
Sed mox datus visus acuminl."*

The story is that the devotee had his eyes torn out, and that small points formed in the sockets with which he was able to see; but the translator not unnaturally imagines that *acumini* must have something to do with sharp sight, and so translates—

"A man who in the Lord's saint took delight,  
And had his eyes put out by bigot spite,  
But soon again recovered perfect sight."

*Zelo pravo*, by-the-way, is most likely not bigot spite, but the energy of a mistaken and, perhaps, cruel judge, who condemned an innocent man upon evidence in which the writer did not believe. Of course, in this case the poet is a contemporary, and it is not surprising that he should have written more than once on the most exciting festival of the day; but it is certainly to be wished that a thorough examination should be made of the many duplicates, to settle, if possible, the question which are the real works of Adam. It is not convincing that they are all attributed to him in a MS. which passed at the Revolution from the library of St. Victor to that of the Louvre (unhappily, Mr. Wrangham has not told us whether the poems, which were in a very scattered condition, escaped the fires of the Commune). Adam was a contemporary of St. Bernard, and the MSS. of St. Bernard include many works which are not his. Nor is it likely that Adam was the only poet of his abbey; and, in fact, we have a sequence for the transportation of the Crown of Thorns to Paris, which is attributed to Adam, though Gautier and Mr. Wrangham, upon clear grounds of chronology, reject the attribution. Again, two sequences are obvious imitations of the well-known Eastertide sequence which begins,

"Victimæ Paschali laudes intonant Christiani."

Now, the oldest known MSS. of this sequence are assigned to the twelfth and thirteenth centuries, and it has been observed that it cannot be one of the oldest of the Easter sequences, as the missals in which it is found usually assign it to the middle of Easter week at earliest. The best opinion seems to be that it is an Italian work which made its way through Germany into France; and this process would take time. Now, it must have taken some time before it became so popular that it had to be imitated for the Feasts of St. Mary and St. Victor; and it would also be interesting to know whether in the twelfth century there were solemn Masses at the altars of our Lady and St. Victor, where the choir sang sequences even in Eastertide. It is true that the Franciscan rule prescribes that the community should content itself with one Mass a-day; but this is generally explained that those who happened to be priests were not to spend the morning waiting for their several turns. Again, it is curious to find no less than three sequences for St. Vincent, while there are no more for St. Victor, counting the one on the translation of his relics to the abbey. And, though it is not surprising to find three for the Feast of SS. Peter and Paul, it is hardly fanciful to detect a certain divergence of theological tone, suggestive, to say the least, of diversity of authorship. One begins

"Roma Petro gloriatur  
Roma Paulum veneretur  
Pari reverentia;"

the second,

"Gaude Roma caput mundi  
Primus Pastor in secundi  
Laudetur victoria."

Either, especially the second, is fully worthy of Adam's reputation.

We have left ourselves little space to speak of the way in which Mr. Wrangham has executed his all-but impossible task as a translator. Here are two stanzas from a sequence for the Transfiguration which show him at his best:—

"And when Christ God's Word from heaven,  
Proof to Peter thus had given  
And the Sons of Zebedes,  
Of the greatness of His glory  
Lo! they—Luke attests the story—  
Moses and Elias see."

"Matthew gives us information  
Of these holding conversation  
There with God, God's Son most high:  
Very fitting, very holy,  
Was such speech and pleasant truly  
Filled with full felicity."

Even here we miss the masterly ease of the original, and the translator confesses it is hopeless to attempt to give the effect of Adam's decasyllabics, which seem the last echo of classical choriambics. In externals, the book is charming, but there is room for improvement in a second edition in the matter of typographical accuracy.

G. A. SIMCOX.

*Noah's Ark*; or, Mornings in the Zoo: being a Contribution to the Study of Unnatural History. By Phil Robinson. (Sampson Low.)

MR. PHIL ROBINSON'S vein is still far from being exhausted. It is the besetting error of most humorists that they put all their best things into their first book, and then grow steadily more diffuse and less amusing with each successive volume. The maiden effort contains the funniest thoughts that they have been silently nursing for years; and with the prodigality of youth they squander them all on a single venture. Mr. Robinson has been more prudent, or more fortunate. *In My Indian Garden* was charming and humorous, but it lacked a little of the best literary form; the tricks of the handicraft had not yet been thoroughly learned and inwardly assimilated. *Under the Punkah* was also delightful in its way, though, to our taste, not quite so pleasantly flavoured as Mr. Robinson's earliest work. But *Noah's Ark* is certainly better than either; and that is saying a great deal. It has the same playful and graceful fancy, the same original type of humour, the same unfailing tone of wide and delicate culture, as ever; and, in addition to all these, it has likewise a studious literary finish of form which was, perhaps, a trifle wanting to its author's first trials. At the same time, the dainty fun is not a whit less genuine and spontaneous than of yore; it still wells up easily from Mr. Robinson's inexhaustible ink-bottle, and runs like water from the facile nib of his genial and inimitable crow-quill.

Of course, humour is nothing if not original. No two real humorists ever wrote alike. But it is still possible to group them broadly into classes; and Mr. Robinson's class is that

of which Charles Lamb and Oliver Wendell Holmes are past masters. He appeals to the literate and cultivated public. Having been everywhere, seen everything, and read the literature of the world generally, he is always ready with some delightful legend, some quaint allusion, or some suggestive echo of recondite Oriental and mediæval lore. Now it is an episode from the Mahabharata; now a page from some Scandinavian saga; and now, again, a dissertation on the anthropoid apes or on the extinct elephants of the Northern hemisphere. It is these latter distinctively modern touches that give so much freshness and piquancy to Mr. Robinson's style. At times we might almost fancy ourselves reading some contemporary of Elia, or even of Gilbert White; but, in the midst of what seems the pure literary essay of the last century, we come unexpectedly across some stray notion of Huxley's or Owen's, some passing notice of palæolithic man, or some generous recognition of kinship in the chimpanzee and the gorilla. It is the lightness of the pre-scientific age transplanted with unwonted dexterity into our own too earnest and too sober era. If the book were all made up of old-world reminiscences—of Timorant and Aliofernes, Kwasind and Sir Bors, the kraken and the trolls—we might, perhaps, find it a mere pretty and clever anachronism; but it is the Malthusian touches, the evolutionary philosophy, and the galvanised wire fencing that differentiate the book at once from the unmixed and extinct playfulness of a hundred years ago.

Indeed, it would be an injustice to Mr. Robinson to treat his essays entirely in the light of mere *jeux d'esprit*. They are that, it is true, but they have a certain undercurrent of something else as well. In his own way, Mr. Robinson is a true naturalist—at least, as the word was accepted a century since. He does not trouble himself much about classification, or anatomy, or histology, we must admit; but he knows the ways and habits of the beasts and birds in a fashion that can only be attained by close personal observation. Whenever he deigns to be serious, he has much to say that is really valuable about the creatures in the ark for he is a half-unconscious psychologist, and has read himself into the subjective attitude of the animals far better than many much more pretentious writers. He often catches their little traits of character with real acuteness, and interprets them with genuine sympathy. There is a certain congeniality of thought about him which enables him to see what is passing in those dumb heads by a kind of natural intuition. Indeed, he has lived familiarly with birds and animals till he has learnt to know them as men know their friends. As a rule, it is only groomers and gamekeepers who have acquired this delightful knowledge; and their power of imparting it to others is usually as defective as their psychological diagnosis is incomplete. It is seldom indeed that one can find men like Mr. Jefferies and Mr. Robinson, who have both the taste for observing and the intellect for analysing and describing. "If you would be generous," says the pretty and characteristic postscript, "do not think me too much in earnest when I am serious, or altogether in fun because I jest." But Mr. Robinson need

not appeal to the generosity of his readers; they will all recognise a debt of gratitude to him for a few hours of as pleasant reading as they are likely to get in this worky-day century.  
GRANT ALLEN.

*A Map of Eastern Equatorial Africa*, between Lat. 10° N. and 20° S. and East of Long. 25°. Compiled by E. G. Ravenstein, and published under the authority of the Royal Geographical Society. (Stanford.)

A SMALL index-map forms part of the title, and displays the division of the larger map into twenty-five sheets. I found, however, only seven sheets, and learnt, on enquiry, that the work was incomplete, the portion now issued being only the first part. This has been since expressed on the cover. The combination of the sheets altogether is rather awkwardly arranged in different sizes, but the greater number are twenty-seven inches square. A little more consideration might have been productive of greater convenience in use, and of more economy in the cost of preparation. It will be perceived that each of the square sheets is made to contain five degrees of latitude and longitude. Such an object has no practical utility. It is a mere caprice, which should never be allowed to override considerations of more importance. Everybody who makes good use of these maps will also detect the absence of any scale on the sheets in the present part. This deficiency should be supplied in the next issue. The scale is about sixteen miles to an inch. It is a subject of more serious complaint that the maps do not join properly, owing to the defects of the projection, and of the reproduction of the drawings by the autographic method. The Royal Geographical Society should not appear to be oblivious to practical points that are essential to the credit of their authority.

Mr. Ravenstein has been fortunate in persuading the council of the society to give him the little encouragement that he required to undertake this important and laborious work. It bears ample evidence of research, and of an intention to make the work a complete combination of all useful materials. The present undertaking partly overlaps a similar one on a smaller scale which was executed by Bruno Hassenstein for Petermann's *Mittheilungen* down to 1863. A map of this kind is invaluable to geographers, travellers, and explorers, especially to those of the latter who engage in surveying. It is not only useful as a record of past labour, but it also serves as a convenient vehicle for incorporating the additions to African geography which are now so rapidly accruing. At a meeting of the Royal Geographical Society only last month, two interesting routes, by the Rev. Chauncy Maples and Mr. Joseph Thomson, were described, and they form notable additions to our knowledge of the country on the south of the Rovuma River. This portion of Africa is embraced in sheet 21 of the maps under review. Some further contributions to sheet 24 may also be expected from Col. Andrada, formerly attached to the Portuguese Legation at Paris, who was recently in

London, on his return from the Manika country, on the south of the Zambeze.

The maps in the present part are sheets 15 and 19 to 25, or one-third of the whole series, and the southernmost section. They contain the Zambeze River from the coast up to Sesheké, a noted place visited by Livingstone. On the south of the great river they include part of the Matebilé country, Mashona, and Manika, the lowest point on the coast being the mouth of the Mazangzani River. On the north of the Zambeze this section extends to the Rovuma River, and Lindé on the coast. The interior takes in the greater part of Lake Nyassa, reaching as far north as Mpembe, on the west coast of the lake. Farther west is included Lake Bangweolo, with a portion of Lunda, under the potent monarch, Muata Yanvo. Sheet 15 properly belongs to the middle section, which is still in preparation. It includes the coast from Malindi to the Jub River, which was explored by Lieut. Christopher, of the Indian Navy, in 1843. I am informed that sheets 12 and 16, forming the western part of the middle section, are in the lithographer's hands; and that sheets 13, 14, 17, 18 are in a forward state, only requiring some expected information to complete them in the ensuing month. The middle section extends from Lindi to the Jub on the coast, thus embracing Zanzibar; while in the interior it displays the head of Lake Nyassa, Lake Tanganyika, and nearly the whole of Lake Victoria. The concluding section, forming the northern part of the map, does not seem to be expected immediately.

In the meantime, the published part is only supplied to subscribers paying for the complete work, the price to members of the society being twelve shillings instead of twenty-five. It appears that already a French publisher has undertaken to issue an edition on a reduced scale. It is satisfactory to add that the map will be accompanied by a Bibliographical Dictionary of African travellers, giving brief accounts of their routes, and complete lists of all the books and printed notices concerning their researches. This is already in the press.

TRELAWNEY SAUNDERS.

*Emile Zola: Notes d'un Ami. Avec des Vers inédits de Emile Zola. Par Paul Alexis.* (Paris: G. Charpentier.)

THE chief interest of this biography lies in the fact that it enables us to arrive at a just conclusion with respect to the origin of the so-called "naturalism" of M. Zola, and to reconcile in some measure the conflicting views of his youth and his maturity. It is curiously in support of his own strong belief in the doctrine of the hereditary descent of certain mental qualities that the father of the novelist should have been an engineer by profession, and, apparently, a man of no mean mathematical abilities. A Venetian by birth, the elder Zola had left his native country during the Austrian occupation subsequent to 1815; and, after assisting at the construction of some of the earliest German railroads, and after various wanderings in Holland, England, and Algeria, he married a Frenchwoman, and finally settled at Aix, in Provence. On

April 2, 1840, the future novelist was born in the Rue St-Joseph, Paris, while his father was sojourning in that city in search of official patronage for a favourite engineering scheme he was at that time projecting in Aix. M. Alexis, in a chapter that is almost touching in its Boswellian devotion, gives us a minute account of a pilgrimage he has lately made to the birthplace of the great man, in which he has shown, as in his opening chapter, not merely considerable biographical skill, but also not a little of the somewhat tedious exactitude of his master's manner. Left, at the age of seven, to the care of his grandparents and mother, Emile Zola lived the free, open-air existence of the South with but small impediments to his mental growth in the shape of vexatious restrictions. Although he was fully possessed with his father's propensity towards science, we find his youthful mind so susceptible to the romantic influences of the beautiful Provençal country that he read with fervent appreciation the writings of Victor Hugo, and himself wrote verses with strange pertinacity. To this old influence, we are inclined to think, is owing the form of illustration he afterwards chose for the enunciation of his pseudo-scientific theories of literature; and that thus their practical illustration took the shape of the Rougon-Macquart novels rather than the more rigid one of a philosophical treatise. After two years' strenuous struggle with poverty, which is related with a certain dry naturalistic strength by M. Alexis, he made his *début* in literature with the *Contes à Ninon*, and contributed many critical essays to the Paris and Lyons journals, among which were the notorious Salon articles in *L'Événement*, and the unpleasant dogmatic series afterwards collected in the volume *Mes Haines*. It is noteworthy that up to his twenty-first year he continued to plan, and partly to write, poems of a curious didactic cast, and of quite epical comprehension, in which the old reverence for the great French romancists had not entirely given way to a grudging respect. Full and interesting details of the growth of the long series of novels which have just arrived at their newest stage of notoriety in *Pot-Bouille* are given by M. Alexis, together with many particulars of the life of M. Zola at Médan that justify the agreeable irony of the parody of this biography which has recently appeared in a Parisian journal.

In the brilliant circle of literary men which had for its central figure Gustave Flaubert, and included, among others, the brothers de Goncourt and Alphonse Daudet, it is difficult to imagine the presence of the author of *L'Assommoir* without a sensation of incongruity. It is still more irreconcilable to the ordinary and natural conception of Emile Zola, as a robust, practical, and—for a romancist—strangely unimaginative character, to learn that he was once a follower of the very school he now so bitterly and unsparingly denounces, that he was an ardent admirer of Victor Hugo, and has even proceeded to the length of inditing a poem to Alfred de Musset. It is unfair to the greatest of living French poets to speak of his romanticism as being alone assailed by M. Zola, for in that truculent tract, *La République et la Littérature*,



ture, all other schools of romance come under the comprehensive expression of his scorn; and, by implication, Goethe and Rousseau—not to mention other great names—are included in his denunciations. But there are signs of the end approaching. M. Zola has so completely given himself over to that familiar daemon, his theory, that he is now tyrannised by it; and if, by its means, he is consistently carried to a logical conclusion, his ambitious series of romances must result in a *reductio ad absurdum*—a romance denuded of all the elements vital to romance, the very dry bones of literature.

J. ARTHUR BLAIKIE.

#### NEW NOVELS, ETC.

*Gehenna*; or, Havens of Unrest. By the Hon. Lewis Wingfield. In 3 vols. (Hurst & Blackett.)

*Love the Debt*. By Basil. In 3 vols. (Smith, Elder & Co.)

*Jack Urquhart's Daughter*. By Pamela Sneyd. In 2 vols. (Bentley.)

*My True Knight*. By Dora Vere. In 2 vols. (Remington.)

*Shadows of the Past: the Autobiography of General Kenyon*. Edited by J. Sale Lloyd. (W. H. Allen.)

*Riverside Papers*. By John Devenish Hoppus. In 2 vols. (Sampson Low.)

In a kind of way the Hon. Lewis Wingfield's new novel reminds one of the author of *Les Filles de Bronze* and *Les Vieux de Paris*. It is Xavier de Montepin done by an Englishman—Xavier de Montepin, that is to say, turned virtuous and a little clumsy, and equipped with a moral and a purpose. The materials are the same, but the colouring has changed, and the intention is another. Thus we have the lovely and impossible heroine; but she, though of Creole blood, rich in opportunities, and burning with the fiercest passions, is as chaste as ice and—practically at least—as pure as snow. We have the weak and halting lover; but he loves *pour le bon motif*. We have the returned convict playing moth to the heroine's star, and consumed with canine affection; we have the aged and mysterious husband, whose purposes are so deep, and whose morality is so lofty, as to place him altogether outside the pale of humanity; we have the heroic *ingénue*, the disinterested and noble *jeune premier*, the lost will, the humour of *chantage*, the elaborate scheme of fraud, the sentimental satire, injured innocence, the *deus ex machina*, triumphant virtue, and all the rest of it. So far, it will be allowed, the resemblance is pretty close. It is not for nothing, however, that the author is an Englishman and a writer for the British public. He is as extravagant as Xavier de Montepin, if you will, but he is hardly so ingenious or so daring; he is as virtuous as the other is villanous, but his morals suggest the exigencies of Mudie; he has constructed an intrigue, and kept his puppets dallying as he pleased (and not as they would, were they aught but things of cardboard and cotton wool) for close on a thousand pages, but his intrigue is

burdened with a purpose of reform; he has read Charles Dickens and Charles Reade. The effect produced is that of a Jesuit's play, or a perverted edition of *The Pilgrim's Progress*. We recognise all our old friends at a glance, but we recognise them in their own despitte, for they are doing unnatural work, and they are guilty of other morals than those for which we remember them. As they are not a bit more human than they were, and as it is always easier to believe in inordinate virtue than in ingenious vice, they seem a good deal less amusing than they used, and we are not sorry to shut the record of their adventures and be rid of them. As regards the purpose of the novel, the author, when not engaged in producing demoralised Xavier de Montepin, is deep in Blue-books and the reform of the Lunacy Laws. His maniacs, however, are rather curious than impressive; and as, in point of conduct and sentiment, there is practically little to choose between them and such of their fellows as are supposed to be sane, the moral they help to point is a trifle blunter than, perhaps, their maker intended. If we add that the style in which *Gehenna* is written is verbose and over-emphatic enough to be considered a model of its kind, and that, though remarkably dull in the main, the book is often clever and well meaning, we shall have said enough.

It is not often that the critic has to deal with so peculiar a first book as *Love the Debt*. It is full of faults, and almost as full of merits. It is brilliantly written, and extravagantly ill-made. It contains not a little admirable dialogue, some good description, many excellent essays in characterisation; but, as a piece of narrative, as a work of art, it is as little better than non-existent. It is evident that the author can tell a story when he likes; for, considered as narrative merely, his account of the career of the ruffian Spaight is really masterly. But the mischief is that he does not often like; and that no sooner does he get two people face to face with each other, or become interested in a personage or a situation, than he forgets everything except that he can write ready dialogue, or that he has a good knack of dealing with eccentricities, or that he is well acquainted with the peculiarities of provincial society. The consequence is that the impression he produces is nothing if not fragmentary and imperfect, and that his book, amusing and delightful as its pages are, is considered, as a whole, about as unsatisfactory as a pleasant book can be. It is impossible not to be grateful for such creations as Barney M'Grath and Bob Sagar and Mabel, and the M'Guckin and Miss Masters; for such episodes as those of the life and death of Spaight, the election, the death of Lawley, and the Kneeshaw presentation. On the other hand, it is equally impossible not to be angry and discontented with the manner in which all these good things are frittered away, so that in the end the book is found to have ceased to exist as a book, and to have become a mere bundle of odds and ends. With so much genuine pleasantry and humour, so clear an understanding of mind and character, such an excellent faculty of individual and telling speech, and such a thorough knowledge of

certain aspects of manners and society, "Basil" should have done infinitely better than he has allowed himself to do in *Love the Debt*. He has only to take common pains with his work to fare prosperously indeed.

The plot of *Jack Urquhart's Daughter* is sufficiently painful. Cosy Urquhart is a charming and a lovely young person; she is clever, true, warm-hearted, and strictly virtuous; but she is in love with a man who is so finely compounded of practical prig and practical donkey that he will not permit himself more than a vaguely fraternal interest in the nicest girl in the world, and cannot spy out his good fortune even when (so to speak) it is thrust under his nose. Then Cosy, a blackleg's child, anything but happy at home, accepts the first offer that is made to her, though the maker is a dullard of the first water. Of course she is not long in discovering her mistake. But the discovery comes too late. She marries the oaf, and dies—of heart disease, or something of the kind—immediately after her wedding breakfast. Are men really such fools as Ralph Dufferin? Are brilliant and beautiful girls so preposterously reticent and self-sacrificing as Cosy Urquhart? Mrs. Sneyd seems to think so, and to have written her book to prove it. It is quite possible that she is right. If she is, the less the truth is told in novel-form the happier, and better, critics and readers will be. Descending to particulars, we must admit that *Jack Urquhart's Daughter* is, in its disagreeable way, a very clever and able book. It is well and carefully written; it contains not a little good dialogue and better portraiture; it blends—and successfully—Bohemianism with respectability, and the French moralists—Vauvenargues, Joubert, Rochefoucauld, Victor Hugo even!—with both.

Of *The True Knight* there is but little to be said, except that—for what it is—it is well and correctly written. The heroine is of the usual type; her adventures are of the usual cast; her admirers are of the usual pattern. This is as much as to say that she is well born and gently nurtured, and "lithe" and impulsive; that she is capable of "standing in the firelight like a fair Greek statue;" that she has to go out as a governess; that she loves Somebody, and is beloved by Somebody Else; that, having meantime become an adopted child, she learns to love Somebody Else and to forget all about Somebody; and that in the end she and Somebody Else are happily married. She is not, it must be owned, an interesting young person; but there have been many duller than she in fiction, and there will be many more. It is a point in her favour, we take it, that she is harmless and means well. Perhaps the worst that can be said of her is that to the bitter end she tells her story in the present tense. For her, there is no past and no future. And so "the tall, lithe figure in the chair sighs wearily;" and "my head is burning, and a stifling sensation in my throat oppresses me;" and "I smile faintly;" and "he bows stiffly;" and "'Jack,' I ask;" and so forth, from the first page to the last, to the utter exasperation of the reader.

*Shadows of the Past* purports to be a kind of military novel, but is, perhaps, a compila-

tion from authentic documents—old letters and journals, and the like. Considered as a novel, it has little or nothing to recommend it. Considered as a collection of personal statements, its interest is not inconsiderable. In the one case, its hero is non-existent. In the other, he is a brave and kindly gentleman who is not very good at explaining himself, and who stands in great need of an interpreter, unless one is able to read between the lines. His career includes the storming of Ghuznee and the retreat from Cabul, the Punjab Campaign, the Sieges of Sebastopol and Delhi; his style is measured and formal; his sentiments are unexceptionable; he is much addicted to imparting useful information. More we do not need to say.

In *Riverside Papers*, with much that seems affected and forced, there are not wanting signs of earnestness and intelligence. The author was, in his way, a student of life and manners; and, though he wrote of his experiences with too much emphasis, and with the consciousness of charity and intelligence peculiar to the sentimental reporter, he was often right in his facts, and sometimes honest in his conclusions. As a rule, however, these *Riverside Papers* are unhappily suggestive of "graphic" journalism and articles in the minor magazines. In style, they are at once laboured and fluent; in matter, they are commonplace and yet recondite. They may be read with a certain interest, but without much pleasure.

W. E. HENLEY.

#### SOME BOOKS OF TRAVEL, ETC.

*Magyarland*. In 2 vols. (Sampson Low.) The author of this work—a "Fellow" of a mountain-climbing society dubbing itself "Carpathian"—is undoubtedly a lady, notwithstanding the fact that she occasionally introduces herself as *mein Herr*, or under some other masculine appellation, and generally speaks in the plural number. If her gushing dedication and enthusiastic love of babies did not betray her sex, her polyglot language would. It is unfortunate that *Magyarland*, which, despite its faults, is a work of real interest, should contain much to repel those who resort to it either for information or amusement. Those who might not be deterred by its bulk—largely due to useless padding—nor by the ludicrous way in which the stock-phrases of half-a-dozen languages are employed to express things as easily described in English, will be repelled by the atrocity of its slang. Readers who happen to open the first volume at the page containing an account of the author's arrival at the Hungarian capital, to cite one instance out of many, are not likely to be attracted by such a style as: "how astonished would the traveller be, how utterly flabbergasted and dumbfounded, were he set down suddenly at Pest without having been previously informed of his whereabouts." No one perusing these instances of vulgarity will be prepared for the pretty little vignettes of domestic life, or really charming episodes of mountain travel, which the authoress portrays even more deftly with her pen than her pencil, although many of the sketches which are so plentifully scattered through her handsome volumes are both clever and characteristic. It is a pity that a writer who can describe in such a felicitous manner "The Ice Caves," "The Snowy Tátra," and other portions of known and almost unknown Hungary should at times disfigure her work with

slang and gush. One of the most pleasing traits of her work is the sympathetic manner in which she alludes to the members of the various nationalities with whom she comes in contact on her journeys; none so lowly or degraded but she has a kindly word for them. Her account of the Jewish inhabitants of the places she visited, especially in Polish districts, will be read with deep interest at the present moment; and from her words some idea may be gained of the hatred, and its but too often just cause, with which these Hebrews are regarded by their Polish and Hungarian neighbours. That this "Fellow of the Carpathian Society" is completely ignorant of the Hungarian language was so much to be expected that we should not have deemed it necessary to draw attention to the fact but for the continuous parade she makes of her assumed acquaintance with it, and the frequent occasions on which she undertakes to instruct her readers in its niceties. When she states that Magyar is pronounced "Madyar," and that *Szekér* is "curiously enough pronounced *Shaker*," we feel inclined to doubt that she has ever heard Hungarian spoken; while the fact that she writes the names of three leading authors of the country she is describing as *Eötvoe*, *Petőfy*, and *Varósmarty* proves how limited is the knowledge she possesses of its literature. These mistakes are but typical; the author should either have acknowledged her entire ignorance of "Magyar," or have preserved a discreet silence on the subject.

*Pioneering in the Far West*. By Ludwig Verner Helms. (W. H. Allen.) Mr. Helms' reminiscences have much that is attractive about them. He writes plainly and straightforwardly, and, although a Dane by birth, and never in England until middle life, his English is excellent. The book is interesting from more than one point of view. The author's experiences date only thirty-five years back, but the changes which occurred between his earlier and later visits to places described are often remarkable. Some of his work, too, lay in out-of-the-way corners of the world which are still remote from the traveller's beaten track; while during many years, as manager, at Sarawak, of the Borneo Company, he shared the good and evil fortunes—the latter, we fear, in larger proportion—of the settlement during its earlier years. He describes very forcibly the enormous difficulties which Rajah Brooke had to encounter at the outset, and reflects sadly that most of his gallant followers passed away believing their life's labour to have been in vain. But (as he well points out) in a work of this magnitude "the labour of one lifetime is not rewarded by the fruition of success," and in reality a valuable foundation was laid for others to build upon. Mr. Helms, while recognising the Rajah's great merits as a ruler and a man, is no indiscriminate admirer, and enters at some length into the disputes between him and his eldest nephew. He admits, however, that there were faults on both sides; and, as the evidence he quotes, though candidly stated, is insufficient to decide the question, it is a pity to have raised it, seeing that no point of public interest is involved. He gives a stirring account of the Chinese attack, which nearly extinguished the settlement, and retarded its progress for years; and his discussion of the causes which led to the event is, in view of the increasing migration of Chinamen towards these regions, well worth studying. The author always speaks modestly of his own work, which seems to have been everywhere performed with judgment and perseverance. His last-recorded employment was the survey of certain ancient mines on the coast of the White Sea, and his narrative of the expedition is altogether very curious. The position of the mines appears to show a fall of three or four feet in the level of

the land since they were worked 150 years ago. The writer's account of the people struggling against the naturally severe condition of their lot, and oppressed by the extortion and monopolies of the Russians, who do nothing to develop the country, is a sad one. His own dealings with the Russian officials are very characteristic of the class; in that respect, at least, the great empire is homogeneous.

*The Diary of an Idle Woman in Sicily*. By F. Elliot. In 2 vols. (Bentley.) Mrs. Elliot's impressions of the eastern coast of Sicily are always readable, often amusing, and never profound. Other idle Englishwomen like herself will doubtless find the book a pleasant companion. They must, however, be on their guard against its historical padding, which has been derived from guide-books, and has sometimes undergone strange transformations in the borrowing. It is dangerous to attempt to spell Greek words without a previous knowledge of Greek. Many of the misprints which occur are, no doubt, covered by the excuse that the proofs have been corrected during the absence of the authoress on the Continent; but this plea cannot avail for such a persistent misspelling as "Epipoloe," or the twice-repeated assertion that Ulysses was a "Trojan" prince. Neither is the grammar always immaculate, and we cannot agree with some of Mrs. Elliot's judgments. The hotel at Messina, for instance, is by no means the uncomfortable place she represents it as being, and the description of the Anapo is a libel upon that stream. But a good story like that of Prince Wrede makes up for a host of shortcomings, and the book, as a whole, cannot fail to excite other "idlers" to visit one of the most pleasant and interesting of winter resorts.

*On and Off Duty: being Leaves from an Officer's Note-book*. By Samuel Pasfield Oliver. With Illustrations by the Author. (W. H. Allen.) Capt. Oliver, misled, perhaps, by greater writers, seems to think that whatever he has written is worth preserving. The present large volume, something between an octavo and a quarto in size, and containing nearly 400 pages, gives the journals kept by the author in three journeys made between the years 1860 and 1867. He divides his work into three principal heads, entitled Turania, Lemuria, and Columbia. His tour in China and Japan in 1860–61 comes under the first head; the second contains his travels in Mauritius, Madagascar, and Bourbon in 1862–63; and the third gives an account of a journey with Capt. Bedford Pim and Mr. John Collinson through Nicaragua, undertaken to make preliminary surveys for a railway route through that State in 1867. His journals are given in *extenso*, with all the important details of how he breakfasted and dined, where he bathed, and whom he met fifteen or twenty years ago. To make his book longer he has stuffed it with constant quotations in prose and in verse, relevant or irrelevant, in English, French, Latin, and Portuguese; as well as with extracts from his letters and articles in the *Gardener's Chronicle* and other periodicals. We are far from saying that there is nothing interesting in the book, for the author is evidently a man of observation and of much general information; but his story is an old one, and he has been anticipated by other writers. Could he have reduced his work to one-fifth of its present size by the omission of quotations and extracts, and by judicious compression, he might have produced a pleasant and readable book, as well as one which would not at the outset, by its weight, have prejudiced the reader against it.

*The Caravan Route between Egypt and Syria*, by the Archduke Ludwig Salvator of Austria, (Chatto and Windus), translated from the German by the Chevalier von Hesse-Wartegg, is the record of a journey from El Kantara to Gaza

by the short caravan road between Egypt and Syria, which, though not often chosen by travellers, is of much interest to the historian and geographer. The Archduke, however, made no considerable explorations, and, unlike Mr. Greville Chester in his recent important journey, did not diverge from the beaten track. Thus, the record of his progress offers little novelty, and the most valuable feature of the book consists in the admirable plates from drawings by the author, which make a real addition to our store of knowledge. The chief object of the journey was to enquire into the feasibility of railway communication between Syria and Egypt. The Archduke concludes that this is absolutely impracticable on account of the rolling sands.

*Percy Pomo: the Autobiography of a South Sea Islander.* (Griffith and Farran.) We may assume that the author of this book is a South Sea Islander only in the sense in which—to go a long way for simile—the author of *Hadji Baba* was a Persian. Up to a certain point he represents, perhaps, fairly enough what we may suppose to be the feelings of a once savage, and afterwards civilised, converted, and travelled, islander—an inhabitant, as we infer from one or two references to customs and traits of character, of one of the Melanesian groups. It may be regretted that the allusions to native habits, ideas, traditions, and the like bear but a small proportion to the amount of self-introspection recorded; but no doubt it is only natural to represent the new faith of the convert as the chief subject of his reflections, and the object of constant reference in the daily concerns of life. The author's self-oblivion, however, is not sufficiently complete; he cannot resist the temptation of pointing a satire or a joke, or of enforcing a moral, by allusions and sentiments inconsistent with his assumed character; and, when such character is not perfectly kept up, the simplicity of style adopted as being in harmony with it is apt to produce an effect rather childish than childlike. There is, after all, nothing in the book that might not have been derived from a study of certain missionary works, the Life of Bishop Patteson, and other accounts of the atrocities which led to the death of that distinguished man. Readers, however, who prefer a story to a missionary report or a Blue-book may learn something from this "autobiography," which opportunely includes several of these terrible experiences told in a style which is not without its simple pathos. The hero finally comes to England and marries the fiancée of his deceased father in the faith—an arrangement which he naively describes as a complete success, although primarily adopted, on both sides, only with the object of cherishing the memory of their friend!

*Prairie and Forest: a Guide to the Field Sports of North America.* By Parker Gilmore. (W. H. Allen.) The genial sportsman whom we have known from our childhood under the nom de guerre of "Ubique" is ever welcome, even though he has nothing very new to tell. Unless we are greatly mistaken, some of the chapters of the book now before us appeared in substance in a volume entitled *Encounters with Wild Beasts*, which was published only a few months ago. We read the latter book (as we can read everything by our author), but we have parted with it, and cannot now correct our memory. We do not complain that Mr. Gilmore should plagiarise from himself. In the present case, he has included within his field all the many forms of sport to be found in North America—fur, feather, and fish; and the volume fairly corresponds to its sub-title. In one or two cases we suspect that the stories are told at second-hand; but this does not make the "Guide" less valuable. The illustrations vary much in merit. Some are both lifelike

and very well cut; others are apparently from old blocks.

*Egypt: Political, Financial, and Strategic.* Together with an Account of its Engineering Capabilities and Agricultural Resources. By Griffin W. Vyse. (W. H. Allen.) As we have already announced, Mr. Vyse has resolved to reprint his book on Egypt with more regard to the rights of other authors than he has shown in the present edition. The work is only a series of cuttings from other books and newspapers, and possesses no authority and little interest. It is just as well, however, that Mr. Vyse should indicate the origin of his cuttings, instead of leaving them to be credited to himself.

# NOTES AND NEWS.

WE are glad to hear that the first edition has been sold out of the excellent *Introduction to the Study of English History* (Kegan Paul, Trench and Co.), the joint work of Prof. S. R. Gardiner and Mr. J. Bass Mullinger, which was reviewed in the ACADEMY of September 17, 1881.

MISS MARY LEWIS's paper, "Some Thoughts on the Genius of Robert Browning," which she read before the Browning Society, will appear in an early number of *Macmillan's Magazine*.

MESSRS. BENTLEY AND SON have ready *The Freres*, by Mrs. Alexander, author of "The Wooling o't," &c., which has been appearing in the pages of *Bentley's Magazine*.

FOR some little time a proposal has been under consideration to establish a high-class quarterly Review in Scotland which, while dealing mainly with matters affecting that country, will be open to the treatment of all important questions of a literary, scientific, and especially of a philosophical and theological nature. If the proposal is deemed feasible—as is now almost certain—Mr. Alex. Gardner, the energetic publisher in Paisley, will issue the Review.

WE understand that Cassell's *Concise Cyclopaedia*, the publication of which has just been commenced, is edited by the Rev. William Heaton, assisted in various departments by Messrs. Alfred J. Read, C. H. Bothamley, and Alfred Denny.

MR. W. BELL SCOTT has a volume of poems in the press, which will be published shortly, under the title of *A Poet's Harvest Home*, by Mr. Elliot Stock.

WE understand that a collection of historical and biographical essays having relation to the Forest of Knarborough, by the Rev. Thomas Parkinson, Vicar of North Otterington, will shortly appear, under the title of *Lays and Leaves of the Forest*.

SO favourable has been the reception accorded to the *édition de luxe* of "Evangeline," with Mr. Frank Dicksee's original drawings reproduced in photogravure, that we hear that Messrs. Cassell, Petter, Galpin and Co. have already been compelled to give notice to the trade of their intention to increase the price of the work.

THE same firm also gives notice of an advance in the price of the first three volumes of the *Magazine of Art*, which are now becoming scarce.

MRS. GEORGE LINNEUS BANKS is writing the serial story for the  *Fireside* for the current year. Like her other popular works, *The Manchester Man*, *God's Providence House*, &c., it is founded on fact.

IN our note last week referring to the MSS. of Charles Dickens, it should have been added that the MSS. of the "Mudfog Papers," and other short stories contributed by Dickens to

*Bentley's Miscellany*, are in the possession of Mr. Bentley.

THE book on Gujarat by Mr. Behramji Malabar which we have already announced will be published in this country by Messrs. W. H. Allen and Co. Its full title is "Gujarat and the Gujaratis: Sketches from Life." Mr. E. B. Eastwick has written a Prefatory Note. The author is a Parsi, as his name implies; a native of Surat, and now editor of the *Indian Spectator* at Bombay—a paper of which, from our own knowledge, we are able to speak favourably.

MR. WILLIAM SMITH, of Morley, will issue a third volume of *Old Yorkshire*.

THERE are, we hear, several good candidates for the Librarianship of the London Institution, vacant by the appointment of Mr. E. B. Nicholson to the Bodleian. Among these is the well-known book-lover and book-collector, Mr. Joseph Knight, one of the oldest dramatic critics and reviewers of the London Press. Mr. Knight has also been "Sylvanus Urban" of the *Gentleman's Magazine* for some years.

IN commemoration of the 500th anniversary of Wyclif's death, which will be in the year 1884, a Wyclif Society is in course of formation, to secure the publication of the great Reformer's Latin works, with English translations. Any one willing to help in this work is asked to write to F. J. Furnivall, 3 St. George's Square, London, N.W. Prof. Montagu Burrows, of Oxford, Mr. F. D. Matthew, the editor of the Early-English Text Society's *Wyclif's English Works*, and other gentlemen have promised to join the committee. It is hoped that the society will finish its work in one or two periods of five years each. It is disgraceful that the works of England's first Reformer should lie unknown in the Vienna Library.

AT the next meeting of the New Shakspeare Society, Dr. Peter Bayne is to comment on Mr. Ruskin's late characterisations of Shakspeare's chief heroes and heroines.

MR. HORACE LENNARD, better known perhaps as "The Melancholy Jacques," author of a pleasing collection of poetry published under the title of *Follies and Fancies*, is preparing for the press a new volume of poems.

THE Italian Minister of Education has given the brothers Alinari, of Florence, leave to photograph for the Browning Society Andrea del Sarto's picture of himself and his wife in the Pitti Palace. Mr. Ernest Radford will write the critical comments on this and the other photographs which the Browning Society will issue in the first part of its "Illustrations of Browning's Poems."

MESSRS. SMITH AND ELDER have remedied the only fault that hypercriticism could find in the most attractive book of the season. They have issued Caroline Fox's *Memories of Old Friends* in a new edition of two volumes, which will not fatigue the wrist of the reader and will fit more conveniently into his shelves. Some fourteen fresh letters of John Stuart Mill are added, written to Mr. Robert Barclay Fox about the time of the publication of his *Logic*, and, we may add, just before the beginning of his correspondence with Comte. There is not much in them, except to those (and we confess ourselves of the number) who value every word from his pen. There is much praise of Guizot, and there are allusions to Thirlwall and Mr. Gladstone. As to Caroline Fox herself, it has been remarked that she gives no express record of the death of John Sterling. This, and much else, may be explained if we reveal the open secret that their intimacy had ripened into an informal engagement.

THE last addition to "Bohn's Standard Library," now published by Messrs. George

Bell and Sons, is Mr. Elizur Wright's translation of the *Fables of La Fontaine*, revised with notes by Mr. J. W. M. Gibbs. Mr. Elizur Wright, whom we understand from the Preface to be still alive, was a man of some mark in his time. The first edition of this translation was published at Boston, U.S.A., in 1841.

MR. HOPE VANE, an Australian poet, now in England, is about to publish a volume of lyrics.

WE are requested to state that the publications of the Hakluyt Society, the preparation of which has hitherto, after approval of the subject and editor by the council, been left entirely between the editor and the printer, will in future be subject to the review of an editorial sub-committee before issue. The council of the society has also decided to have a new Index to the translation of the *Embassy to Abyssinia* of P. Alvarez, which was recently published, prepared at the expense of the society and issued to its members.

IN the March number of the *Journal of Education* appears a list of considerably over 300 "Historical Novels and Tales," grouped under different countries and arranged according to the periods of which they treat. The list is designed as an aid to history teaching at schools, and to school libraries generally. In order to make it as helpful as possible, the compiler, Mr. H. Courthope Bowen, asks earnestly for corrections and additions.

A WORK on "The Science of Mind," by Prof. Troitsky, of Moscow, is in the press, and will shortly be published. Prof. Troitsky is a disciple of the English school of psychology, and his work is the result of many years of labour.

VLADIMIR SOLOVIEFF, the celebrated Slavist philosopher, has commenced a course of lectures at the St. Petersburg University on "The Philosophy of History."

LAST week, instead of announcing that Mr. A. J. Munby's charming idyllic poem *Dorothy* was to be reprinted by the Robertses, of Boston, U.S.A., we might have said that it had been reprinted, for, before our paragraph appeared, the reprint had reached England; and a very handsome little quarto it is, quite putting to shame its original published here.

PROF. VESSELOFFSKY, of St. Petersburg, member of the Russian Academy of Sciences, and well known as a critic of foreign literature, is preparing for the press his new treatise on "The Laws governing Epic Composition."

M. ERNEST MARTIN has just published (Strassburg: Trübner) the first volume of an edition of the *Roman de Renart*, upon which he has been engaged for some years. In the Preface are described the MSS. that have been consulted; and the present volume gives the text of the eleven branches of the romance which the author regards as constituting part of the original. In the second volume will be given independent branches, and in a third the variants. M. Martin's aim has been to furnish materials for a critical text, rather than himself to form such a text.

AMONG the posthumous papers of the Russian novelist Pisemsky, the MS. of an unfinished tragedy entitled "Family Misery," and the first part of his autobiography, have been found. The latter was written at the request of M. Delery, who translated his works into French. It is hoped that both these MSS. will be published shortly.

COUNT LEO TOLSTOY, who is at present staying at Moscow, is at work on a very interesting commentary to the New Testament, which, however, owing to difficulties with the censorship, will be printed out of Russia.

M. LOESCHER, of Turin, has just published two important contributions to the history of the Waldenses—a new edition, being a faithful reproduction of that of 1643, of Pierre Gilles' Ecclesiastical History of the Vaudois Churches; and *The Glorious Return of the Vaudois to their Valleys*, by Henry Arnaud, pastor and colonel of the Vaudois.

M. DAUDET's last novel, *Numa Roumestan*, has appeared in an English translation in America (Boston: Lee and Shepard). Why are our English publishers so averse to undertaking translations of the best French novels? It cannot be because they are widely read here in the original.

M. EMM. DE SAINT-ALBIN has just issued, in the series of "les classiques pour tous," published by the Société bibliographique, a selection of English and Scotch ballads translated into French.

A BELGIAN bibliophile, who writes under the name of Philomneeste Junior, has published (Brussels: Gay and Douc) a second and revised edition of his *Livres perdus*, which first appeared in 1873. He gives a list of about five hundred books and booklets which have disappeared from our sight, with references to the sources of information about them.

#### ACKNOWLEDGMENTS.

WE have on our table the following:—*The Antiquary*: a Magazine devoted to the Study of the Past, Vol. IV., June—December, 1881 (Elliot Stock), the monthly numbers of which we have noticed from time to time; *Outlines of Naval Hygiene*, by John D. Macdonald, with Illustration (Smith, Elder and Co.); *Cavalry Life*; or, Sketches and Stories in Barracks and out, by J. S. Winter, in two volumes (Chatto and Windus); *Road Scrapings*: Coaches and Coaching, by Capt. M. E. Haworth (Tinsley Bros.); *From Infancy to Womanhood*: a Story of Instruction for Young Mothers, by Rhoda E. White (Sampson Low); *A History of the British Empire*, with numerous Pictorial Illustrations, Genealogical Tables, Maps, and Plans, by Edgar Sanderson (Blackie and Son); *Days Afoot and European Sketches*, by James Baker (Simpkin, Marshall and Co.); *Thoughts on Marriage*, by Elizabeth Kingsbury (Simpkin, Marshall and Co.); *The Civil Service Coach*: a Practical Exposition of the Civil Service Curriculum, and Guide to the Lower Division of the Service and its Competitive Examinations, by Stanley Saville (Crosby Lockwood and Co.); *Mechanical Industries explained*, showing how many useful arts are practised, with Illustrations, by Alexander Watt (W. and A. K. Johnston); *Elementary Physiography*, Adapted to the Syllabus of the South Kensington Science Department, by Andrew Findlater (W. and R. Chambers); *Good Cookery*: a Culinary Catechism for the use of Schools and Young Persons, by Mrs. L. D. Brown (F. E. Longley); *The Scottish Churches and the Gipsies*, by James Simpson (Baillière, Tyndall and Co.); *The Garden of Hyères*: a Description of the most Southern Point on the French Riviera, by Adolphe Smith (Fleet Printing Works); *Report of the Lightning Rod Conference*, edited by the secretary, G. J. Symons (E. and F. N. Spon); *Statistical Report of the Health of the Navy for the Year 1880* (ordered by the House of Commons to be printed); &c.

OF new editions, &c., we have received:—*Endymion*, by the Earl of Beaconsfield (Longmans); *The Ingoldsby Legends* (Bentley); *The Origin of Evil*, and other Sermons, preached in St. Peter's, Cranley Gardens, by the Rev. A. W. Momerie, Second Edition, Enlarged (William Blackwood and Sons); *On Teaching: its Ends and Means*, by Prof. Henry Calder-

wood (Macmillan); *A Sketch of the Public Career of the Earl of Beaconsfield*, by F. A. Hyndmann, with two Portraits and Autographs, Second and Third Editions, Revised (W. H. Allen); *Practical Geometry for Art Students*: a Course of Lessons on the Construction of Plane Figures and Scales, Pattern Drawing, Geometrical Tracery, and Elementary Solid Geometry, by John Carroll, Second Edition (Burns and Oates); *A History of English Literature for Junior Classes*, by Frederick A. Laing, New and Revised Edition (William Collins, Sons and Co.); *The Visitor's Guide to Oxford*, New Edition, with 110 Illustrations (Oxford: Parker); &c.

#### ORIGINAL VERSE.

THE FOUNDERING OF THE "BIRKENHEAD,"  
February 26th, 1882.

1.

THE starry heaven was calm; the tropic air  
breathed balm;  
No ripple broke the silver-mirrored deep,  
When the *Birkenhead* sailed o'er unto Afric's golden  
shore  
With her freight of English soldiers wrapt in  
sleep.  
To Kaffraria's thorny waste they were voyaging in  
haste,  
Where at war with savage neighbours, to our  
shame,  
A handful of brave men, outmatched as one to ten,  
Fought doggedly for honour till they came.

2.

Not heedless he who kept watch while his fellows  
slept  
Of the signal from the cross-trees, "Land  
ahead!"  
But the sea-chart 'neath his eye marked nought of  
danger nigh,  
And thro' soundings deep and reefless dropped  
the lead.  
—Suddenly, in the shock of a hidden spine of rock  
'Gainst the crashing iron keel, all is told!  
And the roused sleepers need no glass their fate to  
read  
But the water rushing upward from the hold.

3.

Children about their necks, pale women crowd the  
decks,  
With helpless fingers claspt and stifled moans:  
Now agonised in prayer, now fain to bid despair  
Snatch comfort from the seamen's fearless tones.  
For calm, as if by day the ship at anchor lay,  
The Captain 'mid the darkness shouts command;  
And prompt the cheery cry wherewith his men  
reply,  
And prompter still each deft and busy hand.

4.

And, blended with the crew, the soldiers labour too,  
While yet remains a chance the ship to save;  
Then, driven to their last hope, uncoil the fettering  
rope,  
And launch the fragile lifeboats on the wave.  
Three boats that scarce a score of lives avail—no  
more!  
While thirty score as dear are left to drown:  
For hour by hour more wide the leak sucks in the  
tide,  
And low and lower the hull is sinking down.

5.

But, needing no commands, soldier and sailor hands  
Lift child and woman gently off the deck;  
And as each crowded boat is safely launched afloat,  
Their hearty voices cheer her from the wreck.  
Then the Captain cries, "Each man must swim for  
life who can,  
With the boats' wake for his pilot, to yon cape;  
And if, ere he gain the shore, his strength endure  
no more,  
With a hand upon the gunwale he may 'scape!"



6.

But with a mighty shout the Colonel's voice rings out—

"Halt and hear me, lads, a moment ere too late!

The lives we sought to save would perish in the wave

If we dared to add a finger to their weight.  
Men must look Death in the face, when to shirk it would be base :

'Tis for battle that we long to reach the land ;  
Come Death when'er it will, 'tis but a battle still ;  
Let us fight it out together where we stand !"

7.

Not e'en the shadow of Death can shake his fixed faith

That his soldiers only hear him to obey.  
Albeit in act to leap headlong within the deep,  
The men recoil, and slowly turn away.

As at the bugle-call, into their ranks they fall,  
And in silence by their chief the end abide.

—A moment more ! drawn under, her timbers rent asunder,

The Birkenhead is gulphed beneath the tide !

8.

At nightfall, calm and clear in that liquid atmosphere,

The Southern Cross upon the world looks down ;  
Proclaiming to men's eyes that a death of sacrifice

On a life of noblest manhood sets the crown ;  
But never in the sight of that consecrated light

A deed so like the Christ's hath been dared,  
As when strong men yielded life unto Death without a strife

That the helpless and the weak might be spared.

HENRY G. HEWLETT.

#### MAGAZINES AND REVIEWS.

THE current number of the *Nineteenth Century* gives us the usual crowd of articles dealing with "actualities"—from the Channel Tunnel to Mr. Bradlaugh. But hidden beneath these are two of so different a character that one wonders how they ever got into such company. The Rev. E. L. Hicks writes upon "The Names of the Greeks" with a minuteness of scholarship that has not been seen in an English magazine since the golden days of the *Quarterlies*. Another clergyman, Canon Jackson, gives a no less notable example of research in that department which is common to the antiquary and the historian. Drawing his materials mainly from the MSS. preserved at Longleat, he tells the true story of "Amye Robsart," so far as it can now be ascertained. To call this a refutation of *Kenilworth* would be to misunderstand the writer, and likewise to commit an injustice to Scott. The novelist was content with the popular tradition ; the historian may be required to verify that tradition by the original documents, when good luck has brought them to light. It is enough to say here that Canon Jackson reveals a life, and hints at a mystery, which are not less pathetic than the fiction itself.

THE first number of the new volume of the *Revue de Droit international et de Législation comparée* commences with a paper from the pen of Prof. Brocher de La Fléchère, of Geneva, entitled "Les Origines de l'Impérialisme." The author introduces his subject by a new definition of the term "légitimité," which he proposes to apply to such governments only as exercise power under a system of constitutional checks, which prevent their abuse of it. Imperialism, on the other hand, is the condition towards which all governments tend from their impatience of resistance ; while revolution is the remedy to which modern societies have recourse when the burden of imperialism becomes intolerable. But revolution aggravates, for the most part, the evil, and substitutes the veiled imperialism of a majority for the overt im-

perialism of an individual, and this, again, provokes a counter-revolution, and so the vicious circle of revolution is continued for the benefit of political parties, but to the detriment of the nation. The author traces the early germs of imperialism in the Roman State, and its full development under the Caesars ; the advent of Christ and the efforts of imperialism to stifle Christianity in its cradle, dreading its corrective power ; the alliance which imperialism formed with the Christian Church when it found itself unable to suppress it. He then deals with the Papacy, which recovered its independence after the centre of the Roman Empire had been transferred to Constantinople, but could not free itself from the taint of absolutism. The author then traces the evil effect of Papal imperialism allied with regal absolutism in France, and Card. Richelieu's successful effort in establishing the ascendancy of the latter. When Louis XIV. avowed the principle of "L'Etat c'est moi," and extended his authority over spiritual matters by the edict of 1682, there remained no public organ in France which could check the abuse of power by the King's Government. The result was that the French nation, finding reform to be impossible, had recourse to revolution, and, having passed through the furnace of demagogic absolutism, itself found in the hands of a usurper the most perfect type of imperialism which the world has ever witnessed. His fall has been an express warning to mankind that the greatest human genius has not sufficient strength to support the strain of exercising power without limit, and that a government is not solid unless it is buttressed with institutions capable of controlling any tendency on its part towards excess. The Professor's paper is an able study of a most difficult problem of political science, but he does not solve it. Prof. Alberic Rolin, of Gand, the secretary of the Institute of International Law, supplies a paper upon "Les Phases du Droit pénal." Having reviewed the course of ancient and mediæval legislation in criminal matters, he directs his attention to Italy and to the treatise of Beccaria on "Offences and their Punishments," the effect of which was marvellous in awakening the conscience of the European governments to the prodigious severity of their criminal law in its use of torture and its infliction of the penalty of death for most crimes against property. Prof. Alberic Rolin omitted, however, to notice the great services rendered to the same cause by Sir Samuel Romilly by his speeches in the British Parliament. He cites the new Penal Code introduced into Belgium in 1867 as being on a level with the most improved legislation of modern European States. Dr. Molengraaff, of Amsterdam, supplies a first article on the Contract of Affreightment, which has been translated from the Dutch by M. Joseph Jitta. This is an important paper, as it touches a branch of maritime law in which all nations have an interest, and which has been a subject of discussion, with a view to its improvement, at several congresses of experts. Messrs. Engels and van Peborgh, of Antwerp, brought it forward before the Social Science Association at its conference at York in 1864. The subject has since been taken up by the Association for the Reform and Codification of the Law of Nations at its congress held in the Guildhall of the City of London in 1879, when a committee was formed consisting of Dr. E. E. Wendt, Mr. J. Glover, Mr. Richard Lowndes, Mr. Ole Muller, and others, who presented a report to the congress of Berne in 1880. The author, who is fully conversant with the subject, discusses the differences which exist between the project known as "the Sheffield Rules" and the Commercial Codes of various European States ; but, as the article is not complete, and does not state the final conclusions

of the author, further observations may be reserved for a future notice of the second portion of the paper. Prof. Louis Renault, of the Ecole Libre des Sciences politiques at Paris, contributes the fourth paper, being a review of French jurisprudence in matters of international law.

THE *Revista Contemporanea* of February 15 contains an interesting article by T. Gomez Rodriguez on the town and castle of Arevalo, formerly one of the bulwarks of Castelle, with remains of prehistoric, Roman, Arab, and mediæval sculptors and architects. The writer quotes the reply of Juan I. to the Cortes of Soria, 1380, whereby he legitimated the children of the clergy by unmarried women, and gives other instances of the licence and violence of the clergy of that period. He upholds the legitimacy of Juana Bettraneja, and, in treating of the Civil War at the succession of Isabella, attributes her victory over her rival to the purity and energy of her character, which gave men hopes of a speedy reform of the above abuses. He also mentions the imprisonment of the son of the Prince of Orange there from 1568 to 1596. In his "Diario de un Viaje a Italia en 1839," the Conde de Toreno appears as an indefatigable sight-seer. Becerro de Bengoa concludes in this number his very useful chapters on "Modern Electricity."

#### THE "ALCESTIS" AT BRADFIELD.

THE performance of the "Alcestis" of Euripides at St. Andrew's College, Bradfield, was, in certain respects, foredoomed to comparative failure. Not even Mr. Benson, Mr. Courtney, and Mr. Lawrence, of whose considerable gifts we have before had evidence, could realise to bodily eyes and ears our old and slowly formed conceptions of Apollo, Heracles, and Death ; and scarcely might man or boy give us, in due kind and measure, the pathos of the death-scene of Alcestis. Yet the courage which initiated, and the careful industry which carried out this enterprise have, on the whole, been justified. No fair estimate can be formed of the degree in which success was undoubtedly achieved without a due appreciation of the enormous difficulties with which the actors had to contend. The performance was full of interest, and remarkably free from the more avoidable blemishes. From the smallest part to that of Admetus himself there was evidence of the most thoughtful preparation, and the movements and chanting of the chorus, the grouping, and the arrangements of colour, left nothing to be desired but a better-lighted stage. A certain stateliness and measured grace and self-restraint were observable throughout ; and these qualities were not only right and Greek, but, considering the youth of some of the performers, and the absence of a tradition such as is found so valuable at Westminster, somewhat remarkable. Mr. Marriott, for instance, though he did not attain the almost impossible height of doing full justice to the 258th and following lines, was especially free from the smallest taint of vulgarity or tendency to rant. The arduous, but inspiring, part of Admetus was performed as no one but a scholar and a gentleman could have performed it ; and any lack of conventional "finish" was compensated by the absence of less desirable conventionalities. There is, in fact, no doubt that cultivated amateurs appear to the very best advantage on such occasions as this. In selecting Heracles (Mr. Courtney) for their special approval and applause, the audience were probably right. The moderation and good taste with which the half-drunken scene was given were as noticeable as the brave bearing and genial nobility which form the more attractive features of the part. Of Mr. Benson as Apollo, it was only

required that he should look well and declaim effectively, both of which requirements he was able to satisfy; and the same, in a slightly altered sense, may be said of Mr. Lawrence as Death. One only of the actors distinctly mis-conceived his part. Mr. Armstrong, in his clever and humorous representation of the slave attending on Heracles, transported us at a bound from Euripides to Terence. This was a mistake for which the human and domestic element in the "Alceste" to some extent paved the way; but Mr. Courtney's resistance of even greater temptation should have suggested a severer self-control. In Greek tragedy we do not ask for laughter with our tears. But there was much, after all, to praise and little to blame, and it is to be hoped that Bradfield, with its manifest capabilities and aspirations, is destined to become the special home of an earnest and sympathetic study of Greek.

### GEOGRAPHY OF THE NORTH-EAST COAST OF ARABIA.

THE subjoined is a translation of an article republished verbatim in the Constantinople *al-Jawdib* of February 7, from the *Jaridatu-San'a*. The fact of a native journal having been recently established at San'a, the capital of al-Yaman, is a most interesting proof of the rapid march of literary progress in Southern Arabia. In addition thereto, however, the details given of several of the principal localities on the North-east coast of Arabia form a valuable addition to our somewhat antiquated knowledge of that region.

"We have deemed it desirable to place before our readers the following geographical description of the districts of ash-Shahr, al-Makalla, Zhafar, and Hadrhamaut, which are frequently mentioned nowadays in printed publications.

"ash-Shahr is thirty-six hours distant from the Straits of Babu'l-Mandab by sea, and twenty-four from Aden. It consists of 3,000 dwellings, large and small, built of brick, and contains a population of from 8 to 10,000 souls. It is situated, like al-Hudaidah, on a small hill close to the shore, and is under the rule of the Jam'adar 'Auh-bin-'Umar, the al-Ka'ity.

"The town of al-Makalla is thirty-four hours' run from Babu'l-Mandab, and twenty-four from Aden. It consists of about a thousand houses, many of them built of brick, and the remainder of reeds. Its inhabitants number about one thousand persons. It is governed by the Nakib 'Umar-Salab, al-Kasady.

"Zhafar is a small town consisting of 200 houses built of brick, and inhabited by about 1,500 persons. It is sixty hours distant by sea from Babu'l-Mandab, and forty-eight from Aden. In its environs are five or six villages, all within half-an-hour of the town. The inhabitants are Badawin. The place is under the jurisdiction of the ruler of Maskat, Turki-bin-Sa'f.

"Hadrhamaut is not situated on the shore, but in a broad valley between two mountains. Its harbours resemble those of ash-Shahr and Makalla. Its boundary is five days distant from the former place and six from the latter. Its length is about four days' journey, and its width three days. It comprises the following fifteen principal villages:—

Villages.	Houses.	Inhabitants.
Kasm	300	1,200
'Ainât	1,000	5,000
Tarim	5,000	25,000
Sûry	300	1,200
Gharafah	200	700
Taribah	400	1,200
Bûr	250	1,000
Sîwûn	20,000	80,000
Madûrah	150	600
Tarisy	200	300
al-Ghurfa	560	3,000
Bukhairah	200	800
al-Hawâtah	80	200
Shibâm	1,200	6,000
al-Kâtin	150	500

"Besides the above, there is a large district called *Da'an*, one day and a-half distant from al-Kâtin, the last-named village in the foregoing list. In size it is twice as large as Hadrhamaut. The villages of Kâtin and Shibâm are under the jurisdiction of the Jam'adar 'Auh-bin-'Umar, al-Ka'ity, but his brother 'Abdu'llah acts as his deputy there. The villages of Kasm, 'Ainât, and Sûry are under the rule of the eminent Shaikh Ahmad-bin-'Abdu'llah. Those of Tarim, Gharafah, Taribah, Bûr, Bukhairah, Siwûn, Madûrah, Tarisy, and al-Hawâtah are under the rule of Mansûr-bin-Ghâlib, al-Kathiry, the Amir of Hadrhamaut, and the seat of his government is at the town of Siwûn. A river rises in the Valley of Barhûk, near the burial-place of the prophet Hûd (upon whom be peace!), which is situated on the north side of the town of Kasm, and about one day's journey therefrom. This river flows into the sea about two days distant from its source. As the bed through which it flows is low and the banks high, and as the inhabitants have no idea of hydraulics, they derive no advantage from the stream. Rain falls two or three times a year in Hadrhamaut, but there being numerous wells in the fields, quite sufficient for irrigation purposes, the scarcity of rain is not felt. The climate is excellent, albeit somewhat hot. Its chief product is indigo, but dates, millet, and wheat are cultivated there. Many of the inhabitants engage in trade, and some go to India and obtain appointments in the police. Their principal home industry is the weaving of dyed cloth."

In the *al-Jawdib* next following that above quoted, the editor states, in correction of the San'a paper, that Zhafar does not belong to Maskat, being under a governor appointed thereto by the Porte, which office was held recently by Fadhl Pasha, al-'Alawy, since promoted to be a Minister at Constantinople.

GEORGE PERCY BADGER.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- CONZE, A., O. HUMANN, R. BORN. Die Ergebnisse der Ausgrabungen auf Pergamon 1880-81. Vorläufiger Bericht. Berlin: Weidmann. 8 M.
- ERCKMANN-CHATRIAN. Le Banni. Paris: Hetzel. 3 fr.
- GARNIER, E. Catalogue de la Collection Gamault au Musée national d'Adrien Dubouché à Limoges. Paris: Champion.
- HALLER, K. Geschichte der Russischen Literatur. Dorpat: Schnallenberg. 6 M.
- HEYDMANN, H. Gigantomachie auf e. Vase aus Altamura. Halle: Niemeyer. 2 M.
- L'Égypte et l'Europe. Par un ancien Juge mixte. 1. Leiden. 6s.
- MALOT, Hector. Les Millions honteux. Paris: Dentu. 3 fr.
- MARION, H. Leçons de psychologie appliquée à l'Éducation. Paris: Colin.
- MULLER, S. Catalogus van de Bibliotheek over Utrecht. Utrecht: Beijers. 6s.
- NICOLAI, H. G. Das Ornament der italienischen Kunst d. XV. Jahrh. 5. Lfg. Dresden: Githers. 10 M.
- ULBACH, L. Quinze Ans de Baigne. Paris: Calmann Lévy. 3 fr. 50 c.

#### THEOLOGY.

- CARMINA veteris testamenti metrice. Notas criticae et dissertationem de re metrica Hebraeorum adjecit G. Bickell. Innsbruck: Wagner. 6 M. 40 Pf.
- CODex Teplensis, der enth. "Die Schrift d. neuen Testaments." 2. Thl. Die Briefe St. Pauli. Augsburg: Huttler. 6 M.
- MATTHEI, K. O. A. Die edessenische Abgarsage, auf ihre Fortbildung untersucht. Leipzig: Hinrichs. 1 M. 50 Pf.

#### HISTORY.

- KOPP, J. E. Geschichte der eidgenössischen Bünde. 5. Bd. 2. Abth. Bearb. v. A. Lütolf. Nach seinem Tode hrg. v. F. Rohrer. Basel: Schneider. 14 M.
- MARTHA, J. Les Sacrodoce athéniens. Paris: Thorin. 5 fr.
- SCHNEIDER, J. Die kirchliche u. politische Wirkamkeit d. L.-raten Raimund Peraudi (1486-1505). Halle: Niemeyer. 3 M.
- URKUNDENBUCH, Pommerellisches. Bearb. v. M. Perlbach. 2. Abth. Daunig: Bertling. 13 M.
- WERTHEIMER, K. Berichte d. Grafen Friedrich Lothar Stadion üb. die Beziehungen zwischen Oesterreich u. Bayern (1807-9). Wien: Gerold's Sohn. 1 M. 40 Pf.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BRZINA, A. Meteoritenstudien. II. Wien: Gerold's Sohn. 4 M.
- HALLER, G. Die Hydrachniden der Schweiz. Bern: Huber. 2 M.
- RICHARD, L., e G. B. BIADRO. I Ponti e Viadotti in Ferro della linea Udine-Pontealba. Verona: Münster. 10 L.
- SPINA, A. Ueber Resorption u. Secretion. Leipzig: Engelmann. 8 M.
- STREINDACHNER, F. Beiträge zur Kenntniss der Fische Afrika's. Wien: Gerold's Sohn. 6 M.
- STUDIER, philosophische, hrg. v. W. Wundt. 1. Bd. 2. Hft. Leipzig: Engelmann. 4 M.

#### PHILOLOGY.

- MIKLOSICH, F. Beiträge zur Lautlehre der rumunischen Dialekte. Vocalismus. II. 1 M. Rumunische Untersuchungen. I. Intro u. Macedo-Rumunische Sprachdenkmäler. 2. Abth. 4 M. Wien: Gerold's Sohn.
- STRIG, R. De Theocriti idylliorum compositione. Berlin: Mayer & Müller. 1 M.
- STRICKINGER, J. Desyntaxi Tibulliana. Würzburg: Stuber. 1 M. 20 Pf.
- WULCKER, R. F. Kleinere angelokhaische Dichtungen. Halle: Niemeyer. 3 M. 60 Pf.
- ZEUNER, R. Die Sprache d. Kentischen Psalters (Vespasian A. I.). Halle: Niemeyer. 4 M.

### CORRESPONDENCE.

#### A CORRECTION.

Dublin: Feb. 26, 1882.

My memory played me an unhappy trick last week. In an article on Mr. Hall Caine's *Three Centuries of Sonnets* I quoted as Coleridge's the lines describing and exemplifying the Ovidian elegiac metre:

"In the hexameter rises the fountain's silvery column,  
In the pentameter aye falling in melody back."

These lines, as I ought to have remembered, are a translation by Coleridge (printed in *Friendship's Offering*, 1834) from Schiller.

EDWARD DOWDEN.

#### THE PORTUGUESE -Z.

San Remo: Feb. 21, 1882.

In the last number of the ACADEMY (February 18) Prince L.-L. Bonaparte has laid down the law in respect of the Basque Dictionaries, a matter of which I know nothing. But, as he has dragged in my name, may I ask for a few lines to explain a trifling matter?

I ventured to draw Capt. Burton's attention to the fact that the illustrious Diez and his worthy follower, Dr. Reinhard-Hoettner, did not accept his view that the Portuguese -z (in proper names) is of Basque origin. As Dr. Reinhard-Hoettner shows, this idea was suggested by Larramendi, who was, it appears, an estimable enthusiast of the dark ages when the science of language did not exist. Will the mere mention of his name sweep away all that Germany has done for science? And is it more likely that the guess of an unscientific enthusiast will prove correct, and not the deliberate conclusion of Diez and his followers?

The Prince also finds fault with me for terming Dr. Reinhard-Hoettner's most excellent Portuguese Grammar the "best scientific" Grammar. I never heard of the review which the Prince mentions as if it were conclusive. That this work has been found fault with by someone in a periodical I cannot get hold of is very likely; but is there a better Portuguese Grammar in existence, and how better? For my own part, I must confess that I know of none; if there be any such, my ignorance is to blame; my opinion rests on facts known to me. Will the Prince name a more scientific Grammar?

A. BURNELL.

#### JEWS IN ENGLAND IN 1643.

South View, Bromley, Kent: Feb. 27, 1882.

In a despatch of Agostini, the Venetian agent in England, of March 13, 1643, occurs a statement that many persons in London having refused to pay the parliamentary taxation their goods were seized. When these were put up for sale English purchasers could not be found, as those who had money to spend were afraid lest its production should call attention to their possession of it, so as to draw down on themselves fresh taxation. Accordingly, the writer says:—

"Si è per ciò trovato expediente di far venire alcuni Hebrei da Amsterdam, i quali vanno provvedendo di denaro et estrahendo la mercantia a parte a parte."

Is this the first appearance of Jews in England since the days of Edward I.?

SAMUEL R. GARDINER.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 5, 5 p.m. London Institution: "The Ancient Glacier Systems of Europe," by Mr. James Geikie.  
7.30 p.m. Aristotelian: Discussion, "Mind."  
8 p.m. Society of Arts: Cantor Lecture, "Hydraulic Machinery," I., by Prof. J. Perry.  
8 p.m. Victoria Institute: "The Supernatural in Nature," by Mr. T. E. Howard.  
TUESDAY, March 7, 3 p.m. Royal Institution: "The Mechanism of the Senses," VIII., by Prof. J. G. McKendrick.  
8 p.m. Civil Engineers: Discussion, "Steel for Structures," by Mr. E. Matheson.  
8 p.m. Society of Biblical Archaeology.  
8 p.m. Anthropological: "The Aboriginal Inhabitants of the Andaman Islands," by Mr. E. H. Man.  
8.30 p.m. Zoological Society: "Some Points in the Anatomy of the Great Ant-eater," by Mr. W. A. Forbes; "The Anatomy of Pterocles, with some Remarks on its Systematic Position," by Dr. Hans Gadov.  
WEDNESDAY, March 8, 8 p.m. Zetetical: "Vaccination," by Mr. W. White.  
8 p.m. Society of Arts: "Improvements in Gas Illumination," by Prof. A. V. Harcourt.  
8 p.m. Microscopical.  
8 p.m. Geological: "The Geology of Madeira," by Mr. T. S. Gardner; "The Crag Stells of Aberdeenshire and the Gravel Beds containing them," and "The Red Clay of the Aberdeenshire Coast and the Direction of the Ice Movement in that Quarter," by Mr. T. F. Jamieson; "Certain Inclusions in Granites," by Mr. T. Arthur Phillips.  
THURSDAY, March 9, 3 p.m. Royal Institution: "The Geographical Distribution of Animals," IV., by Dr. P. L. Selater.  
7 p.m. London Institution: An art lecture by Mr. W. F. Yeames.  
8 p.m. Telegraph Engineers: "Measurement in the Medical Applications of Electricity," by Dr. W. K. Stone and Dr. W. J. Friebner.  
8 p.m. Society of Arts: "Practical Hints on the Manufacture of Gelatine Emulsions and Plates for Photographic Purposes," by Mr. W. K. Burton.  
8 p.m. Mathematical: "Systems of Formulas for the  $sn$ ,  $cn$ , and  $dn$  of  $u+v+ic$ ," by Prof. W. Johnson; two notes, by Mr. C. E. Bickmore.  
8.10 p.m. Antiquaries.  
FRIDAY, March 10, 8 p.m. Royal Institution: "Electric Lighting by Incandescence," by Mr. J. W. Swan.  
8 p.m. New Shakespeare Society.  
SATURDAY, March 11, 8 p.m. Royal Institution: "The Iliad and Odyssey," IV., by Mr. W. Watkiss Lloyd.  
8 p.m. Physical.

#### SCIENCE.

##### GABELENTZ' CHINESE GRAMMAR.

*Chinesische Grammatik*; mit ausschluß der neideren Stiles und der heutigen Umgangssprache. Von Georg von der Gabelentz. (Leipzig: Weigel.)

BETWEEN three and four years ago, Prof. Gabelentz published in the *Journal* of the German Oriental Society an article on the history of Chinese Grammars, and on the best method for the grammatical treatment of the Chinese language. He was then feeling his way to that view of the subject which is developed in the magnificent volume before us.

The first Chinese Grammar (if we may give it that name) deserving our notice was the work of the Jesuit missionary, Father Prémare. It must have been composed and sent to Paris early in the last century. There it remained in the Royal Library, and supplied to M. Abel-Rémusat the materials for his *Elémens de la Grammaire chinoise*, published in 1822. Fortunately, the attention of an English nobleman, Viscount Kingsborough, was directed to it. A copy of it was made at his expense in 1825; and it was thereafter printed, also at his expense, at the press of the Anglo-Chinese College and London Missionary Society, Malacca, where it appeared, in 1831, under the title of *Notitia Linguae Sinicae*, a quarto of 260 pages. Prof. Gabelentz has well characterised it as "a wonderful book." As a treatise on the laws of Chinese speech and composition, we know no work to be

put in competition with it, unless it be this of Gabelentz himself. The *Notitia*, indeed, covers a far larger space than the *Chinesische Grammatik*, there being no exclusion from it of the lower style and the colloquial speech. Prémare occupies fully a hundred pages with the exposition of these; while it was unavoidable that the Leipzig Professor should omit them, for they could hardly be treated successfully by anyone who has not lived among the Chinese till he has become, in the use of their speech, almost as one of themselves.

The title of the earlier book, moreover, is happier than that of the later. Our author tells us correctly that Chinese has no root-words (paras. 195-98). That being the case, its verbal and syntactical phenomena are very different from those of our Aryan languages. Its written characters (the earliest of them, no doubt, pictures of objects) are now all symbols of ideas, and not representations of words. Of course the fathers of the Chinese people spoke before they wrote. At however distant a date we place the invention of writing among them, we must believe that they had words before they drew pictures or fashioned symbols; and when they had made, e.g., the picture of a horse, it was natural, not to say necessary, that they should call it *mǎ*, by the name in use among them for that animal. But no strokes in the figure contained any representation of sound. In three out of the six classes into which the Chinese have divided their characters (paras. 132-45), and which are really *Origines Scripturae Sinicae*, their meaning is quite independent of the names by which they are called; and, though there came ultimately to be a class of characters, very much more numerous than all the others together, that does contain a phonetical element, it is not of an alphabetic nature. To speak of the characters as words, and of the different parts of speech (paras. 250-53), serves only to complicate the subject. The characters are astonishingly versatile. One of them performs the part now of a substantive, now of an adjective, now of a verb, now of an adverb; another acts here as a verb, there as a conjunction, and anon as a preposition. But however few or many the functions which any one character discharges, its figure undergoes no alteration. Its tone may vary, and in a slight degree its name, but not its form; and, in studying Chinese, the more completely we dismiss the ideas of Aryan grammar from our minds the more successful we shall be. Composition in Chinese has its rules, and, as is well known, one of the most important is the relative position of the signs or symbols.

In no country do we find so great a difference between the colloquial speech and the written style as in China. At the present day, a chapter of our Scriptures, rendered idiomatically in the literary style, may be read correctly to a congregation and be hardly more intelligible to a majority of the hearers than if it were in Sanskrit or English. The scholarly part of the audience may follow it, because the names of the signs bring before them those signs themselves, and they understand not so much by the hearing of the ear as by a reading with the eye of the mind. It is an error to suppose that the Chinese

ever spoke in the condensed and artificial style of their books. It was not till their scholars began to write novels, and especially to cultivate the drama in our thirteenth century, that there came to be an approximation in their books to the spoken language; but even that dramatic writing is not acknowledged as a part of the national literature. Much less is the purely colloquial writing, according to the different dialects to be found in every province (which, unfortunately, as we venture to think, some Protestant missionaries are trying to imitate), acknowledged to be so. Rémusat, indeed, intimates his view that this is more grammatical (*Elémens*, p. 36) than the ancient and literary styles; but though some new characters are employed to suit the verbosity of speech, and different characters for different dialects, each one is indeclinable and, to use a word of Julien's, *inconjugable*, as in the oldest written models. Chinese boys at school, and foreign students under the guidance of a Chinese teacher, are not troubled with any lessons of what we understand by grammar. They learn the names of characters. By oral information or consulting dictionaries they ascertain their significance. By constant reading and committing to memory and imitating examples of approved style, the student then gradually acquires the habit of correct and elegant composition. But even when his goal in life is literary eminence and its attendant rewards, his training is in logic and rhetoric, and not in grammar.

We can think of no better model in English for an introduction to the study of Chinese, *mutatis mutandis*, than T. K. Arnold's well-known *Introduction to Latin Prose Composition*, especially as revised and edited by the late Master of University College, now Dean of Westminster. And Prof. Gabelentz' *Grammatik* is very much of this nature. It consists of three parts. In the first, after an Introduction on the nature of the Chinese language and its dialects, he treats of it both as spoken and written. Most of what has been elucidated on the subject since the time of Prémare, and especially during the present century by Marshman, Callery, Edkins, and others, is related clearly and succinctly; but, however good and valuable in itself this portion is, our previous remarks have indicated our opinion that it might be very much curtailed.

The second and third parts contain our author's analytical and synthetical systems. Here he has put forth his strength; and, despite his grammatical terms, the help which he affords to the student who has already groped his way or been guided to some considerable acquaintance with the subject is varied and great. Let such a one carefully read and leisurely digest his chapters, and he will find but little difficulty in construing any book of Chinese literature, and sufficient direction in trying to put his own thoughts into the Chinese garb.

The treatment of what are termed the "helping words"—characters discharging the duty of our indeclinable parts of speech—is searching and thorough. The idiomatic use of them is one of the most important peculiarities of Chinese composition, and is rarely

attained by the foreigner. The latest considerable work of Julien, his *Syntaxe nouvelle de la Langue chinoise*, shows the value he had come increasingly to attach to an acquaintance with these particles. They are presented in this *Grammatik* in a more systematic form than ever they were before.

Finally, we have been struck by the correctness of the translations of the very numerous examples which the author has occasion to quote. Taken from a wide range of reading, often from most difficult passages, so far as we have observed they are more to be relied on than the versions of sentences and phrases adduced in any of our Chinese-English dictionaries.

The publication of the *Chinesische Grammatik* will mark, we trust, an era in the study of Chinese on the Continent. The field of Chinese literature is vast and attractive, and thus far the surface of it has been little more than scratched, and that only in a few places.

JAMES LEGGE.

#### RECENT CONTRIBUTIONS TO OUR KNOWLEDGE OF THE MOON.

SELENOGRAPHY has lately received a valuable contribution by the publication of the sketches of portions of the moon's disc which were made by Tobias Mayer, at Göttingen, in the middle of the last century. Mayer was the first observer who constructed a general map of the moon in which the positions of the chief lunar spots were laid down from actual measurements, and not from mere eye-drafts. The intended publication of his lunar sketches at the end of the last century was frustrated by the death of Lichtenberg, who had undertaken it, and Mayer's smaller general map remained the only accessible result of his selenographical labours. To the discussion of any questions referring to physical changes on the moon's surface, the evidence, which may be derived from trustworthy sketches made at an early period, is obviously of considerable importance, and the publication of Mayer's old sketches is therefore a welcome addition to the available sources of information. There are forty sketches made between June 1748 and June 1750, and these are reproduced by photo-heliography, so that the copies are faithful representations of the originals. They are accompanied by a copy of Mayer's larger general map, of nearly fourteen inches diameter; and thus the results of his old selenographical observations, obtained with humble means, have at last become available, and a debt long due to him has been paid by the Göttingen Observatory.

Mr. Henry Henderson, of New York, has published a coloured lithograph representing the moon as the "three-days-old crescent," or as it appears three days after the time of new moon. As the ordinary lunar maps are constructed with the object of exhibiting the general topography of the whole visible surface, they do not represent, and are not intended to represent, the real aspect of the moon at any time; and it is necessary to have special maps for special phases of illumination if they are to show the shadows and other variable features which are so strikingly characteristic of the moon's appearance at different hours of the lunar day. Mr. Henderson's lithograph is such a special representation, and, as regards general resemblance and artistic effect, may be called a success. Though it does not show more than a small portion of the innumerable details which the telescope reveals, it gives a good notion of the telescopic appearance of the young moon as seen with a comparatively low power. The moon's image is

eighteen inches in diameter, the phase represented corresponding to the time when the crater Messier has emerged into the light of the rising sun. The plate is accompanied by a little descriptive handbook and an outline map. Its publication will be followed by that of five more plates, containing similar representations of five of the most interesting phases.

Experiments have repeatedly been made with the object of producing natural imitations of the craters and inequalities visible on the moon's surface, and it has been found that the figures of the lunar inequalities can be closely imitated by throwing pebbles upon the surface of some smooth plastic mass, such as mud or mortar. Mr. Meydenbauer, of Marburg, uses a basis of dextrine for the purpose, and drops small quantities of the same material from a moderate height upon that basis. A photograph of various figures which are thus produced shows a remarkable resemblance to the various inequalities visible on the moon's surface.

A. MARTH.

#### NOTES OF TRAVEL.

CAPT. CECCHI has returned from North-east Africa, and it is expected that he will shortly give an account of his travels in the Galla country, where he visited the Guragú tribe, previously unknown to Europeans. He describes them as the most handsome and intelligent of the races in Eastern Africa. They are surrounded by the Gallas, against whom they defend themselves vigorously. A tradition respecting Christianity exists among them, and further research may perhaps discover ancient Ethiopian MSS.

LIEUTS. GERBER AND SCHULTZ, who have been sent by the United States Navy Department to aid in the search for the missing survivors of the *Jeannette*, arrived at St. Petersburg on February 23, and were to proceed at once, via Orenburg, to Irkutsk, whence they will have to make a long and difficult land journey of some 2,000 miles to Yakutsk, on the Lena. At that place M. Sibirakoff will place his small steamer *Lena* at their disposal, and they will proceed down the river along the Siberian coast to the eastward, in order to search for Lieut. Chipp's party in the second cutter, of whom nothing has been heard since they were parted from the other boats during a gale. It will, we fear, be some time before anything definite can be heard of Lieut. De Long's fate, as Mr. Melville was not to begin his search for him in the wilderness on the banks of the Lena until about March 1, and it must be remembered that there is no telegraphic communication between Yakutsk and Irkutsk, which, as we have said, are some 2,000 miles apart. In consequence of the confused statements which are repeatedly being made in connexion with this matter, it may be well to mention that Irkutsk and Yakutsk are not on the same river, the former being on the Yenisei, and the latter on the Lena, and that the vast stretch of country between them is of a very difficult nature.

It is stated that the members of the expedition organised by Lieut. Steffen Szolc Rogozinski, of the Russian Navy, for the exploration of the Liba rivers of West Africa, will meet in Brussels during March before starting for the Gulf of Guinea. The party is to include Signor Bianca and Signor Licata, an Italian naturalist, two Russian officers, two Frenchmen, and some German naturalists. They propose to form a station on the coast opposite the Island of Fernando Po, and explore all the rivers, the sources of which are unknown, but which Lieut. Rogozinski believes will be found in Lake Liba. After this region has been thoroughly explored, a portion

of the party propose to continue their journey across the continent to the Uganda and Galla countries. We are not aware how the funds for this extensive expedition are to be provided, but we believe that no substantial support has been received from the principal geographical societies.

THE Russian Geographical Society is considering the propriety of organising a scientific expedition to the Tien Shan. It is proposed to place it under the command of Col. Prejevalsky, who would, no doubt, avail himself of the opportunity for penetrating again into Thibet.

THE Commercial Geographical Society of Bordeaux have awarded their great medals for this year to Capt. Gallieni for his geographical work on the Upper Niger, and to Dr. Bayol for the services he has rendered to commerce and geography by his recent journey to the Futa Jallon highlands in West Africa.

#### SCIENCE NOTES.

*Geology of Tokio.*—A comprehensive paper on "The Geology of the Environs of Tokio" has been written by Dr. David Brauns, Professor of Geology in the Daigaku or University of the Japanese empire, and has recently been issued as one of the series of *Memoirs* published by the Scientific Department of the university. The neighbourhood of Tokio forms part of a vast plain presenting but little diversity of geological features, and the monograph is consequently confined to the description of very few formations. It treats first of the Alluvial deposits; then of the Post-pliocene, or, as the German author of course terms it, the "Diluvial" formation; and finally of the Pliocene beds, equivalent to the Crags of East Anglia. Among the more interesting fossils here noticed, we may point to the fossil elephants found in the quaternary strata, and referred to the two species *E. meridionalis* and *E. antiquus*. A great number of Pliocene shells are figured, and the lithographs reflect much credit on the Japanese artists.

THE Leeds Naturalists' Club and Scientific Association proposes to issue during the coming summer a "Natural History of Leeds, Wharfedale, and Niddersdale." The first part will be devoted to the fauna, and will also contain a general description of the physical features of the district, with a map. It will give the name of every species of animal (down to microscopic forms of life) that is actually known to have occurred within the limits of the district. The work will be published at the price of five shillings per part; and subscribers should address themselves to the secretary, 12 Lilian Street, Burley, Leeds.

#### PHILOLOGY NOTES.

WE understand that the Government of India has requested the India Office to furnish twenty-six copies of Dr. Badger's *English-Arabic Lexicon*.

On February 17, M. Henri Weil was elected a member of the Académie des Inscriptions et Belles-Lettres, by a majority of only a single vote over M. Siméon Luce. M. Weil, we believe, is a Jew, as also are three of his colleagues in this branch of the Institut, MM. Bréal, J. Derembourg, and Jules Oppert.

THE Rev. J. D. Bate, Baptist missionary at Allahabad, and author of a Hindi Dictionary, proposes to issue by subscription a series of works discussing the various controversial points that separate the followers of Muhammad from the followers of Christ. The first will deal with the claims of Ishmael to the blessing promised to Abraham, which constitute the essential point of difference between Islam and Judaism,



M. MASPERO's *Contes populaires de l'Égypte ancienne* has just appeared as the fourth volume of the "Collection of Popular Literature" published by Messrs. Maisonneuve.

M. D'ARBOIS DE JUBAINVILLE, the new Professor of Celtic at the Collège de France, began his first course of lectures on February 14. The subject of his introductory lecture was the importance of a study of old Irish literature, &c., for the understanding of the language, manners, and institutions of the Celtic race.

MR. GEORGIOS KORONAIOS, of Athens, has just published a translation of the whole of Sophocles into modern Greek.

WITH reference to Mr. Clement Markham's derivation of "harpoon" from the Basque, in his paper on the Basque whale fisheries recently published in *Nature*, a correspondent writes:—"As to 'arpoi, harpoiari' being Basque, I think it is probable; but I should not trace the derivation quite so far back as the root *ar* or *har*—to take quickly. There is a Biscayan verb 'harrapatu'—to take or catch; B. Nav. 'harrapa, harrapatu'—to take, catch, gain. Thus 'harpoiari' would mean 'the man who takes or catches.' . . . If we really have got 'harpoon' from the Basques, it makes the like origin of 'Jingo' still more probable."

### MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Feb. 9.)

PROF. SKEAT in the Chair.—Prof. A. S. Wilkins communicated a paper on a MS. of Cicero's *De Oratore* and *Orator* in St. John's College, Oxford. It seems to have been first collated by Thos. Cockman (*De Oratore*, Oxf. 1696), and Abp. Pearce, who knew it from Cockman, praises it highly. The collations of the other MSS. by Lagomarsini, Mlleodt (1840), Piderit, and Ravaisson (*Codex Albinensis*) now enable us better to estimate its value. The MS. is a small folio of twenty-eight leaves (fifty-five pages, the last blank) written in double columns in a neat and clear hand. The ink has kept its colour except on the first page. It has numerous contractions, such as the Tironian abbreviations for *et* and *con*, the misunderstanding of which latter has led copyists to change *conules* into *asinos*.—Dr. Waldstein read a paper on ἀροχρησιμὸς, Ar. Eth. N. p. 1111 (Bekk.). A painting on a vase in the possession of M. Camille Lecluyer at Paris, together with a relief published by Clarac, show this game to have been similar to one practised by boys with us, in which the fingers are interlaced, and the point is to bring the adversary to his knees by forcing back his wrist, only with the important addition that the Greeks did not begin with interlacing their hands, but stood opposite one another and strove to seize the most favourable grip of the hands, the most decisive part in the game. In this act, the one striving to seize, the other to avoid, the hand of his opponent, involuntary striking must have been a most frequent occurrence. The δειξαι βουλόμενος which, as Bernays has shown, is a *lapsus* on the part of the scribe from the fact of the same having occurred but two lines above, is to be substituted by δειξαι which Turnebus saw in several MSS.—Mr. Ridgeway suggested that δειξαι was for δειξασθαι.—Prof. Paley communicated a paper on Sophocles, O. T. 1380:

καλλιστ' ἀνὴρ εἰς ἐν γε ταῖς Θήβαις τραπέλ.

—Dr. Kennedy sent a note on the same passage, in which he said he had omitted to note in his forthcoming edition what had, however, long since struck him—viz., that when Sophocles makes Oedipus say he has lost all pleasure in gazing on

city or citadel, or of the gods

statues and temples, of which I the wretch,—

the one in Thebes at least most nobly reared—

deprived myself, &c.,

he perhaps meant by the emphasis ἐν γε ταῖς Θήβαις to express his Athenian contempt for that illiterate and unartistic character of the Thebans which gained for them the well-known proverb, acknowledged by one of themselves to whom it was

certainly inapplicable—Βοιωτὸν ἄνδρα. And the γε might hint that, though to have been bred in Corinth was better than to have been reared in Thebes, yet there was something better still, to have been educated in Athens.

ENGLISH DIALECT SOCIETY.—(Monday, Feb. 20.)

THE MAYOR OF MANCHESTER in the Chair.—In the annual Report, read by Mr. J. H. Nodal, the hon. secretary, it was stated that the receipts for the year (including a balance of £192 from 1880 and thirteen payments of subscriptions in advance) had been £472, and the payments £300, leaving £172 in hand. The sale of volumes to non-members had been larger than in any previous year. The publication for 1882 will be selected from the following:—"A Glossary of the Lancashire Dialect," part ii. (F to Z); "A Dictionary of English Plant-names," by Messrs. James Britten and Robert Holland, part iii., completing the work; "West Worcestershire Words," by Mrs. Chamberlain; "Fitzherbert's Book of Husbandrie" (1534), edited by the Rev. Prof. Skeat; "Four Provincial English Words—Clem, Lake, Nesh, and Oss—their Range, Definitions, and Etymology," by Mr. Thomas Hallam, to form No. v. of the English Dialect Miscellanies. Two proposals had been urgently pressed upon the attention of the society during the last year or two—the publication of a general dialect dictionary and the collection and publication of place-names as part of the society's work. It was considered, however, that these things do not fairly come within the society's province. Some interesting particulars were given with reference to Mr. A. J. Ellis's ascertainment of the dialectal lines which divide England into four great divisions. According to his most recent researches, the northern boundary of the Midland and Eastern counties passed (very roughly) north of Furness in Lancashire, east of Craven in Yorkshire, north of Leeds and Selby, and then suddenly dips south by the Isle of Axholme in Lincolnshire, and reaches the sea about Great Grimsby. These apparently formed the two great lines across England. The boundaries between Northern English and Lowland Scotch was (also very roughly) that of the kingdoms. This divides all English-speaking counties into four great divisions, distinguished by their treatment of the Anglo-Saxon short and long *u* in the words *some* *house*. In arriving at these conclusions, Mr. Ellis was stated to have been greatly aided by the researches of Mr. Thomas Hallam, also a member of the society, who has succeeded during the last two years in verifying the important dialectal line across England between the Midland and Southern forms or sounds of short *u* as in *up* and *but*, and between the same forms or sounds of *o*, short and medial, as in *other*, *done*, and *some*. Speaking approximately, the line passes through the counties of Salop, Worcester, Warwick, Northampton, Hunts, and Cambridge.—It was elicited in the discussion after the adoption of the Report that the work of the society would probably be completed in five or six years more.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 23.)

A. W. FRANKS, Esq., V.-P., in the Chair.—Mr. Middleton read a paper upon consecration crosses in churches. These crosses were marked when the church was built, before the consecration, in order to show the places which the bishop would anoint with oil as part of the service. The proper number is twelve inside and twelve out, but there are few churches in England now which exhibit the complete number, though in one case—St. Mary Ottery—where the crosses are very ornamental, consisting of demi-angels holding shields surrounded by quatrefoils, additional crosses were added during the process of restoration, so that there are now thirteen outside. The usual position is about seven feet six inches from the floor, though in very early churches they occur at a less elevation. A woodcut in the *Pontificale Romanum* (1554) shows the bishop standing on a short ladder applying the oil with a brush. In a MS. at Rome, the bishop stands on a wooden stage which has been erected for the purpose. The crosses are made in three ways—paint, which is the commonest; cut in the stone; and metal, fastened to the wall. In one church, that at North Reppe, in Nor-

folk, patches of stucco were laid on the rough flint wall, and the crosses marked thereon; but, since restoration, the stucco has disappeared. The earliest form used in England was a cross botonée, and, during the transitional period, about the end of the twelfth century, a cross with expanded ends within a circle became customary. At Salisbury there are examples of out crosses, botonées, within a quatrefoil. If it was necessary for a church to be reconsecrated, new crosses were made; and at Chichester the bronze pins for affixing a new metal cross overlap the old one of the first consecration, which is painted. At Blythburgh, in Suffolk, the crosses are made by inlaying flints; and at Bagworth they are modelled in relief in plaster. The central cross at the east end was often made more elaborate than the others, and sometimes carried a crucifix.—Mr. Bailey read a paper upon some historical aspects of the law of attainder, which he illustrated by tracing the estates held by Richard Neville, Earl of Warwick, by various titles, until they finally became forfeited to the Crown by the attainder of his granddaughter, Margaret Countess of Salisbury, in 1541.

BROWNING SOCIETY.—(Friday, Feb. 24.)

PETER BAYNE, Esq., in the Chair.—Mr. J. T. Nettleship read a paper on "Fifine at the Fair," which was in three parts—(1) An analysis, section by section, which was, in short, a prose rendering of the poem; (2) a statement dividing the main subjects dealt with into three heads; (3) a synopsis of the whole poem. In the synopsis Mr. Nettleship gave the division of the poem into three heads—(1) What ought to be a married man's relations to other women than his wife; (2) what his relations to the world generally; (3) the use of these two relations towards achieving the highest form of love between husband and wife. The outcome of the whole Mr. Nettleship took to be that, from the lowest to the highest, each created being has its own individual perfection and a chance of displaying it. To achieve this individual perfection, each human soul works towards finding out the Truth, the Absolute, which lies hid under the false shows of the world. The knowledge thus gained belongs to the soul that gains it; but, as souls develop, each acquires its knowledge, does its work, for the sake of, and to be imparted to, the man or woman found in its search after truth, and loved best, towards finding and loving whom it is always striving. To try and find truth under the shows of the world, we must mix with men and not stay apart, nor ignore the laws of the world around us. By watching men and their institutions throughout a life of seventy years, now and then an exceptional man may, even now, achieve complete knowledge of the true nature of all men. And when, in the development of souls, all men have learned to know, then all knowledge and all religious beliefs will fuse into one simple belief in God, and in living our life as in His sight, and truth will display unveiled the principle of all things, highest and least.—In the discussion afterwards, Mrs. Sutherland Orr, Miss Drewry, Mr. Furnivall, Mr. Matthew, and Mr. Gustafson took part.—At the close of the discussion, the Chairman dwelt strongly on the personal element in the poem; he thought we could not dissociate it from the fact that Browning was united to perhaps the greatest woman who ever lived. The theory held by Browning as to the exalted nature of women had much to be said for it, it having been the theory of Scott, of Ruskin, and of Shakespeare.

### FINE ART.

*Ancient Scottish Weapons, &c.* A Series of Drawings by the late James Drummond, R.S.A. With Introduction and Descriptive Notes by Joseph Anderson, Custodian of the National Museum of Antiquities. (Edinburgh: George Waterston & Sons.)

THIS very handsome folio brings before the public one of the most valuable of the series of archaeological drawings executed by the late James Drummond, R.S.A. Several of these collections were acquired by the Society

of Antiquaries in Scotland at Mr. Drummond's sale; and two of them have been already published, that illustrative of the architecture of Old Edinburgh having been reproduced in 1879 by the publishers of the present volume, and *The Sculptured Stones of Iona and the Western Highlands* having been issued last year by the Society of Scottish Antiquaries as an extra volume to their fellows.

The life of Mr. Drummond may be said to have been devoted, very equally, to art and archaeology, and each of his pursuits was tinged with the influences of the other. In his paintings he dealt almost invariably with the past, all his important works, such as "Montrose," "The Return of Queen Mary," and "The Porteous Mob," have for their aim the realisation and revivification of the scenes and characters of Scottish history; and his artistic skill was a valuable adjunct to his antiquarian studies, enabling him to produce the numerous archaeological sketches which posterity will probably value as a richer legacy than any of the imaginative subjects which employed his brush. These coloured drawings of ancient Scottish arms are executed not only with the most scrupulous care and accuracy, but with the keenest and most sympathetic feeling for the artistic beauty of the objects portrayed. The graceful lines of sword-hilts, the rich embrowning of antique powder-horns and their wealth of involved and interlacing ornamentation, the picturesque tooling on old targets, and the exquisiteness of the mellow blending hues of their worn coverings of cloth and leather are portrayed with the finest relish for their visual loveliness; and Mr. Drummond's original drawings have been reproduced in the present volume with a care and skill which are rare indeed in lithographic work, and which leave nothing to be desired. They give us such an opportunity of studying antique Scottish weapons and implements as could be afforded by no collection, public or private; and the Scottish Antiquaries have done well in marking their appreciation of the value and uniqueness of the series by acquiring the original drawings for their library. The descriptions of the plates are from the pen of Mr. Joseph Anderson, whose intimate knowledge of Celtic art was amply proved by his Rhind Lectures of 1879 and 1880. Mr. Anderson also contributes an Introduction dealing with early Scottish dress and weapons, illustrating his remarks on costume by interesting quotations from Major, Leslie, Elder, Gordon of Rothiemay, and other contemporary authorities, figuring some typical specimens of armour from the sculpture stones of Iona and Kilmartin, and describing the most characteristic forms of targets, dirks, powder-horns, pistols, sporrans, &c.

Turning to the coloured plates themselves, we have first an interesting series of Highland targets, ranging from the fragments of decayed oak (plate vii., fig. 1) found in Blair Drummond Moss, and presumably a shield, and the bronze disk (plate vii., fig. 2), with its delicate adornment of concentric rings and circular rows of studs, to the later specimens in which the coverings of leather and textile fabrics are yet intact, and which form, with their rich tooling, their occasional

heraldic insignia, and their highly decorative arrangement of metal bosses, some of the most valuable examples of old Scottish art that have been preserved to us. Similarly interesting for their artistic beauty are the powder-horns figured in the volume. Here, too, as in the targets, we find the traditions of ancient Celtic art existent and potent in the wealth of varied interlacing ornament, executed in relief or in incised lines, and deriving an additional charm from the warm, mellow colour of the time-stained horn or bone, in which the play and gradation of tinting has been excellently perceived by the draughtsman, and rendered with unflinching accuracy by the lithographer. Of especial interest is a horn, in the National Museum, Edinburgh (plate xx.), supposed to have belonged to Sir George Mackenzie of Tarbert, who succeeded to the baronetcy in 1654. On one side it depicts a stag-hunt, a carving which, in the opinion of Mr. Drummond, has a distinct archaeological value as proving, by the costume of its principal figure, that the Highland trews were worn with the belted plaid. In the following plate is figured another horn, stated to have belonged to the Duke of Perth, and now preserved in the Perth Museum, with its decoration of centaur, castles, brazen serpent, and leafage, relieved in white against a red background of stained horn. Other examples, dated in, or attributed to, the seventeenth century, are interesting for their rich Celtic adornment, their quaint inscriptions, and their heraldic bearings of lion and unicorn, of thistle, rose, and double-headed eagle. Turning to the lethal weapons, we have some nineteen specimens of the basket-hilted Highland sword. An admirable and typical example from the collection of Sir Noel Paton is to be found in plate ix., fig. 2, its broad, double-edged, and very long blade being inscribed "Andreia Farara," and marked with the gold cross and ball. This weapon has also most interesting historical associations, for Alastair Macdonald wore it at Culloden, where he fell while charging the Hanoverians single-handed, his clan having refused to follow him. Then come fine examples of the great two-handed sword, the true Scottish claymore, some of them fitted with waved blades furnished with side-hooks, nearly all admirably Gothic in the broad simplicity of their hilt decorations. Plate xi., fig. 2, in particular, with its divided grip, its side-rings, and the quillons of its guard terminating in scroll-like ornaments, is a magnificent specimen of a mediæval weapon. In other illustrations we have dirks, richly carved and inlaid muskets and pistols, glaives, halberds, and Lochaberaxes, followed by antique brooches—the great circular Highland brooch, commonly of brass, worn on the shoulder, and the quaint silver "Luckenbooth brooch," the old betrothal gift, fashioned frequently in the form of a heart, and inscribed with some loving distich or with a significant reference to such a text as Ruth i. 16. Among the ancient jewellery are figured two of the balls of rock-crystal that were used as charm-stones, one of them, long in the possession of the Campbells of Ballochyle, set in a circular brooch; the other—the "Clach Dearg of Ardvorlich"—mounted in hoops of silver, with a ring for

suspension. In the plates of musical instruments we have three ancient harps—among the rest, an exquisitely coloured illustration of the famous "Queen Mary Harp," and several sketches of its rich details. It appears to date from the fourteenth, or at latest the fifteenth, century, and "the beauty and grace of its decoration is unequalled by any known specimen of Scottish wood-carving." According to tradition, it was given by Queen Mary to Beatrix Garden, who married into the family of the Robertsons of Lude, whose descendant, Mr. Stuart of Dalguise, still possesses the instrument. Of the bagpipe, the finest and earliest known example, dated 1409, is figured on plate xlvii. It is the property of Mr. R. Glen, of Edinburgh, who recently contributed to the *Proceedings* of the Scottish Antiquaries a most interesting paper on the ancient musical instruments of Scotland.

In the above notice we have only indicated a few of the rich contents of the volume, which will be a valued possession alike to the archaeologist, to the historical painter, and to the mere lover of things of beauty.

J. M. GRAY.

#### ART EXHIBITION AT LEWES.

It is with the hope of obtaining moneys sufficient to endow the School of Art in their town with such an annual income as shall place it, in their own words, "in easy circumstances" that the people of Lewes have opened the present exhibition. Albeit there is very much that might well deserve it, it is not possible within the prescribed limit to give any detailed account of collections so heterogeneous. What is here said must be confined to works of the "Masters," as the word is understood by the happy few who can take it upon their lips as a Shibboleth, and be fearless of exposure. The Catalogue which enumerates these treasures is a strange work. Besides palpable errors of attribution, for which its compilers were not responsible, there are errata of a wild kind. For Luini we find *Lantini*; Van Goyen stands written *Van Gouwen*; David Hopfer, the engraver, has become *David Hope*; Israel van Mechenen is now familiar to the children of Lewes as *Mechelun*. It would have been easy to correct errors so striking; it is a pity, as the exhibition is one of unusual interest, that some care was not taken in the compilation of its record. Col. King is the exhibitor of several fine works; but among them are some which it is hard to believe were painted by the artists to whom they are ascribed. "'The Seven Works of Mercy' by D. Teniers, Sen.," one might suppose to be a copy from a possible original by Jan Steen. Two small portraits representing Henry VIII. and Queen Elizabeth are ascribed to Holbein. Perhaps they have resemblance enough to the genuine works of this painter to explain the ascription; certainly they have not enough to justify it. An "'Old Man's Head' by Rembrandt" is in like case with these portraits "by Holbein." It would be invidious, however, to suggest that these errors are confined to the collection of Col. King, and it would also be far from the truth. There are more which, in the interest of students, might well be noted, but space will not allow. Of painting genuine and first-rate there is no lack. The lover of old Crome, which is to say the lover of landscape, has a rare treat in the "Paget" picture, the property of Mr. Huth. Perhaps the best, certainly the most pleasing, of some half-dozen works of Sir Joshua Reynolds is the portrait

of "Master Bunbury." One of the loveliest female portraits known to art is that by Gainsborough of his wife "when young," and that we find (lent by the South Kensington authorities) upon the walls of the County Hall at Lewes. I have nowhere seen a finer Van Goyen than the great "Lake of Haarlem" here exhibited. The tranquillising effect of this picture as the eye ranges over its measureless still waters is not to be described. Its want of all colour only intensifies, perhaps, its effect. The end of that artist was peace. For the rest, I can only say that the Catalogue contains the names, and the walls show noteworthy examples, of Sir Frederick Leighton, Messrs. Sidney Cooper, J. O. Hook, Frith, and other well-known living artists; and Etty's "Robinson Crusoe," two fine pictures by J. F. Herring, Sen. ("The Inn Yard" and a "Midday Rest"), and two fairly representative Morlands are among the most interesting of the works not already mentioned. A number of studies by Mr. Harrison Weir, sketches in pencil and water-colour by the late E. W. Cooke, many exquisite drawings by Stothard, a case of forty-three miniatures by Cosway, and nine cases of old Wedgwood medallions from the designs of Flaxman form special features of a very remarkable "local" exhibition.

ERNEST RADFORD.

#### ART SALE.

THAT well-known amateur, Mr. John Henderson, of Montagu Place, treated the nation so well in the matter of legacies that the sale of his remaining effects was, on the whole, disappointing. It would indeed, on the present occasion, be superfluous to append the prices realised by a collection which had lost its chosen Girtins, Coxes, Dewints, Cattermoles, and Müllers, and which will hereafter be remembered more by its contributions to the British Museum and the National Gallery than by such of its treasures as are now scattered abroad. Of the objects sold quite lately at Christie's, the Chinese and Indian carvings in jade, rock crystal, lapis lazuli, and amber were more remarkable and precious than the pictures and drawings. Nevertheless, the drawings included many excellent examples of the pencil-work of Prout, with which the public is just now very familiar, and not a few specimens of the perhaps yet more delicate pencil-work of Edridge, of whom only connoisseurs—and not either artists or the large public—know anything. There were likewise certain examples of Dewint, but these were in the main of an inferior kind—one wonderful little sketch from Nature, of course, excepted. The Henderson collection appeared to be somewhat burdened by the number and variety of its sketches of Oriental life and scenery. These, in whatsoever variety they are presented, are apt somewhat to pall upon us. It may even be questioned whether, as a theme for art, the East is not pretty much exhausted. Mr. Henderson's collection of art treasures generally had been wont to be compared in some men's minds with that of Mr. Charles Sackville Bale, a contemporary, but yet a senior, who died about a year ago. Mr. Bale bought nothing but what was of the finest quality, and all that he had was distributed after his death among the amateurs of art who attended the three weeks' sale at Messrs. Christie's auction-room. Mr. Henderson bought much that was good, and not a little that was indifferent, and, as his best things were destined by him for public show in national collections rather than for private delight in the portfolios of amateurs, it is inevitable that his sale should have been somewhat disappointing.

#### NOTES ON ART AND ARCHAEOLOGY.

THE *Magazine of Art* for March is an exceedingly good number. Articles on "The Towers of Sir Christopher Wren," by Mr. Basil Champneys; on M. Eugène Muntz's *Life of Raphael*, by Prof. Sidney Colvin; and on "Benvenuto Cellini," by Mr. T. A. Trollope, show the strength of the present staff of this excellent serial.

THE execution of the monument to Mr. Street in Westminster Abbey has been entrusted to Mr. Pearson.

MR. ALFRED TYLOR is having several very careful drawings and casts made of Mithraic signs to confirm the opinion of Mr. Franks that the letters at first supposed to be the Christian X P on the leaden case of one of the Roman remains found under Mr. Tylor's house of business at Warwick Lane are, in fact, Mithraic, and not Christian. Mr. Tylor will give a lecture on these remains at the London Institution on March 16.

MR. HORMUZZ RASSAM starts for Babylonia on March 6. He will there recommence his excavations on the site of Abu Habba, the Sippara of the classical geographers. The *Agra*, having on board the large number of tablets found last year, is expected to arrive in a day or two.

THE annual exhibition of water-colour drawings at the Dudley Gallery opens to the public to-day. The private view was on Friday, March 3.

MR. WILLIAM COX has on view in the Conduit Street Galleries a large collection of pictures by deceased British artists, from Hogarth to Henry Dawson.

MR. J. C. ROBINSON has recently drawn up, at the request of the Lord Provost of Glasgow, a report on the pictures by Old Masters preserved in the Corporation galleries, the bequest, for the most part, of Mr. MacLellan and of Mr. Graham-Gilbert, B.S.A. The collections are very miscellaneous. Mr. Robinson has specified about one hundred and ten of the paintings as worthless, and is prepared to recommend the Corporation to get rid of them; but there remain about one hundred and twenty pictures which he pronounces "valuable and authentic works of the great masters," constituting "the most interesting and valuable provincial public collection of such works in the kingdom;" and he is of opinion that the Corporation gallery, "when better known, will take rank as a collection of European importance." The pictures include "The Woman taken in Adultery," attributed by Dr. Wadgen and Mr. Robinson to Giorgione; a "Virgin and Child," formerly attributed to the same master, but probably by Giovanni Cariani, or by one of the Mantegna family; a "Virgin and Child" and a "Danaë," authentic Titians, the latter, however, greatly injured; two examples of Palma; an interesting little "Annunciation," by Botticelli; and an "Adoration of the Magi," attributed by Mr. Robinson to Antonella da Messina. The collections are rich in Dutch pictures, including a fine early work by Rubens, "An Allegory of Abundance;" five pictures by Ruysdael, three by Rembrandt, six by Berghem, five by Teniers, three by Cuyp, three by van Huysum, and one by Jan Steen.

THE next examination for certificates in needlework will be held at the London Institute for the Advancement of Plain Needlework, 2 Connaught Street, Edgware Road, on Saturday, March 25.

THE death is announced, at Bale, of Friedrich Weber, the celebrated engraver, member of the Berlin Academy, and corresponding member of the Institut. He first became known by his work for the historical galleries at Versailles,

and he was a frequent exhibitor at the Paris Salon of portraits after David, Steuben, and Winterhalter. Some of his best plates were from the masterpieces of Raphael, Holbein, and Titian.

M. TISSOT has employed himself lately in producing some *cloisonné* enamels, which, together with some new pictures and etchings, will shortly be exhibited at the Dudley Gallery.

M. JEAN BEAUDOIN, who has just died at the age of seventy-nine, was a carver in ivory, known not so much by his original work (though that is to be found in the Louvre as well as in private cabinets) as by the faithfulness with which he devoted his great talents to the restoration of objects of ancient art.

WE have received the first number of a new monthly journal, called the *Artists' Critical Record*, published by Mr. Reginald Turner. Its object is to collect in a permanent form the various criticisms on pictures, &c., that appear in the daily and weekly journals. We cannot feel any interest in the scheme.

MESSRS. WILSON AND MCCORMICK, of Glasgow, offer for sale by subscription (or, in plain English, by lottery) a marble bust of James Hogg, "the Ettrick Shepherd," by John Moesman, from a model by the late James Fillans. The bust was formerly in the possession of Mrs. Gilkison, a daughter of Hogg; and whatever sum is realised will be given to her. It is valued at £105. We confess that the end seems to us more praiseworthy than the means.

ARTICLES on David d'Angers, the sculptor, appear in the *Revue des Arts décoratifs* for February, and in *L'Art* of the 12th of that month. The last number of the latter periodical contains papers on the fine statue of Rabelais, by M. Émile Hébert, about to be erected at Chinon, the birthplace of the great satirist, and on the art treasures collected by the late M. Benjamin Fillon.

THE French Government has purchased Munkacsy's picture of "Christ before Pilate," which will probably be placed in the Luxembourg.

AMONG M. Quantin's latest publications is the first part of *Les Bords de l'Oise: Voyage artistique*, by Alphonse Lambert, with illustrations by M. Lambert, O. Daubigny père, and Karl Daubigny. The work will be complete in twenty parts.

A CORRESPONDENT at Rome writes:—"Workmen under the direction of Signor Lanciani have commenced to remove the road which crosses the Forum, near the church of San Lorenzo in Miranda; an iron bridge is to be erected in its place. Signor Lanciani expects soon to discover the remains of the arch of Fabius. The portion of the wall of Servius, opposite the Ministero delle Finanze, mentioned in the ACADEMY of February 18, has been since completely destroyed, and broken up for building purposes. Farther on, another portion of the wall has been since discovered; it is built into a mass of brickwork, faced with *opus reticulatum*. The houses at the back of the Pantheon have been bought by the Government for £18,000, and have been pulled down. A large portion of the baths of Agrippa have been laid bare. Some beautiful fragments of a rich frieze, adorned with the honeysuckle ornament between dolphins, have been discovered. Mr. Hodder E. Westropp has been giving a course of lectures on the archaeology of Rome, in connexion with the British and American Archaeological Society, on 'The Walls of Rome,' 'The Wall of Servius,' 'The Palatine,' 'The Colosseum,' 'The Baths of Caracalla.' The course will be continued after the Carnival."

AN exhibition is now open in Paris, at 24 Avenue de l'Opéra, of the pictures of Russian

artists resident in France. It has been organised by a benevolent society, of which the secretary is M. Tourguénief. It will remain open until March 20.

A FOOLISH practical joke has been played with two pictures in the Louvre, one by Bonington and the other by Clouet. In both of them occurs a portrait of Francis I., which the rascals smeared with vermilion. Luckily, the defacement was discovered before the paint was dry, and all trace of it removed without injury to the pictures.

### THE STAGE.

THE performance of *Ours*, which will probably continue at the Haymarket Theatre until April is well advanced, offers some points of interest, and is, moreover, remarkable as evidencing the great improvement made by Mrs. Langtry in the exercise of her newly adopted art. It is nightly received with what we think considerable coldness, but the abolition of a pit makes cordiality all but impossible in a theatre—the stalls are filled only by the wealthy, whom, as a rule, even "some new thing" (and Mrs. Langtry is still new as an actress) fails to wake to enthusiasm. Whatever modified approval an audience almost wholly of the opulent and the *blasé* is able to feel is felt probably by the Haymarket audience every night, and, though the eventual interests of the Theatre are not best consulted by that which tends to narrow the circles from which a *clientèle* is drawn, material prosperity cannot fail to attend the elegant and gorgeous house in the Haymarket. It has very likely been remarked elsewhere before now that Robertsonian comedy does not acquire fresh dignity or importance in a more dignified home; but we must be allowed to say for ourselves that the majesty of the new play-house somehow exposes the pettiness which exists here and there in the plays, and which the charade-like conditions of the Prince of Wales's Theatre more conveniently concealed. Moreover, time adds nothing to the charms of a dialogue from which wit is as plentifully absent as is conventionality; much of the talk in Robertson's *Ours* is dull talk, much of the action trivial action. And yet, when this has been said, the last word has by no means been said, even upon the play now produced, not to speak of the performance of it. Even into the more insignificant scenes of the play there is wrought the result of a dainty and sympathetic observation of common people; and in the second act, which is better constructed and more tersely written than the others, a note of patriotism is struck such as the stage seldom hears unless it is associated with the brag of burlesque. These qualities which we have last mentioned are qualities that do not age. Much in *Ours* has aged already; but something, we are glad to say, is as young and vivid as when the author wrote it fresh from the memory of recent national troubles. It is terribly long, however. One wearies of the first act before it is over, and one wearies again of the third. Yet how characteristic of the writer it all is—defect as well as virtue. How typical is *Ours* of the Robertsonian manner. The performance is thoroughly interesting, and it is more than interesting—it is adequate, save in one or two points which presently we may notice. Mr. Bancroft's cynicism has never been more humorous than in the part of the young idle man, who cannot be industrious because he is rich, and cannot be eminent because he is a brewer, but who makes up his mind to take his chance in the trenches because a somewhat crude young woman says she will like him so much better if he will fight. Mr. Conway, too, though he may not be quite so picturesque in this recent assumption as he was in one or two

of his earlier, deserves high praise, for, in a day in which sentiment is at a discount, he acts a lover's part as if he believed in it. The audience, we take it, by no means sympathise with a credulity so juvenile. But Mr. Conway's method is the right one. He is not afraid of his part. Again, as elder warrior, the tolerant husband of an eminently disagreeable middle-aged woman, Mr. Pinero is excellent. The ladies are, perhaps, less equal. Miss Le Thière's appearance—though there is nothing to be said against it—will not be pronounced to be typical of that of the English woman of society. Mrs. Bancroft does not essay to be typical. She is individual, or, if she represents anybody, it is the Marie Wilton of old days. The finish and subtlety with which she can deliver commonplace English is still unapproachable. Mrs. Langtry is really not to be laughed at as an amateur, though she cannot yet take great rank as a professional. But she has learnt much. Her natural gifts, which all the world recognises with a curious unanimity, are, as we pointed out when she first appeared in *She Swoops to Conquer*, of a sort that tell on the stage, and, since we last discussed her performances, she has learnt to give them additional employment. Of the lighter feelings which succeed each other rapidly, her face is singularly well expressive. Profound emotion she is as yet inadequate to do more than agreeably suggest, for at the times when the character would seem likely to be swayed by it the actress's gestures are at once too frequent and too small. At present, however, Mrs. Langtry is as little deserving of the reproach of our severer critics as of the ill-regulated raptures of a prominent daily paper. On the stage, at present, she is neither a marvel nor a failure. She gives people pleasure; and it is for pleasure that people go to the play.

MR. EDMUND ROUTLEDGE is preparing a fresh acting edition of Shakespeare's "Much Ado about Nothing," for an amateur performance at St. George's Hall in April. Mr. Routledge will adopt the valuable suggestions of the late James Spedding in the New Shakespeare Society's *Transactions* as to the points where certain now confused scenes are to leave off and fresh ones begin. He will also adopt some of the changes suggested by Schlegel.

ON February 20 M. P. Carré gave the first of his afternoon recitations at the Steinway Hall. The programme included pieces by Victor Hugo, François Coppée, Alfred de Musset, and others, which occupied a little over an hour in reciting. M. Carré's style is very pleasing; his voice is musical, and capable of a good deal of expression; he does not exaggerate in tone or gesture, avoiding dangerous attempts at realistic presentation; and our old-fashioned taste was gratified by seeing arms and hands move, not in straight lines, but in curves. We thought M. Carré, on the whole, better in the comic pieces than in the serious. The rendering of "La Bénédiction" struck us as fine; but the "Irvis Lapius" and the "Mariage manqué" were really capital. Those who care for an entertainment in which there is much feeling and refinement will join us in bidding M. Carré welcome to London.

### MUSIC.

#### RECENT CONCERTS.

AT the second Philharmonic Concert (February 23) Liszt's symphonic poem "Hungaria" was performed for the first time in England. Many musicians have been attracted by the peculiar rhythms and characteristic intervals of national Hungarian melodies; Haydn and Schubert became thoroughly imbued with its spirit, and, of living composers, we may name Hoffmann, Joachim, Brahms, and Liszt, on all of whom it

has cast its magic spell. Franz Liszt, Hungarian by birth, has devoted much time and attention to this music; besides the work now under notice, he has written fifteen *rhapsodies hongroises*, and is justly regarded as an able and authoritative exponent of this particular phase of musical art. "Hungaria" is programme-music, yet the composer has not, as in many of his pieces, given us any key beyond the title. The work contains four principal themes, besides various rhythmical motives. In the first two, of a solemn and melancholy character, dotted notes and the interval of the superfluous second play a prominent part; the third and fourth are marches; the latter (*presto giocoso*) has been used by the composer in his eighth *rhapsodie*. These themes, with their various metamorphoses, are used according to Liszt's usual mode of procedure. The wildness and extravagance of some of the passages cannot be denied, but they may perhaps be regarded as appropriate to, and typical of the wild race of, the Magyars. As a pictorial illustration, the work is clever and interesting, but as abstract music it does not, on a first hearing, satisfy either from an aesthetic or intellectual point of view. The symphonic poem had been evidently carefully rehearsed, and was very creditably performed; but at times we felt that greater contrast of tone and suppleness of rhythm were necessary in order to convey a faithful idea of the composer's intentions. Mr. Cusins deserves the thanks of the musical public for introducing one of Liszt's orchestral compositions. Quite apart from their intrinsic value, we think that all his symphonic poems should be heard in this country. In order to form an estimate of Liszt as a composer, his works must be produced; and though, owing to the efforts of Mr. Manns, Mr. Walter Bache, and Herr Richter, we have heard much, we have not yet heard either all or even his most important contributions to art. Herr Scharwenka was the pianist, and gave a brilliant, though somewhat exaggerated, performance of Schumann's pianoforte concerto in A minor. In the solos which he afterwards played he was most successful. Mendelssohn's fine fugue in E minor, written for the album "Notre Temps," was rendered with great vigour, and Chopin's *schërzo* in B minor (op. 20) with both power and delicacy. Herr Scharwenka also gave two Polish dances of his own composition. Mmes. Marie Roze and Trebelli were the vocalists.

At the Sacred Harmonic Society's concert on February 24 a "Te Deum" by Mr. W. G. Cusins was brought to a first hearing. This sacred composition consists of seven short numbers, occupying in performance about twenty-five minutes. The music is a curious mixture of ancient and modern styles; the archaic form of some of the themes, and the use of the scale without leading note, contrast strangely with the forced harmonies and peculiar progressions with which the work abounds. The soprano solo, "To Thee all angels," is pleasing; the harmonies accompanying the thrice-repeated "Holy" are novel and effective. The tenor solo, "Thou art the King of Glory," is one of the best numbers. The final fugue, "O Lord, in Thee have I trusted," opens in a bold and vigorous manner; it contains some clever contrapuntal writing, but one is glad to escape from the labyrinth of discordant sounds in the development of the subject to the simple chorale-like conclusion. The work possesses one very great merit: the composer seems to be earnestly striving to generate something new and original, and this good intention partly atones for the restless efforts which produce at times unsatisfactory results. The *sol* parts were sung by Miss Beebe, Mr. Lloyd, and Mr. F. King. Mr. Cusins conducted his own work.

The first of three orchestral concerts announced by Mr. Walter Macfarren was given



at St. James's Hall last Saturday evening. The programme included Mr. Macfarren's *Concert-stück* in E, and his overture, "King Henry V.," performed for the first time at the Norwich Festival last October. The former composition consists of an *andante espressivo* in E minor and of an *allegro assai* in E major. The various themes are extremely graceful and effectively developed; the showy pianoforte part was rendered by Miss Margaret Gyde in a careful and unpretending manner. M. Sainton played Mendelssohn's violin concerto with great taste and spirit, and well deserved all the applause given to him. One of the principal features of the concert was the excellent performance of Beethoven's C minor symphony. The time in some parts of the slow movement was hurried, but, apart from this, the careful and intelligent rendering of the whole work reflects great credit on the conductor. Miss Mary Davies and Mr. Santley were the vocalists, and contributed much to the enjoyment of the evening. Mr. W. Macfarren conducted the whole of the programme without book, and he had good reason to be satisfied with the performances of the fine band, with M. Sainton as leader. The hall was well filled, and the applause throughout the concert most enthusiastic. J. S. SHEDLOCK.

#### ROYAL COLLEGE OF MUSIC.

ON December 12, 1881, three addresses were delivered at the Free Trade Hall, Manchester, by the Duke of Edinburgh, the Duke of Albany, and Prince Christian on the subject of music in England and the proposed establishment of a college; and last Tuesday (February 28) a meeting was called by the Prince of Wales at St. James's Palace for the purpose of soliciting public support in aid of a national institution. The leading musicians and publishers of music, the most eminent musical instrument makers, and the most influential amateurs and patrons of music, also the representatives of the counties and towns in England, the dignitaries of the Church and other religious and educational bodies, distinguished colonists and representatives of foreign Powers, were invited to listen to the general outline of the scheme to found and

establish a Royal College of Music. Gratuitous education is to be one of the features of the proposed college, without, however, excluding paying pupils; thus both classes, following the same course of study, having the same teachers, the same rewards, will meet on common ground and on a footing of artistic equality. The scholars are to be selected by open competition throughout the United Kingdom. The expense of maintenance and education is estimated at about £80 a-year for each student. The Exhibition Commissioners of 1851 are prepared to grant a "sufficiency of site" on which to erect the college buildings. From £10,000 to £12,000 a-year will be required to maintain 100 pupils—the least number worthy to constitute a foundation for the college. A charter has been prepared and laid before the Privy Council, and the Prince of Wales has undertaken to be president. The institution is to be the recognised centre and head of the musical world in the United Kingdom. Such are the main features of this great national question as set forth by the Prince of Wales in his address last Tuesday.

The following resolution was proposed by the Duke of Edinburgh:—

"That this meeting approves of the proposal to establish a Royal College of Music as a national institution, and undertakes that meetings shall be called throughout the country, and the utmost exertions used, individually and collectively, to forward the movement by obtaining the necessary funds for founding and endowing a college of music for the British empire."

His Royal Highness spoke about the importance of cultivating two of the principal branches of the art—sacred and dramatic music—"differing widely in character, but each of great importance." The resolution was seconded by his Grace the Archbishop of Canterbury—who, in a short but able speech, spoke about the wonderful power of music in uniting together different religious sects—and was supported by the Earl of Rosebery and by the Lord Mayor of London.

The preliminary list of subscriptions, headed by the Queen and royal princes, amounts to over £10,000, and other sums have been promised by members of the musical profession and various musical societies.

Just published.

## THE GRAPHIC ARTS:

A Treatise on the Varieties of Drawing, Painting, and Engraving in Comparison with Each Other and with Nature.

By PHILIP GILBERT HAMERTON.

\*.\* The Edition, which is limited, has been nearly all taken up.  
1,250 Copies, Cumber 8vo, with Fifty Illustrations : : : price £5 5s.  
350 Large-paper Copies, with Proofs of the Plates : : : " 10 10s.

LONDON: SEELEY & CO., 54, FLEET STREET.

PUBLISHED MONTHLY, PRICE HALF-A-CROWN.

## THE PORTFOLIO:

An Artistic Periodical.

Edited by P. G. HAMERTON.

Also a Large-paper Edition, 100 only, with Two Impressions of each Plate, One on Japanese Paper.  
Subscription, £10 per year.

"THE PORTFOLIO" is now in the twelfth year of its existence, and Mr. Hamerton, the Editor, must be congratulated on the spirit and good taste with which it continues to appear.—*Times*.

"THE PORTFOLIO" opens the year with a number of more than usual excellence, fulfilling so far the very large promise which it makes for the volume now commenced.—*Spectator*.

"It is quite the publication *de luxe* of the art-lover."—*Literary Churchman*.

LONDON: SEELEY & CO., 54, FLEET STREET.

Just published.

## PORTRAIT OF GEORGE ELIOT.

Etched by RAJON after the Drawing by F. W. BURTON, Director of the National Gallery.

(The only authentic Portrait of the Author of "Romola.")

Proofs on Vellum, price £5 5s.; Proofs on Japanese Paper, price £3 3s.

"The likeness is, indeed, quite perfect; nothing more characteristic was ever drawn."—*St. James's Gazette*.

LONDON: SEELEY & CO., 54, FLEET STREET.

## CROSBY LOCKWOOD & CO.'S NEW BOOKS.

### THE COAL and IRON INDUSTRIES of the UNITED KINGDOM.

Comprising a Description of the Coal Fields, and of the Principal Seams of Coal, with Returns of their Produce and its Distribution, and Analyses of Special Varieties. Also, an Account of the Occurrence of Iron Ores in Veins or Seams; Analyses of each Variety; and a History of the Rise and Progress of Pig Iron Manufacture since the year 1740, exhibiting the Economies introduced in the Blast Furnaces for its Production and Improvement. By RICHARD MEADE, Assistant-Keeper of Mining Records. With Maps of the Coal Fields and Ironstone Deposits of the United Kingdom. 900 pp., 8vo, 28s., cloth. [Ready.]

**MODERN METROLOGY:** a Manual of the Metrical Units and Systems of the Present Century. By LOWIS D.A. JACKSON, A.M.I.C.E., Author of "Hydraulic Manual and Statistics," &c. Large crown 8vo. [Immediately.]

**LOCOMOTIVE ENGINE-DRIVING:** a Practical Manual for Engineers in Charge of Locomotive Engines. By MICHAEL REYNOLDS, M.S.E. Fifth Edition. With Illustrations. Crown 8vo, 4s. 6d., cloth. [Ready.]

**TRAMWAYS:** their Construction and Working. By D. KINNEAR CLARK, M. Inst. C.E. Supplementary Volume, comprising Recent Practice in Tramway Engineering. Large crown 8vo, 12s., cloth.

**TRAMWAYS.** By D. K. Clark, M. Inst. C.E. With Wood-engravings and Folding Plates. The Complete Works in 2 vols. Large crown 8vo, 30s., cloth.

**ELECTRIC LIGHT:** its Production and Use, embodying plain Directions for the Working of Galvanic Batteries, Electric Lamps, and Dynamo-Electric Machines. By J. W. URQUHART, C.E. Edited by F. C. WEBB, M.I.C.E., M.S.E. With Ninety-four Illustrations. Crown 8vo, 7s. 6d., cloth.

**NAVAL ARCHITECTS' and SHIP-BUILDER'S POCKET-BOOK of FORMULAE, RULES, and TABLES;** and Marine Engineer's and Surveyor's Handy Book of Reference. By CLEMENT MACKROW, M.I.N.A. Second Edition, Revised. 600 pp. Numerous Illustrations. Fcap. 8vo, 12s. 6d., leather.

**EVERY MAN'S OWN LAWYER:** a Handy Book of the Principles of Law and Equity. By A. BARRISTER. Nineteenth Edition, thoroughly Revised and comprising, in addition to Summaries of the New Judicature Act and the Principal Acts of the last Session of Parliament, the most recent Decisions of the Courts of Law and Equity, the whole Verified by Notes and References to the Authorities. Crown 8vo, 8s. 8d., cloth. [Ready.]

**DE FIVAS' NEW GRAMMAR of FRENCH GRAMMAR:** comprising the substance of all the most approved French Grammars extant, but more especially of the Standard Work "La Grammaire des Grammaires," sanctioned by the French Academy and the University of Paris. By Dr. V. DE FIVAS, M.A. Forty-fifth Edition, with the addition of an Appendix on the History and Etymology of the French Language. Fcap. 8vo, 3s. 6d., bound.—KEY to Same, 3s. 6d. [Ready.]

"The best and most complete Grammar of the French language ever prepared for the use of English students."—*Scotsman*.

### CIVIL SERVICE HISTORY of ENGLAND

(The) being a Fact-Book of English History, arranged for Examination Candidates, Public Schools, and Students generally. By F. A. WHITE, Esq., B.A., and H. A. DOBSON, Esq., of the Board of Trade. Fourth Edition, thoroughly Revised and brought down to the Present Time. Fcap. 8vo, 2s. 6d., cloth. [Ready.]

"We do not remember having seen anything of the kind at once so compendious, complete, accurate, and convenient for use."—*Athenaeum*.

### WEALE'S RUDIMENTARY SERIES.

NEW VOLUMES AND NEW EDITIONS.

**The Hay and Straw Measurer.** By J. Steele. Fourth Edition, Enlarged. 2s.

**The Silvermith's Handbook.** By George E. Gee. 3s.

**Civil Engineering.** By H. Law and G. R. Burnell. New Edition, thoroughly Revised and much Enlarged, by D. KINNEAR CLARK, M.I.C.E. 4s. 6d.

**Coachbuilding.** By James W. Burgess. 2s. 6d.

**Magnetic Surveying and Angular Surveying.** By WILLIAM LINTERN. 2s.

**Measures, Weights, and Monies of all Nations.** By W. S. B. WOOLHOUSE, F.R.A.S. 2s. 2d.

**Mechanical Engineering.** By Francis Campin, C.E. 2s. 6d.

**Plumbing.** By W. P. Buchan. 3s. 6d.

**Suburban Farming.** By Prof. Donaldson and R. Scott BURN. 3s. 6d.

\*.\* Complete Lists of WEALE'S SERIES, now comprising nearly 350 WORKS in SCIENCE and EDUCATION, post-free on application.

LONDON: CROSBY LOCKWOOD & CO.,  
7, STATIONERS' HALL COURT, E.C.

100

SATURDAY, MARCH 11, 1882.

No. 514, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business-letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

James Mill: a Biography.

John Stuart Mill: a Criticism, with Personal Recollections. By Alexander Bain. (Longmans.)

IN these companion volumes Dr. Bain has made an important contribution to the history of English thought. Interesting in its details as the larger volume devoted to the father undoubtedly is, its *raison d'être* is the smaller one devoted to the son. As Dr. Bain himself says of James Mill, "his greatest contribution to human progress was his son, whom he educated to be his fellow-worker and successor." Taken together, the two volumes constitute one work of great complexity on the influences, hereditary, social, and educational, which moulded the mind and character of J. S. Mill.

That philosophical doctrine and literary products cannot generally be safely studied without a knowledge of the lives of the philosophers and men of letters in question is a commonplace of the present day, the truth of which is eminently illustrated by the light that the *Autobiography* throws upon the other writings of J. S. Mill. The style of J. S. Mill is a style which expresses thought, and even feeling, in a very abstract manner; and, consequently, there are few writers who gain more by being studied concretely in connexion with life and circumstances. Dr. Bain's work may be described as an exhaustive commentary upon the *Autobiography*. The minuteness with which he chronicles events in the order of their occurrence may be thought by some readers to obscure a life which was so essentially an organic whole as that of J. S. Mill. Not, we submit, if Dr. Bain's volumes are used as a commentary on the *Autobiography*. In the *Autobiography* the life, as a whole, is presented with such masterly distinctness that Dr. Bain is clearly justified in assuming that those who are sufficiently interested in the subject to read his volumes will not, in so doing, lose the impression stamped by the *Autobiography*. To the form, in short, given by the *Autobiography*, Dr. Bain is concerned to supply new matter; and it would be irrelevant to find fault with his work for not doing what the *Autobiography* does. Such being the nature of Dr. Bain's task, it is impossible to speak too highly of the industry and thoroughness with which he has performed it. He has traced most of the numerous Review and other articles written by James Mill, in many cases giving abstracts of their contents, and has made large use of hitherto unpublished letters; while, in the second

volume, he has not only traced many early articles by J. S. Mill, and thus added considerably to the list of that author's writings, but has given interesting reminiscences and impressions of a personal intimacy, dating from 1842. An edition of all the writings of a man of J. S. Mill's eminence is surely desirable; and no one is better fitted than Dr. Bain to undertake its preparation. Some extracts from early articles seem clearly to show that important data for the study of J. S. Mill's development are in existence, although practically inaccessible to the public. For example, at the age of eighteen he writes in the *Westminster Review*:

"Hume possessed powers of a very high order; but regard for truth formed no part of his character. He reasoned with surprising acuteness; but the object of his reasonings was not to attain truth, but to show that it was unattainable. His mind, too, was completely enslaved by a taste for literature; not those kinds of literature which teach mankind to know the causes of their happiness and misery, that they may seek the one and avoid the other, but that literature which, without regard for truth or utility, seeks only to excite emotion" (*J. S. Mill*, p. 34).

At the age of twenty-two he thus expresses his view of the desiderata of logic:

"A large portion of the philosophy of general terms still remains undiscovered; the philosophical analysis of predication, the explanation of what is the immediate object of belief when we assent to a proposition, is yet to be performed; and, though the important assistance rendered by general language, not only in what are termed the exact sciences, but even in the discovery of physical facts, is known and admitted, the nature of the means by which it performs this service is a problem still to a great extent unsolved" (*J. S. Mill*, p. 36).

During the four years from his eighteenth to his twenty-second year he wrote articles on the following subjects for the *Westminster Review*:—"On 'Religious Persecution,'" "War Expenditure," "Hume's Misrepresentation of History," "Catholic Disabilities," "Commercial Crisis and Currency," and "The Reciprocity Principle in Commerce," "The Political Economy of the Quarterly," "Mignet's *French Revolution* and Sismondi's *History of France*," "The Corn Laws," "Whately's *Logic*," and "Scott's *Life of Napoleon*." Most of these articles doubtless reflected, in the main, his father's views; but, at the same time, they reveal the nature of the reflecting surface. Seldom has a second life taken up and continued a previous life so perfectly as John Stuart Mill's took up and continued James Mill's. This continuity (manifesting itself not infrequently in traits which seem to put back J. S. Mill into the eighteenth century) may doubtless be explained generally by the fact that the son received his education principally from his father. To this general explanation, however, the particular and proximate one may, we think, be added, that logic (in a very comprehensive sense) was, from an early date, an important part of that education. The father's methods of thought, explicitly and technically communicated to the son from his twelfth year, made him doubly his father's son. Dr. Bain has the following instructive remarks upon this part

of the younger Mill's education (*J. S. Mill*, p. 26):—

"The one thing, in my judgment, where Mill was most markedly in advance of his years was logic. . . . I have never known a similar case of precocity. We must remember, however, that while his father could not be expected to teach him everything, yet, in point of fact, there were a few things that he could and did teach effectually; one of these was logic; the others were political economy, historical philosophy, and politics, all of which were eminently his own subjects. On these John was a truly precocious youth; his innate aptitudes, which must have been great, received the utmost stimulation that it was possible to apply. His father put enormous stress upon logic, even in the scholastic garb; but he was himself far more of a logician than the writers of any of the manuals. In that war against vague, ambiguous, flimsy, unanalysed words and phrases, which was carried on alike by Bentham and by himself, in the wide domains of politics and ethics, he put forth a faculty not imparted by the scholastic logic; and in this higher training the son was early and persistently indoctrinated. To this were added other parts of logical discipline, that may also be called unwritten: as, for example, the weighing and balancing of arguments *pro* and *con* in every question; the looking-out for snares and fallacies of a much wider compass than those set down in the common manuals (see the beginning of the 'Bentham' article for Mill's delineation of Bentham's logic)."

Although, then, the chief interest of the first volume is due to the fact that the ideas and methods which it exhibits as ruling the father's life ruled also that of the more eminent son, yet, even in itself, the life of the author of the *History of India* could not fail to be of high interest. As a matter of course, great names and important events connect themselves closely with it in Dr. Bain's pages. "Whatever Bentham did [from 1808 to 1818] he discussed with Mill" (*James Mill*, p. 97) is enough to indicate the importance of this volume; while less distinguished names, such as those of Brougham, Ricardo, McCulloch, Grote, Austin, figure frequently. Of James Mill himself the picture becomes very clear. Dr. Bain's method of character-painting trusts to the cumulative effect produced by a multitude of details upon an interested reader. He only sums up when the reader has already anticipated the summing-up. No one can read this volume without recognising in James Mill a man not only of singular ability, but of great self-respect and public spirit. Of his self-respect (and, it may be added, good feeling), his letter to Bentham (p. 136) is a remarkable document; while every reader will agree with the judgment which Dr. Bain expresses in the following sentences:—

"The biographical narrative makes sufficiently apparent his self-denying life. While the demands upon his energies for his private needs were at the very utmost, he was an active fellow-worker with the philanthropic band that abolished slavery, ameliorated the horrors of our prisons, and began the general education of the people. He declined the public importance that his labours might have brought him in order to bestow it upon others who needed the stimulus" (*James Mill*, p. 423).

We have left ourselves little space for Dr. Bain's "criticisms" in the second volume.

It is needless to say that they are well worth the attention of students of philosophy. On p. 113 we would call special attention to the criticism of the famous view in *Utilitarianism* that there is a difference in *kind* or *quality* among pleasures. "My own decided opinion," says Dr. Bain,

"is that he ought to have resolved all the so-called nobler or higher pleasures into the one single circumstance of including, with the agent's pleasure, the pleasure of others. This is the only position that a supporter of utility can hold to."

This notice may be closed with a passage which strikes us as being of a peculiarly pleasing character (*J. S. Mill*, p. 155).

"He [*J. S. Mill*] was absolutely without any feeling of rivalry or jealousy of other men's success. His originality and fecundity of ideas would not have exempted him so completely from the dread of being anticipated in his discoveries or balked of his credit had he not possessed a fund of generosity of character for which sympathy is another name. He poured himself out in conversation, and his ideas were caught up and used, with or without acknowledgment; but he never disturbed himself one way or other. Of this part of his character I can speak absolutely, and not by a figure of speech under which we may turn a part into a whole. In other virtues he had his limits, but in this he had none."

J. A. STEWART.

#### "ENGLISH MEN OF LETTERS."

*Charles Lamb*. By the Rev. A. Ainger. (Macmillan.)

ANOTHER link has been added to the chain of associations connecting the Temple with the memory of Charles Lamb. From the place of his birth and oldest recollections, of his chosen residence—his lifelong abode, could he have had his wish—and of his regretful remembrance, we now receive his latest biography. In its composition, Mr. Ainger has not only consulted the authorities he enumerates at starting, but has also "had the advantage of communication with those who were personally acquainted with Lamb, and has received from others valuable assistance in exploring less-known sources of information." With the exception of Mr. Crossley's reminiscences, no very conspicuous addition has been made to what was already known; and, from certain omissions, I infer that Mr. Babson's *Elia* (and, perhaps, a work or two more named by Mr. Ireland in his monograph on Lamb, Hunt, and Hazlitt) has not been laid under contribution.

The succession of Lamb's chief works is closely followed, and the chronicle of his doings gives a clue to his correspondence very useful to any reader who may take up Talfourd's delightful, but devious, memorials. A four-volume edition of Lamb was published some years since. Unfortunate in some respects, it had the merit of presenting his letters in groups under the "nomination of the persons written to"—each group in strict order of date. It was then seen how Talfourd (under the pressure of divers considerations) had dealt with his material. Characteristic bits had been softened. Frag-

ments of the same letter were found in different volumes, and part might be suppressed altogether. The narrative—charming in its genial admiration of Lamb—wanted sequence and proportion.

In the present work, "order gives each thing view." The story glides easily, "without overflowing, full." Not forgetting Procter—who stands apart, and the lines of whose sketch are closely followed here and there—this *Life*, for comprehensiveness and sustained judgment, as a clear drawn-to-scale biography, is the best we possess—evidently a labour of love, and a real service to Lamb's memory. It sets a new race of readers, who know not Charles, right on their ways to due appreciation. For Lamb was, in a covert way, his own Boswell, and the more we know of him the better we shall understand the disguised autobiography in his works. Here the whole tale is unfolded, from the cramped but happy school-life at Christ's Hospital, with its glimpses of old-world country life, and the sad return to the grim home. We are told how the boy "came to age" in that terrible tragedy in whose shadow he was to walk all his life long—and how he nerved himself in fixed resolve to do his duty to the end. We are shown the course of the troubled but monotonous years; the recurring insanity of Mary, and the irksome humdrum of Charles's life at the India House. But the last was no unmixed evil. His armour against poverty might gall him now and then, but it braced him too; and when he could cast it off and "go home for ever," he soon missed its support, and sank beneath the heavier burden of too much liberty. He lived for only nine years after his release, and those years were not happy. His literary career, as far as production was concerned, nearly coincided with his clerkship. But reading was to him as the breath of life, and his last letter, only five days before the end, is an enquiry for a missing book.

The account of Lamb is adorned by a hundred unobtrusive felicities of statement and observation. To take one instance, the comment on the difficulties of the "dual loneliness;" "they wanted some strong human interests from outside to assist them to bear those of home." Then we have the vindication of the originality of the *Specimens*, the careful presentment of Coleridge's relations with Lamb, and the very happy reconciliation of the differing impressions as to Lamb's person and manner. But not every reader will forgive the acrid pomposity of Carlyle's "sorry phenomena." The wisdom of a sage who could not penetrate such appearances as Charles and Mary must itself have been rather phenomenal, and the excuse here given will not avail for the insult to one whose manner to strangers was always mild, and whom Hazlitt—not a lenient judge—declared to be "the only truly sensible woman he had ever met."

In the concluding examination of Lamb's literary and artistic judgments, there is a delicate unravelling of less obvious thoughts and connexions of thought. By this tenderly careful exposition we are led to see that Lamb's criticism is (to turn the old Puritan phrase) "heartwork," and that its loving sincerity has ensured him an ever-

lasting remembrance along with those worthies on whose work he dwelt so fondly.

One suggestion I would make in view of future editions. This book is of smaller bulk than many of its fellows in the series. Might not a few more pages be profitably assigned to additional extracts from the letters, extracts not of a gloomy complexion—*e.g.*, the interview with the Cottles, the production of Godwin's *Antonio*, and some passages anent the "Heathen"? For the effect of the main story cannot but be pathetic, and is apt to become depressing. It might be well to show, even more fully than is already shown, with what unfeigned and resolved cheerfulness Lamb did and suffered what he must. If he "stumble by day upon dark mountains," he can believe that presently "something will shine out," and so can "gather himself unto the old things" wherein he delighted. The stream of circumstance was to him a Baca whose bitter springs were divinely changed into waters of comfort—a Bethesda, troubled only by the frequent and healing touch of one greater than an angel. R. C. BROWNE.

*John Leech, and other Papers*. By John Brown, M.D., LL.D., &c. (Edinburgh: David Douglas.)

WE have here a pleasant volume of the later writings of Dr. John Brown, essays which have not in this country been previously collected from the various magazines, pamphlets, and newspapers in which they originally appeared, though several of them have been included in the *Spare Hours*, published by Messrs. Ticknor & Fields, of Boston. They have all the vivacity and genial insight which characterised the previous *Horae Subsecivae*, and made the name of Dr. Brown a kind of household word with so many of us. In Leech and Raeburn, who are dealt with in two of the most important articles, the author has found artists after his own heart—men who were both of them true humanists, a thousand times more keenly interested in the life and character which they portrayed than in the mere technicalities of their art. The paper from which the volume is titled, and its supplementary chapters of personal reminiscences by Canon Hole, form quite the best and fullest account that has yet appeared of the greatest of recent pictorial humorists; indeed, they may be regarded as a final and sufficient record of a man in whose life there was too little incident, in whose art there was too little variety, to justify the publication of a formal biography, and whose personality is most fittingly brought before us by the more or less desultory anecdotes and reminiscences of his friends. The notes that connect his art with the past of pictorial comedy among us, the few biographical facts that are needed, are given in a brief and interesting fashion, and then the wonderful designs which Leech used to pour forth week by week for our delight are described and criticised with a sympathetic insight and a humour kindred with that which created them, which entitle this part of the paper to rank with the review of the *Pictures of Life and Character*, written by Thackeray thirty years ago in the *Quarterly*. Not less



vivid and forcible is the essay on Raeburn. Dr. Brown is thoroughly at home among the old-world Scotchmen who live on Sir Henry's canvases; and the paper is really a valuable addition to our knowledge of the most famous of Scottish portraitists, for, though the biography has been founded upon Cunningham's Life, it is enriched with many new facts furnished by the friends and descendants of the painter, and with a record of his way of work contributed by one of his sitters.

The interest of a large proportion of the remaining papers in the volume is also biographical. They are the recollections of half-a-century by one who remembers Sir Walter "as he used to walk up and down Princes Street as we boys were coming from the High School;" not biographies in any elaborate or ponderous sense, but rapid and vivid character-studies, bright glimpses of the men and women of the past as they lived and moved. They are gathered from all classes of Scottish society, and range from "Jeemes the Doorkeeper" in the church of which Dr. Brown's father was clergyman, to the stately figures of Highland chieftains, to Robertson of Struan, and the late Duke of Athole—

"that living strenuous protest, in perpetual kilt, against the civilisation, the taming, the softening of mankind. . . . A genuine character, with a look and a step, a set of his glengarry, an everything all his own, and a thoroughness, cordiality, and kindness of nature, all the more delightful and unforgettable that, like the honey in Samson's lion, it took us all by surprise."

We have some vigorous portraits of old members of the Scottish bar—of Lord Eldin, with "his merciless and too often unspeakable Swiftian humour;" of Jeffrey, "keen, instant, unsparring and true as a rapier;" of Cockburn, "with his wonderful eyes;" and of Lord Robertson, with

"that spacious expanse of visage, that endless amount of face, capable of any amplitude of stare, like a hillside, and a look of intentional idiosyncrasy, at once appalling and touching, . . . while within was no end of the same rich, glorious, overtopping humour; not so much an occasional spate of it, much less a tap, or a pump—not even a perennial spring, rather say an artesian well, gushing out for ever by hogs-heads, as if glad to escape from its load of superincumbent clay."

In the midst of these sketches of quaint or potent personalities, we have two delicate studies of Scottish girl-life. One tells the short life-history of Marjorie Fleming, "Pet Marjorie," the loving, precocious child-friend of Scott, who wrote the oddest poems, diaries, and letters, and died at nine; the other records the marvellous "Mystifications" of Miss Stirling Graham, her personations of old Scottish characters which amused the Edinburgh of sixty years ago, and imposed on Jeffrey and on his contemporaries.

One very obvious characteristic of these papers is their appearance of ease and spontaneity. They impress us as the work of one full of his subject, delighted with it, and expressing quite naturally and of necessity his delight to his readers. We can believe that they were composed with something of the rapidity with which "Rab and his Friends" was written—between twelve and four of a

summer morning, as the author tells us in one of his pleasantly garrulous prefaces, in which, in true essayist's fashion, he button-holes his reader and talks with him familiarly and as with a friend. In their unlaboured ease the contents of the present volume contrast curiously with the productions of another very enjoyable Edinburgh essayist, Mr. R. Louis Stevenson. The writers are alike in this, that the most delicate and final work of each has been given us in a short story—Dr. Brown's in "Rab," and Mr. Stevenson's in his strange and fascinating "Will o' the Mill," which we hope soon to see collected from the pages of *Cornhill*, and included in a volume of the author's other interesting, though less perfect, essays in fiction. But Mr. Stevenson's writings bear on every page traces of the most conscious and careful literary art. Part is fitted to part with scrupulous exactitude, each sentence polished like a porphyry column; while Dr. Brown's essays seem to have grown rather than to have been built, their thought finding naturally its instant and inevitable embodiment in words. It is curious, too, to contrast the pungent cynicism of the younger man with the genial humour of the elder—the one tending continually to epigram, the other to racy anecdote.

J. M. GRAY.

*Old-Greek Education.* By J. P. Mahaffy. "The Education Library." (Kegan Paul, Trench & Co.)

THE reader of the 150 pages in which Prof. Mahaffy discourses upon Greek education is a little tempted to surmise that the writing of them was due less to a productive impulse on the part of the author than to the flattering importunity of an editor or publisher. We are rendered perhaps too prone to such injurious suspicions by the contents of the many periodicals of the day, and by the fact that hardly a month elapses without the starting of some new series of books. In any given instance, therefore, the suspicion may be unfounded. But, with regard to the book before us, we cannot help thinking something of the kind to be true. It is a readable book, marked by the qualities which have always distinguished its author. Possessing an unusually copious and complete knowledge of Greek life and literature, he carries his learning very lightly, and handles his subjects, not with dry precision and the heaviness of historical dignity, but with great freshness and liveliness, with independence, and with plenty of the common-sense which among learned men is not always common. In writing of Ancient Greece he thinks of the present day, and has that keen interest in real life without which the work of a historian loses all its savour. Indeed, he may be thought to carry his modern parallels and modern applications to excess. But these things cannot wholly conceal, though they may veil, the fact that a book of this kind on the subject of Greek education was hardly wanted, and that there are very meagre materials for making one up. A book for scholars would of course be a different thing, and the full discussion of many obscure points would provide abundance of matter; but for a semi-popular *résumé* of results like

the present work there is really but little reason.

The cause of this is by no means entirely the scantiness of our knowledge; it is in great measure the extreme simplicity of the system which Prof. Mahaffy has to describe. Most of our modern subjects of teaching were unknown to the Greeks, and most of the questions that perplex and divide us had not yet arisen. They had not to decide between a plan for training the faculties or forming the character, and a plan for imparting the greatest possible amount of information, because they had in reality very little information to impart. They had not to debate the respective claims of dead and living languages, because for a long time there were no literary works besides their own, and because they very seldom had occasion to speak in a strange tongue. They were not in doubt whether literature and languages on the one hand, or science on the other, should form the staple of education, for the sciences were barely in existence, and there was very little literature. History and geography were hardly taught, if taught at all; and there was next to nothing known of either. It may almost be said that, in the words of Milton, "for the book of knowledge fair" the young Greek was "presented with a universal blank." Nearly all that he had to remember was some poetry and music, a little arithmetic, and how to carry and conduct himself like a gentleman. His education was, indeed, not the school he went to and the things he was taught, but the city and the society in which he lived. Nor were the Greeks troubled by another great question of to-day—the comparative advantages of day-schools and boarding-schools, for day-schools were universal, and boarding-schools unknown.

Prof. Mahaffy goes systematically through infancy, childhood, boyhood, and adolescence, treating perhaps occasionally of things which scarcely come under the head of education—such as the management of babies and the games of little boys. He naturally dwells on the prominence of physical training. In comparing the exercises customary in Greece with the cricket and football of our English schools, he gives a decided preference to the latter, on the ground that they require more brains and more character, and also that they lead to the formation of "clubs and teams of boys, in which they choose their own leaders, and get accustomed to self-government, and a submission to the superior will of equals, or the decision of public opinion among themselves."

He indicates, but hardly professes to explain, the difficulty that may be felt about the treatment of music by Greek theorists. After devoting some space to the military training of the Ephebi, he goes on to the familiar topic of the education offered by the sophists and rhetoricians, repeating and enforcing on this point the views of Grote. The last chapter of the book gives some account of the "university life" at Athens in later days, which was more fully described a few years ago by Mr. Capes. There is also a brief review of Greek theories on education, in which Plato and Aristotle are criticised with some acerbity, and which gives rise to a

digression on the possibility of improving the breed of men.

It may be pointed out, in conclusion, that the book bears some traces of insufficient revision. "Let them appoint whomsoever they think will be most zealous" (p. 138) is a solecism; and "this is further proved by the use of protecting *ear-caps* (*ἀμφωτίδες*) in boxing, a thing which no modern boxer would dream of doing" (p. 33), cannot be called good English.

HERBERT RICHARDS.

*Victor Hugo and his Times.* By A. Barbou. Translated from the French by Ellen Frewer. (Sampson Low).

OBJECTIONS are often, and not unreasonably, made to contemporary biography. It has one drawback, which is almost insurmountable—that it must almost of necessity be either definitely hostile or definitely friendly, neither of which attitudes becomes a biographer. Still "my people loves to have it so," and it will probably be admitted generally that if anybody deserves well a biography it is the unquestioned leader of contemporary European literature, whose literary influence has been not less remarkable than his literary performance; and who, independently of letters, has played a part as to which there is room for several different opinions, but which certainly is not insignificant. There is a very considerable Hugo literature already; but it is decidedly scrappy, and the most authentic account, that of the well-known "Témoignage de sa Vie," does not bring the history down to anything like the present day. So M. Barbou was quite justified in writing his book, and Miss Frewer in translating it. For readers will find here the most complete (though there are certain eloquent little omissions), and not the least interesting, account of Victor Hugo's life-progress from Besançon to the Avenue d'Eylau. Besides, the book has a special claim. It is elaborately illustrated with portraits, with views of houses and situations, with illustrations of the Works, and last, but by no means least, with a considerable number of reproductions of the poet's own drawings; at which art, in a certain unconventional way, he is a known adept. All of these are very welcome, except some of the illustrations from, or of, the Works, which might have been omitted with a great deal of advantage. We could also have wished that the book, which is, in many respects, a very handsome one, had found a more graceful coat than its present gaudy uniform of red and gold.

Miss Frewer has done her work as translator tolerably well, but not much more than tolerably. She seems especially bothered by the proper names. Why should the merely English reader, for whom, of course, such a book is intended, be told that such-and-such a place is in "La Pouille," which it is ten to one that he will never identify with Apulia; or be informed of a Bishop of Ptolemaide, instead of Ptolemais; or, most wonderful of all, have to hear of the spite of the "Imperial Zoileans"? What, in the name of wonder, is a Zoilean? Is he a mixture of Zoilus and Boileau, with a misprint of *n* for *u*? If he is not, we frankly confess that we do not know

what to make of him. This, of course, is not M. Barbou's fault; but for not a few other weak points in the book Miss Frewer is guiltless, and M. Barbou must bear the blame. His desire to represent a great poet as not merely that, but also a great politician, a great philosopher, a great hero, and a great half-a-dozen other things, has driven him into ludicrous inaccuracies and still more ludicrous grandiloquence. We have no desire to enter into controversial topics, though it is, to say the least, odd that while the men of the 2nd December were thirsting for the poet's blood, as M. Barbou suggests, he was not only able to escape their bloodthirsty designs without the least difficulty, but also received back his sons, who were in the hands of the tyrant, without their having suffered the least damage. But, putting all this aside, what is the good of saying that, "as he knew that the sacrifice of his life could be of no benefit to anyone, he did his best to escape from the assassins"? It would certainly seem that the unfortunate absence of humour which alone prevents Victor Hugo from ranking with the three or four greatest names in literature has infected his biographer. To get away as quickly as possible from an unwelcome task, we shall only say that a biographer does but sully his pages, disgrace himself, and bring discredit on his hero by repeating the words of a private conversation in which the author of *Notre Dame de Paris* indulged in unjustifiable language about the author of *Colomba*. To talk of Mérimée's memory being "infamous" is to utter an absurd libel; to talk about his "declaiming" is to utter a still more absurd piece of miscriticism. As it happens, Mérimée never declaimed in his life; it might, perhaps, be well if other people indulged as little in that weakness. The present writer has, in his humble way, never lost an opportunity of expressing admiration for Victor Hugo's magnificent genius; he never intends to lose one; and he has no more sympathy with Bonapartism than with Republicanism. But few things can be more painful to a lover of literature to have once more forced upon his attention the attitude of the greatest contemporary writer of France towards another who, in his own department, was at least his equal. Those who know the subject know that political differences do not account for this attitude. Mérimée, as those who knew him best assert, and as his published works show, was by no means a fanatical Bonapartist; but he was, with Sainte-Beuve, the one man of commanding literary talent in France who declined to bow down before a literary dictatorship; and that, it is to be feared, was, and is, his crime in certain eyes.

As we have said, it is M. Barbou's fault, and not ours, if, from the respect due to the dead and to a *clarum et venerabile nomen* in literature, we have had to make this unpleasant digression. We shall not pursue the subject farther; nor shall we discuss M. Barbou's treatment of the expulsion from Jersey, or of the Bordeaux and Brussels businesses. It is pleasanter to repeat that we have here a full circumstantial and interesting account of the life of the poet and of the circumstances of the production of his poems. Of course, the materials are, to a great

extent, old. Dumas' *Memoirs*, Gautier's *Histoire du Romantisme* (not "du romantisme," by-the-way), and so forth, are drawn upon, as they always must be, for the history of the memorable days of 1830, when, as Villehardouin would say, no one had tried to *dépecer l'ost*; when the quest of the literary Graal engrossed Musset as well as Hugo, Sainte-Beuve as well as Mérimée, Vigny as well as Gautier; and when the "crapauds imprévus" (as Baudelaire oddly, but finely, has it in his sonnet) had not yet made their appearance. On later days not less noteworthy for their literary productiveness, if hardly as interesting in point of biography, M. Barbou has much that is curious and readable. He seems to be among the favoured few who have been permitted to rummage among the unpublished treasures of which the *Quatre Vents de l'Esprit* gave last year so splendid a sample, though, as with all such rummagers, his tongue is dumb in regard to all but the titles. All the poet's residences, from the Feuillantines to the Avenue d'Eylau, are pleasantly described, and most of them are figured in this volume. It is a pity that M. Barbou could not have inserted the graphic sketch of the Rue Royale apartments which was recently published in Dickens' *Letters*. Among the illustrations are to be reckoned portraits, not merely of the poet, but of most of those near and dear to him. The dates of the publication of his works, and, in most cases, of their composition, are given with commendable care. Perhaps not much can be said of the critical comments which accompany this information, for M. Barbou is nothing if not a *hugolâtre*. But, in truth, so long as the literary side of the matter is kept, though it is possible to praise Victor Hugo maladroitly, it is hardly possible to praise him excessively. If anybody is fretted by M. Barbou's amiable, but far from critical, devotion, let him go and take down from his shelves the *Feuilles d'Automne* or the *Légende* or the *Quatre Vents*. The breath of the lyrics and the surge of the alexandrines will very soon sweep out of his memory all feelings except those of delight. GEORGE SAINTSBURY.

*Geschichte Roms, während des Verfalles der Republik.* Von Dr. Carl Neumann. Hrg. von Dr. E. Gothein. (Breslau: Koehner.)

THIS book is of special interest for English teachers of ancient history and politics. The material is here published, just as it was put together for use, of a course of lectures delivered at Breslau University by the late Prof. Neumann. The work is necessarily incomplete, covering only half of the Roman Revolution, and written, as it seems, before the appearance of some very indispensable recent publications. But the striking fact about the book is the thoroughness of the preparation for professorial duties. These preparations for the lectures of a single semester, by a man who never used a note in the lecture-room, occupy more than six hundred pages of closely printed text, and yet show care in composition and some successful endeavour after clear and pointed

expression. They are a favourable specimen from that German workshop which is apt to supply us with timber when we ask for carpentry. If they lead us to suspect that the German professor sacrifices literature to the lecture-room by over-writing himself, they may also remind us that Englishmen might both speak and teach with greater solidity and power by examining themselves more searchingly on paper in what they are going to say.

The editor has by no means done justice to his author. He has added some references to the *Corpus Inscriptionum* and to the Handbook of Mommsen and Marquardt, but he gives neither index nor synopsis, leaving no landmarks for the reader but a few scant marginal indications and a division of the whole work into five gigantic chapters. But it is as well to put up with these not unexpected inconveniences when we meet with a German book of history written in sentences that are not cyclopean, and telling us of sensible doubts as well as doubtful conclusions. That Prof. Neumann had a clear vision and an honest mind is shown by the straightforward character of his writing, and by the absence of that frequent and ominous "ohne Zweifel" which is always suggestive of unsound reasoning, and is often the last resource of muddled brains.

Though the book may not unjustly be called a History of Rome in the earlier period of the Revolution, it is in fact just what is required in the lecture-room—a running commentary on the facts, combined with so much narration and criticism as may be needed to make the hearers understand the comments. These are often acute, if not brilliant; seldom one-sided, and never coloured by modern politics. The lecturer took, however, the prevailing view of the causes of the Revolution, and, while stigmatising the Roman oligarchy, included in his censure the feebleness of the moderate party in the Senate, from Scipio Aemilianus to Antonius and Crassus. They should have taken reform into their own hands, he says—as many have said before him. But he does not tell us what reforms were possible for men bred in that peculiar school where Roman republicanism met Greek political philosophy, and threatened by a revolution which their training gave them no clue to understand. The historical antecedents of the Roman constitutionalist are not so brought out as to explain his constitutional prejudices; nor is the State machinery taken entirely to pieces in order to illustrate the extreme danger of the breakdown which he feared. This chapter of Roman history will never be written but by an unprejudiced student of Cicero's political writings, taken in combination with Cicero's own life and with the earlier history of the constitutional party.

One other criticism may be made in this short notice of a valuable book. We should have expected a German professor to give his class some idea of the value and classification of the authorities to which he so constantly refers. His account, for example, of the tribunate of the younger Drusus (pp. 450 ff.), which is most interesting and suggestive, would rest on a surer basis if this had been done earlier in the work. But this and other

defects would doubtless have been remedied had the lecturer anticipated authorship. The work, published as it is, will not be a land-mark in the route of Roman historical research; but it is the contribution of a clear-sighted and industrious man, who must have been an admirable teacher, and might, if he had lived, have risen to a high rank as an authority.

W. WARDE FOWLER.

#### TWO BOOKS ON CHESS.

*Chess Practice.* By H. E. Bird. (Sampson Low.)

*A Complete Guide to the Game of Chess; from the Alphabet to the Solution and Construction of Problems.* By H. F. L. Meyer. (Griffith & Farran.)

MR. BIRD is well known as a player of the first class, and his book of *Chess Masterpieces*, published in 1873, is one of the best collections of fine games that has been ever made. The present work, inspired, probably, by the success of that collection, gives specimens of the manner in which the various openings have been played in actual games by the leading masters; but the examples of theory reduced to practice are not confined to the games published in the *Chess Masterpieces*, but are also gathered from the more recent contests of importance that have since taken place. The idea is a good one, for to the learner there can be no better guide to any particular opening than the manner in which it has been actually played by some great master. Of course, the best methods of attack against incorrect defences cannot be acquired by this royal road, but there can certainly be no better method of learning the correct defence in any particular opening.

As in all his other works, Mr. Bird evinces his predilection for certain *outré* openings of his own which have not obtained the sanction of the authorities on the theory of the openings, and which would probably not be as successful in other hands as they often are in his own. In truth, the very originality at which he aims affects his judgment on points of theory, a notable instance of which is afforded in a variation recommended by him for the attack in the Gionco piano (p. 42), which is, in fact, identical with the Evans gambit declined. No great player would fear to adopt the Evans gambit as first player in a match, if he were sure of its acceptance; but what gives pause to the boldest match-player is that the gambit can be declined so as to produce the very opening recommended by Mr. Bird for the attack which all other leading masters consider favourable for the defence.

Other examples of Mr. Bird's eccentricity of opinion on the openings will be found by the experienced player in *Chess Practice*, in the Introduction to which he still stands by a defence to the Bishop's gambit, invented by himself, universally recognised as dangerous, and which we think would rarely prove successful in the hands of anyone but its author. In the examples given by Mr. Bird to support his irregularities, the reader will find, however unsound may be the theory, the exposition of chess practice as brilliant as

the author's reputation would lead him to expect.

Mr. Meyer is known as a composer of chess problems, but is not generally acknowledged as an authority on the game. He would have been better advised had he confined himself to that branch of chess which he has most studied, and not aimed at universality. About one-half the book is devoted to chess play; and the third part is a collection of problems, ninety-six in number, in addition to certain curiosities of the chess-board and powers of the pieces which are more in the nature of arithmetical puzzles.

In the first two parts of the treatise devoted to chess play there is no attempt at originality, except in form, and the information afforded to an intended learner is for the most part illusory. In regard to the openings, which are dismissed in seven pages, nothing more than the names is given. Fifteen examples of games then follow, most of them already well known to chess players, though it would be difficult to explain the principle on which the selection is made. Then follows a tolerably complete classification of end games, taken from well-known authorities, and, as above stated, the book winds up with a collection of fine problems invented by authors of all times and countries.

The rules given for the game are devoid of authority, and the following extraordinary maxim is certainly unknown in all the leading chess circles:—

"30. While the hand remains upon a man, it may be moved to any square that it commands, except such squares as may have been touched by it during the deliberation on the move; but if all the squares which it commands have been so touched, then the man must be played to such of the squares as the adversary may select" (p. 51).

The spirit of the author is, in some degree, shown by the fact that, when writing on Blindfold Play, no allusion is made to the extraordinary performances of Dr. Zukertort and Mr. Blackburne, who are unquestionably the leaders in this particular branch of chess. The reader is, however, presented with a game played blindfold by the author, looking at the same time at pictures, and conversing with two bystanders. The game played under these remarkable circumstances is, however, so poorly contested by his adversary as to be absolutely unworthy of preservation.

Three specimens of brilliant play in the middle game are given—one, at p. 91, ingeniously won by Anderssen. But the author omits to inform his readers that in this position there was an easy forced mate in five moves, which was, of course, superior to the plan really adopted by the master.

Of the eighteen end games in the book, two appear to be original, one, No. 2, p. 104, being of the most elementary description.

The third part of the book contains many very beautiful problems, and here the remarks of the author may be of use to the large class of problem-solvers and young composers.

JAMES INNES MINCHIN.

## NEW NOVELS.

*It is no Wonder.* By J. Fitzgerald Molloy. In 3 vols. (Hurst & Blackett.)

*The Adventures of Halek.* By J. H. Nicholson. (Griffith & Farran.)

*Annunziata Grimani.* By T. Louis Oxley. In 2 vols. (Kerby & Endean.)

THE secondary title given by Mr. Molloy to his book, "A Story of Bohemia," is scarcely borne out by the contents. The heroine, Capri Dankers, is indeed the daughter of a raffish half-pay captain, who ekes out his income by giving fencing lessons, and lives in a shabby lodging in Euston Road, and the leading young man is a rising artist with a studio in Fitzroy Street; but we find little or nothing of the manners and customs of the "beautiful city of Prague." Not only are the persons offered to us as citizens of Bohemia made to emigrate from its territory early in the course of the story, but they have nothing whatever of the true Bohemian temperament. On the contrary, the heroine, a singularly beautiful girl of half Neapolitan blood, not only loathes the sordidness of her life and its surroundings, and craves for luxuries, but avows her belief that money, and what money can buy, is the best and highest good attainable, or even desirable. The "cheery stoicism" of the real Bohemian, nay, the actual enjoyment of the makeshifts of poverty, is entirely absent; while as for Mark Phillips the artist, he, though without Capri's thirst for gold, has every intention of becoming rich, and in the meantime is perfectly respectable. The title of the story, in accordance with a current fashion, is a poetical quotation, borrowed from Mr. Tennyson's "Beggar Maid," in which character Mark Phillips, who is passionately in love with Capri, paints her portrait. A friend who, as a rising novelist, has access to, and some influence with, Mrs. Stonex Stanning, a rich, clever, and handsome young widow of artistic tastes, brings her to see the picture in the studio, and she undertakes to secure its admission to the Grosvenor Gallery. There it achieves a success, and is bought at a liberal price by Lord Harrick, an honest, dull, and strong-willed young peer of great wealth, who has also fallen in love with Capri, whom he has often seen when he visited her father to take fencing lessons. A rich, vulgar, and good-natured American widow picks up Capri at the Gallery, and engages her as companion at a good salary. The effect of the luxuries of her new home on Capri is to confirm her desire for wealth and station; and she consequently refuses Mark, to whom she is attached by old ties, and marries Lord Harrick, for whom she does not care. After a time, Mark consoles himself with a happy marriage to Mrs. Stanning, who has won his affection by first giving him her own; while Capri, after posing for a while with triumphant success as a great lady in the world of fashion, meets her fate in Guy Rutherford, an old friend of her husband, and of all novel-readers also, as he belongs to a stock type. She elopes with him in a very treacherous fashion, but also, it must be confessed, a very unusual one, seeing that the guilty pair go down from

London to Cornwall in the Great Northern express. There they get drowned together, as she insists on accompanying him in a boat which puts out in a storm to attempt the rescue of the crew of a wreck. The book is a little crude, and the style is careless even to the extent here and there of grammatical faults, while we have such Italian offered us as "*buona journa*" and "*buona sara*;" but Mr. Molloy has some genuine literary capacity, and his defects are chiefly those of haste and inexperience, which time and pains will cure.

*The Adventures of Halek* is a book belonging to the same class of literature as the *Utopia* and the *New Atlantis*, though, as being an allegory with veiled allusions to the existing state of religion and society, it is more nearly allied to *Erewhon*. It may be most conveniently described as *The Pilgrim's Progress* rewritten from a modern standpoint and in a non-Biblical style. Heaven, earth, and hell are depicted in it under the names of Adaroni, Benuben, and Kashep; while Benuben is divided into the three provinces of Pagam, Karom, and Sahitam, differing from each other in laws, customs, and moral standard. Pagam represents the state of the natural man, prone to evil, and even taking pleasure in it, yet with capacity for preferring and choosing good; Karom is man in a higher moral condition, ameliorated by sounder views of justice and religion; while Sahitam is the abode of the saintly, who, even as dwellers in Benuben, live the life of Adaroni. Every inhabitant of Pagam who desires to reach Adaroni must become a pilgrim, and at the least pass into the district of Karom, even if he do not press forward to Sahitam. And Halek is such a pilgrim. The allegory is worked out with much ingenuity and pains, and is not without inventiveness; and though it is a little difficult to follow here and there, and, perhaps, drags occasionally, yet the former defect is due rather to the subtlety of the author's thought than to any lack of power; while the latter may fairly be ascribed to the change in literary taste which has put allegory as much out of fashion as pastorals of the Strephon and Chloe variety. Had Mr. Nicholson written his book in the last century, he would have certainly achieved a popularity which is more doubtful now. The parts of the work most likely to please his readers now are those in which he indulges in a little quiet satire against some current forms of religiosity. The "Black-whites," for instance, whose creed consists in holding that a black stone in their temple is really white, and that no one who does not confess this as a fundamental truth can possibly be saved, are a sect with plenty of congeners all around us. The "Reasoners" are equally recognisable, and here is one of their apophthegms which is not without cleverness: "The fish that doubts may go without food; but the credulous one becomes food for the angler."

*Annunziata Grimani* is a translation of *Les Uscoques*, a romance by M. Milkowsky, dealing with a now obscure episode in the history of South-eastern Europe—namely, the guerilla warfare carried on against the Turks in Bosnia at the close of the sixteenth century by the native tribes, and notably by

the Uzkoks. Mr. Oxley tells us that he has not exactly reproduced the original work, but has modified it here and there; and it would have been well if he had applied this treatment to its idioms, which are too often left unchanged into the corresponding English forms. The alteration of the title is one of his changes, probably adopted to attract a public which is used to ladies' names as titles, but would not know what to make of the Uzkoks. One or two of M. Milkowsky's scenes are drawn with some graphic power, and the narrative has a patriotic interest for all Danubian Slavs; but the hand of a master is not sufficiently visible to attract the ordinary English reader to so unfamiliar a subject, even though a love-story is thrown into the bargain. RICHARD F. LITLEDAL.

## SOME BOOKS ON THE FAR WEST.

*Hesperothen: Notes from the West. A Record of a Ramble in the United States and Canada in the Spring of 1881.* By W. H. Russell. (Sampson Low.) Dr. Russell apologises for adding one more to the ever-accumulating mountain of books on the English-speaking countries of the New World. This is unnecessary. Anything from the pen of the historian of the Crimean War is sure to obtain a respectful hearing; and, though there is a never-ceasing flow of literature on America, we cannot afford to dispense with this perpetual current of impressions, memoranda, or graver descriptions. The lands across the sea are progressing so rapidly that the traveller who visits them to-day is apt to accuse his immediate predecessor of serious inaccuracy. Cities spring up like the towns which Eastern tales describe genii as rearing in the depths of Indian jungles; and, where the explorer of a few years ago encamped in peril of his scalp, his less romantic successors may, if they so please, share the hospitalities of a palatial hotel. Hence, to enable us to keep abreast of the ever-advancing West, it is absolutely necessary for intelligent tourists to record the changes which have happened since the book which theirs is to supersede was written. Dr. Russell has many qualifications for such a task. In the first place, he has seen many countries, and is thus in a position to profitably compare one with the other, instead of, like raw sightseers, to imagine that what is new to them is new to all the rest of the world, or that something which is common to every semi-settled region is peculiar to the one visited. He also ran across the continent under good auspices. As one of the party organised by the Duke of Sutherland and other directors of the North-Western Railway Company, every facility was put in his way for viewing the places visited. Lavish hospitality waited the distinguished tourists at every turn; and a journey, not at any time very difficult, was made sybaritic by the aid of Pullman-cars, special trains, and luxury which those who, twenty years ago, fought their way in four months' weary travail across the same route must regard as akin to the gorgeous state of Lothair. But, on the other hand, the ducal party saw everything in holiday attire. Like Lord Lorne in his progress through Manitoba, the world was in gala dress for the great British nobleman and his fellow-capitalists. Everything disagreeable was, as far as possible, concealed. Bunting and washed men were plentiful; and, though it was not in the power of the hospitable Americans to prevent their guests seeing something for themselves, it was their endeavour to compel them to look at the world on either side of the railroad track through the coloured spectacles supplied them in the form



of obsequious guides. In brief, the Duke—and Dr. Russell—were subjected to the process familiarly known in America as being “put through.” However, always remembering the circumstances under which they were written, these letters give a very fair and extremely entertaining account of a well-beaten track. There is, it is true, little new in them; but the old is pleasantly told, without any effort to unduly laud the mushroom communities of the Far West, or to sneer at the oft-times reprehensible “institutions” of a region where the bowie-knife and the six-shooter have not yet ceased to be powerful factors in an argument. Indeed, if anything, these weapons occupy a greater space than the “good American,” who is getting ashamed of them, will care to acknowledge. But the New World is so large, and contains a population so varied, that to those unacquainted with its extent it is easy to produce facts in support, or in refutation, of almost any statement affecting its social, religious, or political status. Still, the impression left is not very favourable, and possibly Dr. Russell is not particularly anxious that it should be otherwise. His letters, for the most part, appeared in the *Morning Post*, and neither in style nor sentiment do they rise above the level of that highly respectable mirror of the fashionable world. Necessarily, there is a great deal about the Duke and about the Duke’s friends. There is also a chronicle of much small beer which might very conveniently have been omitted, as it really has no interest for anyone save the individuals concerned. These deletions would have reduced the book to one volume; and, with every respect for Dr. Russell and his theme, the result would have been to give *Hesperothen* a better chance in the struggle for literary existence. The best pages are those describing the changes in the South since the author first visited it as the *Times* correspondent at the outbreak of the Civil War; the least satisfactory are those on Canada and California.

*Two Years in Oregon.* By Wallis Nash. (New York: Appleton.) Mr. Nash is an English barrister who, three years ago, published an account of a trip to the “Webfoot State,” which, if we recollect aright, was rather roughly handled in certain quarters. At that time it oozed out that he was “interested” in certain waste lands in the Willamette Valley; and a censorious world is always wary about receiving the assertions of even the most respectable of Zephaniah Scadders without some allowance for their vivid imaginations. Mr. Nash’s book was agreeably written and well illustrated. It related to a part of America very little visited of late years, and known, therefore, to a comparatively small number of people even in the United States. But his evident desire not to “let the lots go too cheap” damaged him in the eyes of critics familiar with the ways of land jobbers. He was haunted, so they said, with a desire to get people to emigrate to a country which, for his own part, he preferred to admire at a distance. The effect of these jibes was not lost on the author. More amenable to the strictures of reviewers than the wont of those to whom they tender good advice, Mr. Nash *did* return to Oregon, and the present little volume is the outcome of his two years’ experiences in the vicinity of Corvallis. Of course, it praises his Eden, puffs certain railways, and abuses others. This is only what we expect from such works. But, after examining the book very carefully in the light of an intimate knowledge of the greater part of the country described, we have no hesitation in saying that it gives a generally accurate and by no means exaggerated account of an extremely pleasant part of the Union. Every chapter bears witness to the rapid progress which Oregon is making. In the memory of men still middle-aged, it was a hunting-ground of the fur traders, and a

wilderness through which roamed great bands of warlike Indians. There is still living a judge who held his first court in the then newly organised territory under a tree at Salem, and the clerk swore in a jury not one of whom could boast of any more civilised foot covering than buckskin moccasins. Thackeray classed “Oregon Centrals” with “Patagonian Debentures” among the absurd things of the Stock Exchange. We have, however, lived to see an Oregon Central Railway; and in a few years the Northern Pacific will intersect the country far beyond the Rocky Mountains. The State has many resources. But we fail to see that in any respects it is superior—the Willamette Valley and a few similar spots excepted—to British Columbia, or that the English settler would not find a better home in Manitoba and other provinces of Canada. The climate is certainly milder, but it is also wetter, and the surroundings are not such as to charm the kind of settlers who would find their way to a region so far in the outer world. Mr. Nash’s book is, nevertheless, well worth reading. In the course of three years his style has deteriorated a good deal, and almost unconsciously he uses a superfluity of Americanisms. His wood-cuts are, however, as good as ever, and, in common with those in his former book, supply the best pictorial illustrations of Oregon with which we are acquainted.

*Manitoba: its Infancy, Growth, and Present Condition.* By the Rev. G. Bryce. (Sampson Low.) Since the Red River prairies of the old Hudson’s Bay Territory have become the Latium of the Eastern Canadians, there has been a plethora of books on the new province. Speculators are rushing breathlessly to acquire and hold “for a rise” lands along the route of the railroad, and wooden “cities” are dotting the prairie where but yesterday there were only Indian lodges. The country is, however, so good, despite its extremes of temperature, that it can well bear the exaggerated praise which would ruin a less meritorious region. Prof. Bryce, who is the head of the college at Winnipeg, writes more soberly than those literary Americans, the emigration agents. Indeed, he seems attracted more by the romantic history of Manitoba’s past than by the vulgar aspects of its present feverish stage of “settling up.” In an especial degree, the efforts of Lord Selkirk to bring Scotch settlers to this remote portion of America have fired his fancy, and, for the first time, justice is done that enterprising nobleman, who to the enterprise of Raleigh added the sagacity of Baltimore. By the aid of forgotten publications, private journals, and the information of men still living, Prof. Bryce has succeeded in writing a useful History of the peopling of Manitoba, and has added a chapter on its attractions as a home for the overflow of more civilised communities. Here and there the writer, who does not appear to have had much literary experience, errs in attempting bits of fine writing or absurd rhapsody. But, take it all in all, his book is one too meritorious for the historian of colonisation to dispense with. It is very readable; though, as it, in common with Dr. Russell’s and Mr. Nash’s volumes, lacks an index, the student compelled to consult its well-packed pages will be apt to anathematise those who could permit a book to go forth to the world in such an incomplete condition.

*A Year in Manitoba: being the Experience of a Retired Officer in settling his Sons.* (Edinburgh: W. and R. Chambers.) This pamphlet is an unassuming account of a military officer’s stay in Manitoba. There is no attempt at literary grace or, so far as we can see, any effort to do more than place before the reader facts as they occurred. Hence the booklet is likely to be more useful to intending emi-

grants than a more pretentious treatise. There is, perhaps, a little irrelevancy here and there, and a tendency to get garrulous over crotchets. The author is, on the whole, favourable to Manitoba, though justly severe on the self-seeking politicians who dominate Canada, and on the very unsuitable form of government which has been granted to Manitoba. He warns settlers against accepting the representations of interested parties in this country, or about being in a hurry to buy until they can look about them. Altogether, the “Retired Officer’s” contribution to the Manitoba literature is, with its map and pretty illustrations, likely to prove more trustworthy than the highly coloured descriptions which the emigration agents and steamship companies scatter broadcast.

R. BROWN.

#### NOTES AND NEWS.

MISS BRADDON’S forthcoming three-volume novel will be entitled *Mount Royal*. The scene is placed in one of the wildest and most beautiful parts of Cornwall, although, perhaps, the least visited.

THE new Education Code just issued by the Government represents a substantial improvement in the conception formed by the Education Department of the true aims and needs of elementary instruction. Here, two points only need be noticed. So much of the public grant as is now paid to schools on “results” will no longer be assessed merely on the number of scholars who pass an examination in reading, writing, and arithmetic, but will be determined also by the success attained in teaching other subjects, and especially by the quality and intelligence of the school-work as a whole. And in regard to some of the additional subjects, notably those of geography and elementary science, greater liberty than heretofore has been most wisely given to the managers of schools to frame alternative schemes, such as may be adapted to the special industries of particular districts, or to the special knowledge and aptitudes of good teachers.

MISS CHRISTIE (Lady Lennox) has just completed for Cassells a History of England for Standard V. on the lines she laid down in her “Dry Bones of Education” in the *Fortnightly*.

SOME recent researches undertaken by Mr. James Greenstreet, in conjunction with Mr. Walford D. Selby, of the Public Record Office, with reference to a “State Paper” which appeared in the January number of the *Antiquary* under the title of “A Sketch of the Low Countries, temp. James I.,” have raised some curious points with regard to the authorship of this document. Hitherto this humorous production has been claimed by Owen Feltham, and appeared in some of the later editions of his *Resolves*. The version now first printed from the “Conway Papers” contains the important addition of an introductory letter signed by “J. S.,” and is apparently the original of the sketch printed by Feltham. If “J. S.” was really the author of this production, there are some very strong reasons for assigning it to the pen of the “ingenious and witty” poet, Sir John Suckling.

MR. W. R. MOREFILL will give a course of lectures at Oxford in 1883 on “Early Slavonic Legal Codes” at the request of the curators of the Taylor Institution.

MESSRS. BLACKWOOD are about to publish, by subscription, a work from the pen of the well-known French archaeologist, M. Francisque Michel, entitled *A Critical Enquiry into the Scottish Language, with the View of Illustrating the Rise and Progress of Civilisation in Scotland*. This title is somewhat misleading, for the author does not content himself with au-

investigation of Lowland Scotch, but seeks, by an elaborate comparison of mediæval French and Scotch social life, to prove the thesis maintained in his *Les Ecossais en France, les Français en Ecosse*—namely, that Scottish civilisation is of French origin. Five hundred copies of this book have been printed, and the price to subscribers only will be two guineas and a-half.

MESSRS. W. AND R. CHAMBERS have just issued a new edition of their *Etymological Dictionary of the English Language*, which has been in preparation for some years under the editorship of Dr. Findlater. The dictionary has been entirely rewritten, with special attention to etymology, and is practically a new work.

A NEW weekly journal of agriculture, under the title of *Farm and Home*, has reached us. It claims to be a purely practical paper, written by farmers for farmers, and will, it is said, devote a large portion of its columns to house-keeping and domestic economy. The paper is published at 27 Southampton Street, Strand.

MR. WILLIAM M'DOWALL, editor of the *Dumfries and Galloway Standard*, and favourably known as the historian of Dumfries, is preparing for the press a new edition of a volume of poetry published some twenty years ago under the title of *The Man of the Woods*. It will include a number of new poems. Mr. M'Dowall is the oldest newspaper editor in Scotland.

THE firm of E. P. Dutton and Co., of New York, well known as church and juvenile book publishers, has just admitted Mr. E. C. Swayne into partnership. Mr. Swayne has during the past few years made annual trips to England, to arrange for English books on behalf of the firm, and he is well known to many English authors and publishers. One of the objects of these yearly visits is to bring to English authors whose books Messrs. E. P. Dutton and Co. publish the amount of royalty due to them—for the firm is one of those which never publish English books without making some recognition of the author's rights.

It was stated in our issue for last week that Mr. Knight, of the *Gentleman's Magazine*, was a candidate for the post of chief librarian of the London Institution. Mr. Knight has written to us to say that, although the idea of competing for the post in question was entertained by him for a few days, it was eventually dismissed, and that he has not been an actual candidate.

At the meeting of the Clifton Shakspeare Society on February 25, the following papers were read:—"On 'A Lover's Complaint,'" by Mr. T. W. Jacques; "The Sonnets and their Story," by Mr. John Williams; "A Cursory View of the Sonnets," by Mr. J. A. Sanders; "A Plain Man's Impressions of the Sonnets," by Mr. E. Thelwall; "Remarks on the Versification of the Sonnets," by the Rev. H. P. Stokes; "Shakspeare's Allusions in the Sonnets to his own Profession," by Miss Constance O'Brien; "Echoes from Shakspeare's Sonnets in Tennyson's 'In Memoriam,'" by the Rev. H. P. Stokes; and "On the General Absurdity of the Sonnets," by a member. The meeting was then adjourned to March 4, when the following additional papers were read:—"The Sonnets before Shakspeare," by Dr. J. E. Shaw; "The Sonnets and Modern Poets," by Mr. J. W. Mills; "The Probable Dates of the Composition of the Sonnets," by Mr. J. A. Sanders; and "Nature-painting in the Sonnets," by Mr. J. W. Mills. A visitor read a paper defending Shakspeare's rapture over the physical beauty of his friend. Discussion then took place upon the Sonnets in general.

DR. C. VON HOEFLER will publish shortly, with Herr Braumüller, of Vienna, a mono-

graph, chiefly from hitherto unknown Spanish sources, on "The Luther of Spain," Don Antonio de Acuña.

THE sale of the fourth portion of the Firmin-Didot library will take place in the first fortnight of June, when the books and MSS. relating to theology, jurisprudence, science, and art, and a collection of books illustrated with wood-cuts, will be dispersed. Among the MSS. are the Missal of Monte Cassino (1404); Books of Hours with Illuminations, executed for Anne de Beaujeu, Regent of France, for Mary of Burgundy, King René of Anjou, Marguerite de Rohan (grandmother of Francis I.), Louis XII., &c.; several treatises by Leonardo da Vinci, with drawings by Poussin; &c.

It is stated by the *Börsenblatt* that Paul Lindau and Ernst Dohm are engaged on the libretto of an opera of which Johann Strauss is the composer.

ACCORDING to the *Neue Freie Presse*, Berthold Auerbach's literary remains include a fragment of a projected autobiography, of which, unfortunately, the portion relating to his ancestors is all that he was able to complete. He intended to interweave with the autobiography a series of portraits drawn from life from the post-classical period of Germany, and these are ready for publication, as well as a number of shorter collected tales similar to those recently published under the title of *Deutsche Illustrirte Volksbücher*. A social romance, entitled *Der Meister und seine Gesellen*, is in MS., and will be suppressed in accordance with the author's directions. A long and uninterrupted correspondence which he maintained for many years with his relative, Dr. Auerbach, of Frankfurt, will probably furnish the best and most authentic materials for a memoir of the deceased novelist.

A GERMAN translation of Boccaccio's *Decameron* has been prohibited as immoral by the authorities of Frankfurt-am-Main.

It is announced that M<sup>me</sup>. Louise Michel has published a story of low Paris life under the title of *Les Méprisées*.

THE number of books and pamphlets published in Germany during last year was 15,191, as against 14,941 published in 1881.

A GERMAN newspaper is about to be published in Rome under the title of *Italienische Blätter*.

W. FRIEDRICH, of Leipzig, is about to publish a sumptuous edition of *Ahasver*, the epic poem recently given to the world by the Queen of Roumania.

Two volumes of tales by Ernst Wichert will shortly be published by Carl Reissner, of Leipzig, under the title of *Aus dem Leben*.

THE latest work of Ludovic Halévy is entitled *L'Abbé Constantin* (Paris: O. Lévy).

#### ACKNOWLEDGMENTS.

OF pamphlets, &c., we have received:—*The Pantomimes, and all about them: their Origin, History, Preparation, and Exponents*, by Leopold Wagner (John Heywood); *Description of the Chemical Laboratories at the Owens College, Manchester*, by H. E. Roscoe, from the Plans of Alfred Waterhouse, Third Edition (Manchester: J. E. Cornish); *The Anatomy of the Mouth-Parts and of the Sucking Apparatus of some Diptera: a Dissertation for the Philosophical Doctorate at Leipzig*, by George Dimmock (Boston, U.S.A.: A. Williams); *Suggestions for a Grand International Exhibition to be held at Manchester in 1882*, with a Brief Historical Review of the Chief Exhibitions from 1797 to the Present Time, by Ellis Lever (Manchester: "Guardian" Letterpress Works); *England under Free Trade: an Address delivered to the Sheffield Junior Liberal Association*, by George

W. Medley, for the Cobden Club (Cassell, Petter, Galpin and Co.); *Telynegion, ar Destunau Amrywiol*, by D. S. Evans (Aberystwith: J. Morgan); *Legends of Leading Cases*, by Touchstone (Reeves and Turner); *John Sobieski, Lothian Prize Essay for 1881*, by Edward H. R. Tatham (Oxford: Shrimpton and Son); *The Jews in Europe: Address delivered at the Academy of Sciences at Munich by I. von Döllinger*, Translated by Dr. David Asher (Office of the "Jewish Chronicle"); *Hints and Suggestions on the Formation and Maintenance of Libraries and Reading Rooms in Schools*, by Oswald E. Dawson; *Synchronised Clocks: a Lecture delivered before the Society of Telegraph Engineers*, by J. A. Lund (Effingham Wilson); *The Smoke Difficulty Conquered*; with Some Observations on "the Country Parson's Grate" and other Modern Fireplaces, by Frederick Edwards (Longmans); *French and English Papers: being Materials for Translation and Reading specially arranged for Advanced Pupils*, by Marius Deshumbert (D. Nutt); *Engineering Education at Home and Abroad*, by Edward Mitchell (College of Practical Engineering, Muswell Hill); *The Catholic Church and the Ritualists*, by A Catholic Layman (William Ridgway); *A List of Writings on Determinants*, by T. Muir (extracted from the "Quarterly Journal of Pure and Applied Mathematics"); *The Faiths of the World: St. Giles' Lectures, Second Series, I. and II., "Religions of India—Brahmanism and Buddhism," by Principal Caird: III., "Religion of China—Confucianism," by the Rev. George Matheson: IV., "Religion of Persia—Zoroaster and the Zend Avesta," by the Rev. John Milne* (William Blackwood and Sons); &c.

#### "SUPPLICATION."

(A TRANSLATION OF M. SULLY PRUDHOMME'S "PRIÈRE.")

AH! did you know how the tears apace  
Fall by a lonely hearth, alas!  
I think that before my dwelling-place  
Sometimes you'd pass.

And did you know of the hopes that arise  
In wearied soul from a pure young glance;  
Maybe to my window you'd lift your eyes  
As if by chance.

And if of the comfort you only knew  
A heart may bring to a heart that is sore,  
You'd rest a while, as a sister might do,  
Beside my door.

But if you knew of the love that enwraps  
My soul for you, and holds it fast,  
Quite simply over my threshold, perhaps,  
You'd step at last.

I. O. L.

#### MAGAZINES AND REVIEWS.

IN the February and March numbers of *Blackwood* there is a story called "Pentock" which is very far above the average of magazine tales, and deserves special notice. It is a simple story of modern life among the fisher-folk in a Cornish village, told with wonderful pathos and unusual dramatic power. The author is evidently a woman, as no man could have analysed with such knowledge and subtlety the secret struggles of pain and hope in the mind of the fisher-girl who is the central figure. The story is, on the whole, a sad one, and no one could read it without being moved to strong sympathy by the fortunes of the people of the tale, especially the noble end of the outwardly rough fisherman, whose strong love for the heroine enables him to perform the doubly heroic act of concealing his love and then dying to save the woman whose sweet and noble influence has raised him into a hero. All the characters are carefully finished, and each

has a very distinct individuality, which makes it difficult to believe that they are not real living people.

*Macmillan's Magazine* is distinguished by Mr. Tennyson's new ballad "The Charge of the Heavy Brigade at Balacava," a poem the rhythmic splendour of which is equal to any of the Laureate's previous efforts, while in martial spirit it surpasses anything he has yet written, and carries the reader away in its fiery sweep. Besides this *bonne bouche* we have a valuable article by Mr. Archibald Geikie on "The Geological Influences which have affected British History," and some interesting researches of Mrs. Gunton on "Queen Elizabeth at Hatfield." In addition to these papers of permanent value, there is an interesting account of Russian politics, founded upon experience of Russian opinion, by Mr. Costelloe.

THE *Cornhill Magazine* contains a pleasant study of "The Early Life of J.-F. Millet," which is a story of much simple pathos. There is also a good popular account of the results of M. Pasteur's experiments, and their possible influence on medical science, in a paper headed "Living Death-germs." A dainty poem, "The Sleeper," by Mr. James Thomson, is the only other contribution that calls for notice in a rather weak number of the *Cornhill*.

THE *Revista Contemporanea* of February 28 is more than usually interesting. In his series of studies of "American Poets," Fernandez Merino deals with the works of Manuel Carpio, a late Mexican physician. His verse is said to be free from the empty exaggeration of many poets of Spanish-America. In his religious pieces he draws his inspiration from the Bible; his love-songs are pure and manly; and the political condition of his country afforded only too much scope for lively satire. He is put forth by his critic as a model for young writers; but the quotations given hardly bear out the eulogiums pronounced upon them. "The Spanish Expedition to Italy in 1849," by Gen. de Cordova, increases in value and interest, and, from the numerous original documents cited, forms an important contribution to the history of the whole campaign. The chapter of "Polystoria," by Tinajero Martinez, is a laudatory analysis of the *Historia de la decadencia de España*, by the late Prime Minister, Cánovas del Castillo. In "My Impressions of Travel," by Capt. Bermeje, will be found a description of the arsenal and of Whitehead's factory of torpedoes at Fiume.

THE *Euskal-Erria* of San-Sebastian of February 20 reprints a contemporary "Relation of the Festival held at Azpeitia in 1622 in Honour of the Canonisation of Ignatius Loyola." The festival lasted ten days; and, with its succession of dances, masses, bull-fights, sermons, *juegos de cañas*, processions, comedies, devotional exercises, and masquerades, forms one of the most curious mixtures of things sacred and profane which we have ever seen.

THE current number of the *China Review* opens with a critical article by Mr. Giles on the translations of the New Testament into Chinese. Like everything Mr. Giles writes, this article is very readable; and he unquestionably points out some faults of style in the work of the translators. But it will, however, be a relief to some to find that he is not able to put his finger on any mistranslation such as disfigured the early Afghan version of the New Testament, in which the verse, "Judge not that ye be not judged," was rendered, "Do not do justice lest justice should be done to you." Mr. Parker follows Mr. Giles with an interesting chapter in continuation of his "Short Journeys in Sze-ch'uen." His account of the oil-wells in Western China is very curious; and his botanical experience will be of permanent value,

for he is able to identify many trees and shrubs which have hitherto been but names to European students. Mr. Balfour's sketch of the Emperor Cheng, the founder of the Chinese empire, is ably written, and gives us probably as good an idea of the man as the scanty materials contained in the Chinese Histories render it possible to draw. A review of the new "*Dictionnaire coréen-français*, par les Missionnaires de Corée," and notices of magazines, follow, to which are added a number of Notes and Queries of more than usual interest.

PETERMANN'S *Mittheilungen* contains an article on "Explorations in Patagonia between 1873 and 1881," illustrated by a map, and embodying a vast amount of information scattered through periodicals and official reports not easily accessible. The Argentine Government is making serious efforts to colonise this vast territory, but, as really fertile tracts are met with only along the eastern foot of the Andes, it would be in vain to look forward to an immediate success. The same number of the *Mittheilungen* brings a map of Mr. St. Vincent Erskine's explorations in Gasa-land, which, in addition to his earlier routes, also shows those travelled over between 1872-75. These have not hitherto been published, the map forwarded to the Royal Geographical Society never having come to hand.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BOUVIER, A. Le bel Alphonse. Paris: Marpon & Flammarion. 3 fr. 50 c.  
 BUTTMANN, A. Die Schicksals-Idee in Schillers Braut v. Messina u. ihr innerer Zusammenhang m. der Geschichte der Menschheit. Berlin: Damschöler. 2 M. 50 Pf.  
 DUSSEIX, L. Le Château de Versailles: Histoire et Description. Versailles: Bernard. 25 fr.  
 ESSAI sur le Principe des Nationalités. Par un Diplomate. Paris: Pion. 4 fr.  
 KATZ, J. Die Lehre v. der Ueberwälzung der Steuern. Leipzig: Duncker & Humblot. 3 M. 20 Pf.  
 KUNSTGEWERBE-MUSEUM, das, zu Berlin. Berlin: Weidmann. 12 M.  
 RAMBAUD, J. Etudes économiques et sociales. Paris: Larose. 5 fr.  
 ROTHE, G. L'Afrique du Luxembourg: le Prélude de la Guerre de 1870. Paris: O. Lévy. 3 M. 50 c.  
 VERZON, C. Le rime burlesque éditée et inédite di A. F. Grazzini detto il Lasca. Turin: Loescher. 25 fr.

#### HISTORY.

- BAUDOUIN, P. M. Histoire du Protestantisme et de la Ligue en Bourgogne. T. I. Auxerre: Imp. Vosgien.  
 GRAP, A. Roma nella Memoria e nelle Immaginazioni del medio evo. Vol. I. Torino: Loescher. 6 fr.  
 JADART, H. Jean de Gerson (1363-1429). Recherches sur son Origine, son Village natal et sa Famille. Reims: Deligne.  
 LA BARRÉ DU PARC, E. de. Histoire de Henri III, Roi de France et de Pologne. Paris: Didier.  
 SABOT, H. Des Tribunaux répressifs ordinaires de la Manche en Matière politique pendant la première Révolution. T. 2. Paris: Champion.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- ENGLER, A. Versuch e. Entwicklungsgeschichte der Pflanzenwelt, insbesondere der Florengebiete seit der Tertiärperiode. 2. Thl. Leipzig: Engelmann. 11 M.  
 HOKENR, R., u. M. AUNGER. Die Gastropoden der Meeres-Ablagerungen der 1. u. 2. miocänen Mediterran-Stufe in der österreichisch-ungarischen Monarchie. 3. Lfg. Wien: Hölder. 10 M. 80 Pf.  
 LAPRADE, V. de. Essais de Critique idéaliste. Paris: Didier. 3 fr. 50 c.  
 LEPSIUS, G. R. Halitherium Schinzi, die fossile Sirene d. Mainzer Beckens. Darmstadt: Bergsträsser. 10 M.  
 TILLO, A. v. Ueb. die geographische Vertheilung u. säkulare Aenderung der Declination u. Inclination im europäischen Russland. St. Petersburg. 6s.  
 ZIENO, A. de. Fiume fossili formationis oolithicae. Verona: Drucker & Tedeschi. 1. 48 M.

#### PHILOLOGY.

- BLOOMFIELD, M. Das Grhyasamgrahaparichista d. Gobhila-pura. Leipzig: Matthes. 1 M. 20 Pf.  
 ÇĀRYĀTA'S Anekārthasamuccaya, e. homonym. Sanskrit-Wörterbuch. Hrg. v. Th. Zachariae. Berlin: Weidmann. 7 M.  
 HECHT, M. Quaestiones Homericae. Königsberg: Nürnberg. 1 M. 20 Pf.  
 JORDAN, H. Vindicis sermonis latini antiquissimi. Königsberg: Hartung. 1 M. 50 Pf.  
 OERI, J. J. Beiträge zur Veräändnis der Trachioterinnen d. Sephokles. Berlin: Weidmann. 2 M.  
 WACHSMUTH, O. Studien zu den griechischen Florilegien. Berlin: Weidmann. 12 M.

### CORRESPONDENCE.

#### LITERARY IDENTITY.

Weston-super-Mare: Feb. 28, 1882.

Will you permit a constant reader of the ACADEMY to offer a suggestion on this subject? The "Author of 'Kitty'" very justly observes, "How safe authors are, ultimately, against any confusion, provided they append their names in full to each of their published works." Would it not be well if the "Author of 'Kitty'" herself adopted her own suggestion? In cases of identical surnames, it is by the Christian name that the public distinguishes individual writers; and between Miss Matilda Betham-Edwards and Miss Amelia B. Edwards there would no longer be any possible confusion. No confusion exists in the public mind between Mr. Thomas Adolphus Trollope and Mr. Anthony Trollope.  
 E. D. BRAYSHER.

#### JEWIS IN ENGLAND.

Alyth, N.B.: March 6, 1882.

Mr. S. R. Gardiner asks if the Jews who were brought to London from Amsterdam for financial operations in March 1643 were the first that had appeared in England since the days of Edward I.

On December 27, 1410, Henry IV. issued a safe-conduct for the Hebrew, Elias Sabot, of Bologna, Doctor of Medicine (Heliam Sabot Hebrewe de Boleyn la Crase Doctorem in Artibus Medicinarum), to come to England to practise for the space of two years—Foedera, viii. 667.

On February 18, 1412, Henry issued letters of naturalisation for his physician, "David de Nigarellis," of Lucca; this man also may have been a Jew—Foedera, viii. 725.

J. H. RAMSAY.

#### SPANISH AND PORTUGUESE "EZ," "ES."

6 Norfolk Terrace, Baywater, W.: March 6, 1882.

Dr. A. Burnell asks (see ACADEMY of March 4, 1882) whether the mere mention of Larramendi's name will sweep away all that Germany has done for science. My answer is, Decidedly it will not. But why does Dr. Burnell think that all that Germany has done for science consists in the solution of the question (the only one which is before us) of the Basque or non-Basque origin of Spanish and Portuguese -ez (-es)? Why, in this special question relating to two of Larramendi's native languages, illustrated by him with excellent grammatical and lexicological works, cannot he be right and German scholars wrong? If Dr. Burnell thinks the contrary, let him support by proofs the opinion of the latter as I have by proofs supported those of the former, instead of contenting himself with insinuations, contrary to what I have said, that I wish, not by proofs, but by the mere mention of the name of this great master of the Basque language, and at the same time great Spanish and Latin scholar, whom he treats so cavalierly, to sweep away all that Germany has done for science. I have given mine and Larramendi's reasons; let Dr. Burnell give his own in support of the opinion of the authors he follows.

With regard to Dr. Burnell's favourite Portuguese Grammar, if he consider Prof. d' Ovidio's criticism inconclusive, I hope he will give his reasons for considering it such, but I invite him to read it first; and I shall be very much astonished if, after having taken into due consideration what this distinguished Italian philologist says about the German author's Portuguese Grammar, Dr. Burnell persists in calling it "the best scientific." In fact, Dr. Reinhardt's work is nothing more, as d' Ovidio remarks, than a pretty good compilation of

other works, plus several mistakes. Works really scientific on Portuguese are, for instance, those of Coelho, Michaelis, and, in my opinion, the short, but scientific, *Grammatica Portoghese*, by the same Prof. d' Ovidio, whom, no more than Dr. Reinhardtstötner, I have the honour to know personally. L.-L. BONAPARTE.

"LANINI" OR "LUINI."

London: March 7, 1882.

Will you allow me to correct an error in your review of the "Art Exhibition at Lewes" which appeared in the ACADEMY of March 4? Your correspondent says: "The Catalogue which enumerates these treasures is a strange work. Besides palpable errors of attribution, for which its compilers were not responsible, there are errata of a wild kind. For Luini we find *Lantini*," &c. Some time ago, when I was able to see, at Paris, the interesting picture now at Lewes under the name of Lanini, no name whatever was attached to it, but some critics had suggested that it might be by some Spanish artist. After careful examination, I came to the conclusion, on account of the colouring—which, in my opinion, decidedly betrays the style of the Verrelli school—and especially on account of the peculiar drawing of the infant's hand, that this is a genuine work of *Lanini*, many of whose works are to be found in the Turin gallery. I must add that I fail to see in the style of this picture any resemblance with the style of Luini, who, no doubt, is better known to most art critics than Lanini. The National Gallery contains a very fine picture by Lanini (No. 700), but no work of Luini.

J.-P. RICHTER.

COSSA'S LAST VERSES.

Fern Bank, Higher Broughton, Manchester:  
March 4, 1882.

The notices which have appeared of the life and works of the late Pietro Cossa may probably give interest to his last verses, which, although they have appeared in several Continental papers, have not, so far as I am aware, been published in this country. They were first printed in the *Secolo*, of Milan.

Ogni volta che vedo un cimitero,  
Io penso a quella povera angioletta,  
Incompresa quaggiù come un mistero,  
Ognora pensierosa, ognor soletta.

Nessuno le rivolge la parola,  
Che, sola, in terra l'anima consola.

Ed ella si consueve a poco a poco  
Siccome fiore che non ha fragranza,  
Siccome bacio che non ha più foco,  
Siccome amore che non ha speranza:

Eppure amava e il suo triste mistero  
E per sempre sepolto in cimitero.

This has been set to music by Gustavo Tofano,  
Professor at the Conservatoire of Bologna.

WILLIAM E. A. AXON.

SOME RESEMBLANCES BETWEEN THE SHETLANDIC SPEECH AND THE GOTHIC OF ULPHILAS.

Lerwick: Jan. 21, 1882.

I would like to ask the attention of scholars better versed in the special subject than I am to some resemblances between the Gothic of Ulphilas and the Shetlandic speech. These have struck me as peculiar in more ways than one, but in one specially: in many cases the Shetlandic equivalent seems to have a closer resemblance to the Moeso-Gothic word than to the Icelandic. This is not what would be expected when one considers that, like the provincial Norwegian (of Ivar Aasen, for instance), or the existing Faroic speech, the Shetlandic is

an old Northern dialect, directly derived from Icelandic.

Not to encroach too much on your space, I shall at present confine myself to St. Matthew's Gospel, and select from it some illustrations—more or less interesting—of what I wish to point out.

Matthew iii. 11. *Skaudaraip* = shoe-strings. *Raip* = cord, rope is the Sh. form, and used where string would be a more usual Eng. equivalent. The Icelandic (Odd's vers. 1540) has here *skóklævi*. So also the modern version of B. and F. Bible Society.

v. 21. *Airizam*. In Sh. we have ere-yesterday for day before yesterday; ere-oy for great-grandson. But here a peculiarity may be noted. Oy = grandson is not known in Icelandic, nor the compounds ere-oy, du-oy (= great-great-grandson); so Dr. Vigfusson lately told me. But oy is Gaelic. It is singular that in a purely Norse district, with a Norse population, Gaelic words denoting close family relationships should have so taken root. The Icel. equiv. here is *inna gömlu* (Odd's vers.), i fornöld (B. and F. B. S.).

v. 22. *Fuinis* = fire. Up to living memory, in Foula, one of our remotest isles, *funa* was used for fire. Of course it is Icelandic; but *eldz* is used in corr. passage.

v. 24. *ga-sibjon*: *sib* = relationship. So also in vii. 23, *uneibjan* = "unsib."

v. 24. *gagg* = Sh. gang. Mod. Icel. far burt. *ib. sprauto*. Sh. spirt = Eng. spirt, but with the sense also of running quickly. Icel. *snarlga*. The Gothic is nearer Eng. sprightly.

v. 29. *marrai puk* = Sh. mar thee. So if one be reckoning up, and another interrupt him, and throw his figures in confusion, he is said to "mar" him; not in the sense of Eng. mar = maim or disfigure him, but to confuse. Icel. *hneykslar* pig.

vi. 6. *jah gabukands* = Sh. and locking = closing a door, not necessarily with the sense of turning a key. So Icel. *loka*.

22. *ainfald* = æ-fald. So the older Icel. vers. *ein falt*; but the modern has, *heilskygnt*.

25. *matjaith* = meat in the sense of food.

(v. 25) Icel. *eta* = eat.

viii. 2. *gahrainjan* = rinse; Sh. *rense*. 12. *hindumisto* = extremest, hindermost. This word is now used not aspirated, and not with the sense of locality, but something equivalent to modern Eng. slang word "awful." Icel. *yztu*.

viii. 14. *Svaihron* = Eng. mother-in-law; in Sh. *Swager-breeðir* = men who have married sisters as distinguished from *güd-breeðir* = two men, one of whom has married the other's sister. So also in Mark i. 30, *Svaihro*. Icel. *móður konu haus*.

ix. 17. *baglins* = Sh. buggies, bags made of sheep-skin. Icel. *leðr-belgi*.

xxvi. 2. *Paska* = Sh. Pase.

67. *lofam slohun* = Sh. loof or luf.

74. *afdomjan* = damn. Icel. *formæla sér*.

xxvii. 6. *Skattans* = Sh. Skatt.

7. *Kajins* = Sh. Kesje, a straw basket or case. I presume this is same as Eng. case.

51. *di-skritnan* = Sh. skrit, to tear (with the sense of a harsh, grinding sound). Icel. *rifnað*.

ib. *inupro* = up through Sh. This is like the frequent use, both in modern Norse and in Shetlandic, of adverbial phrases of place, such as up-over, north-over, back-over, down-over, &c. Icel. *ofanverðu* (Odd); *ofan frá* (modern).

64. *abraba*. So in Luke xv. 14, *aber* (an aber hunger). This word is used in Shetland with the sense of keenness, greediness. Thus they apply it to a grasping, avaricious man. Icel. *mjög* (Odd).

There are many words and idioms besides

these which I might have singled out; and, if it be found of any interest, I should be glad to send additional lists from the other gospels or the rest of Ulphilas.

I might mention, before finishing, that the second pers. pron. in Sh., *pu*, with the *p* very soft, takes for the second pers. pres. indic. *is*. So in Gothic, "*pu* is Christus" (Mark viii. 29). This differs from the Icelandic, which takes *r* in the second pers.; but, if I mistake not, the older Icel. form corresponded with Moeso-Gothic and the present Sh. dialect in retaining *s*.

ARTHUR LAURENSEN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 13, 5 p.m. Royal Institution: "The Attitudes of Animals in Motion," by Mr. M. M. M. M.

5 p.m. London Institution: "The Elements of Etching," by Mr. Seymour Haden.

8 p.m. Telegraph Engineers.

8.30 p.m. Geographical.

TUESDAY, March 14, 3 p.m. Royal Institution: "The Mechanism of the Senses," IX. by Prof. J. G. McKendrick.

8 p.m. Civil Engineers: "The Design of Structures to Resist Wind Pressure," by Mr. C. B. Rinder: "The Stability of Structures against the Wind," by M. Jules Gaudard.

8 p.m. Royal Colonial.

WEDNESDAY, March 15, 8 p.m. British Archaeological: "The Sculptured Books near Ikkley," by Mr. J. R. M. M.

THURSDAY, March 16, 3 p.m. Royal Institution: "Remembrances of Sound, Light, and Heat," I, by Prof. Tyndall.

7 p.m. London Institution: "Roman London," by Mr. Alfred Tylor.

8 p.m. Royal Historical: "The Site of the Conference on the Severn (Olney or Deerbury) between Edmund Ironsides and Canute," by Dr. J. A. M. M.

8 p.m. Chemical: "Valence," by Dr. Armstrong.

8 p.m. Chemical: "Pentathion Acid," by Mr. W. M. M.

8 p.m. Chemical: "Some Constituents of Neen Spirit," by Mr. G. H. Morris: "The Preparation of Diethylophosphamine and the Action of Sulphuric Acid on that Substance," by Mr. B. Smith.

8 p.m. Linnean: "The Action of Carbonate of Ammonia on the Root of Certain Plants," and "The Action of Carbonate of Ammonia on Chlorophyll Bodies," by Mr. C. Darwin: "The British Salmon," by Mr. J. Day: "The Breeding of the Shropshire Meres," by Mr. William Phillips.

FRIDAY, March 17, 7.30 p.m. Philological: "History and Explanation of the Consonant Shift in Grimm's Law," by Dr. J. A. H. Murray.

9 p.m. Royal Institution: "Infra-Red Rays of the Spectrum," by G. W. Abney.

SATURDAY, March 18, 3 p.m. Royal Institution: "Volcanoes," I, by Prof. H. G. Seeley.

SCIENCE.

*The Physics of the Earth's Crust.* By the Rev. Osmond Fisher. (Macmillan.)

THE author in twenty-one chapters discusses the principal facts connected with the interior heat of the earth, the elevations and depressions of its surface, and the causes and effects of volcanic action. He shows that the rate of increase of temperature, as the distance beneath the earth's surface is augmented, is, on the whole, an equable one, and may be taken to average about 1° F. for every fifty-one feet (misprinted *degrees*, p. 267) of descent. And thus at a depth of about thirty miles all known rocks would be in a state of fusion. As to the condition of the interior of the earth, we are first led to a discussion of the density. The surface density is between 2.56 and 2.75, while the mean density of the whole earth is 5.5. Thus the density considerably increases as we approach the centre of the earth. Everything points to the conclusion that the earth has once been in a molten condition; the main question for consideration is whether it is still molten within, or whether this condition has passed away, and it is now solid. It has been thought by some, however, that the interior of the earth may be "potentially hot"—that is to say, really solid on account of the enormous pressure to which it is subjected, but



ready to become fluid at any moment when the pressure is diminished or removed. Having discussed the arguments of Hopkins and of Sir William Thomson, the author asserts that the requisite great rigidity which the earth must possess in order to enable it to resist the deforming influence of the attraction of the sun and moon does not require that the earth should be absolutely solid from the centre to the circumference. A rigid nucleus nearly approaching the size of the whole globe, covered by a fluid substratum of no great thickness in comparison with the radius, with an outer crust of less density floating upon it, would meet the difficulty. "This is the supposition," says the author, "as to the condition of the earth, which appears, on the whole, to satisfy best the requirements both of geology and of physics." Thus the solid nucleus would owe its solidity to the great superincumbent pressure, while the outer crust would owe its solidity to having become cool through radiation, while the fluid substratum would remain in that condition because it would not be submitted to sufficient pressure to render it solid, while it would retain sufficient heat to render it molten. As to the density, von Waltershausen has calculated that the density at the centre of the earth is 9.59, under a pressure of 2,500,000 atmospheres, and he thinks it probable that the magma beneath the outer crust consists of felspathic materials, passing lower down into augitic, and finally at the centre into a magnetic magma.

The next problem to be discussed relates to the manner in which the heat and the gravitation of the earth have produced the elevations and depressions and puckerings of the surface. To explain this it is generally thought that, as the cooling of the earth proceeded, the interior retreated from the solidified crust, and that the latter became crumpled and contorted by the lateral pressure. The author has calculated that the pressure available for this purpose would be equal to that of a column of rock of the surface density, having the same section as the stratum, and 2,000 miles in length—a pressure equal to 830,200 tons on the square foot, and more than sufficient to perform the operations assigned to it.

Volcanic eruptions probably arise from liquid masses of the substratum gaining access to the surface, and we must conceive that the water which accompanies all volcanic phenomena must be present in the magma of the substratum. "We may look upon the state of igneo-aqueous solution," observes the author, "as one in which the water-substance is in a gaseous state, and the combination between the water-substance and the rock is probably of that kind, which has been termed 'occlusion' of gas by a liquid."

An examination of the amount of contraction which would have produced the existing inequalities of the earth's surface shows that the ocean basins are not the result solely of depressions in the upper surface only of a crust of uniform density, but that they are due to the greater density and general depression of the sub-oceanic crust.

According to the author, volcanic energy

is the cause of the compression of the earth's crust. Thus he reverses the theory of Mallet, which makes volcanic energy the result rather than the cause of compression, and he shows that the utmost conceivable amount of heat capable of being obtained by this theory is inadequate to the purpose assigned to it. He considers, moreover, that the geographical distribution of volcanoes is better explained on the supposition of a third crust and fluid substratum than upon any other.

"Their linear arrangement points to their being situated along great systems of fissures; and such systems of fissures are indicative of a thin crust. Fissures which run for long distances in nearly straight courses point either to a movement perpendicular to the fissured surface, or else to a rending pressure within the fissure itself; while, on the other hand, fissures which are caused by contraction in a direction parallel to the earth's surface would divide up an area into polygonal fissures. The former arrangement of the fissures accords best with the distribution of volcanic ranges and suggests a thin crust."

Volcanic regions are either oceanic or appertaining to the coast, and it is probable that the latter are closely connected with the elevations of the continents which they skirt, while the oceanic volcanoes are not concerned with true elevatory action. The great volcanic chain of the Pacific approximately divides the earth into two parts, one of which contains the chief proportion of land, while the other contains Australia and nearly all the ocean. And perhaps the area of Australia has been elevated within the ocean hemisphere on account of the deflection of the great Pacific line of action by the north-west line, which passes through Sumatra and the Malay Archipelago, and which meets it at the south-east corner of Asia.

Although many of the subjects discussed by Mr. Fisher must remain open questions until we are far better acquainted with the conditions of volcanic action, we think that he has cleverly argued his points, and, by the frequent application of a rigid mathematical treatment, has removed his opinions from the domain of those pure speculations which are too often applied to the explanation of obscure phenomena connected with the physics of the earth.

G. F. RODWELL.

#### SOME PHILOLOGICAL JOURNALS.

THE *Revue de l'Histoire des Religions*, in the last number (which it is to be regretted is only the number for October 1881) commences with a summary, by M. Louis Leger, of recent researches in Sklave mythology. Then follows the first part of an abridged translation of the new work by Prof. Kern, of Leiden, on the history of Buddhism. Prof. Oort, also of Leiden, contributes an article on the present position of Jewish studies, in which the recent volume of Dr. Weber, entitled *System der alt-synagogischen palästinischen Theologie* is strongly recommended. M. Maurice Vernes discusses the critical standpoint of recent French works on the life of Christ, the principal point adverted to being the divergent views on the questions whether Jesus did or did not believe himself and declare himself to be the Messiah. M. Havet, in his "Critique des Recits sur la Vie de Jésus," strongly maintains the negative. An interesting article on the Catacombs of Rome shows how much some of the most popular speculations of M. de Rossi have been

modified by the results of recent enquiry, especially as set forth in the magnificent volume of M. Théophile Roller.

A NEW quarterly historical Review has been started at Louvain, under the title of *Le Muséon Revue internationale*. It is published at Louvain (Paris: Leroux; London: Trübner, and Burns and Oates) by the local Société des Sciences et des Lettres, under the editorship of M. O. de Harlez, the distinguished Orientalist and Zend scholar, who is professor at the University of Louvain. A long list of contributors gives the names of a number of Catholic scholars in France and Belgium, but, as the title already announces, the Review is intended to be international, and the names of Profs. Bezzenberger, Tolly, and Spiegel from Germany, of Mr. West and Dr. Rhys Davids from England, and of Profs. Patkanoff and Kossowicz in St. Petersburg show that the editor has met with some success in attracting foreign help to the new venture. The programme of subjects includes archaeology, philology, jurisprudence, philosophy, and literature, each of which it is proposed to treat from the historical standpoint; and the names of the contributors afford sufficient evidence that especial attention will be devoted to the history of religious beliefs. In the first number M. François Lenormant has an ethnographical paper on Gog and Magog, which he identifies respectively with the Scythians and with Armenia. Mr. West has an interesting report on an inedited MS. of the Sassaman Farhang. There is a description, by Prof. Willems, of Louvain, of the ceremonial and procedure of the Roman Senate, and a valuable contribution by M. van den Heuvel on the origin of the English jury. The editor himself gives a translation of the Kenopaniśad, and discusses in a vigorous controversial paper the supposed hypothesis that all religions are derived from myths. He maintains, on the contrary, in a learned and conclusive argument, that the formation of myths was only possible after religious ideas were already in existence. After the original articles follow short reviews of selected works, an article on the Pāli Text Society, and a special notice of the ACADEMY as distinguished above other London journals for the interesting character of its contents, and the scientific authority of its criticisms.

THE *Indian Antiquary* for February contains a further instalment of Dr. Rudolf Hoernle's emendations of Gen. Cunningham's readings of the Pāli legends on the Bharhut Stūpa. It is impossible to praise too highly these scholarly attempts to restore the valuable but, unfortunately, corrupt inscriptions which add so much to the interest of Gen. Cunningham's great discovery, and which would remain unintelligible if trained scholars like Dr. Hoernle and M. Senart had not come to the assistance of the archaeologists. We may, however, point out an error in one of the new readings. *Nava-kammika* is not a monk "newly appointed to an office," but is a recognised term in Buddhist canon law, and one fully explained in the sixth Khandhaka, as the word for a monk specially appointed by his brethren to give to a layman who is engaged in some new building operation (*nava-kammam*) that instruction in ethics which, among the Buddhists, takes the place of the superstitious ceremonies supposed among the Hindus to ensure "good luck" to such an undertaking. As a note on former papers of the same kind by Dr. Hoernle, Mr. Deal publishes in this number of the *Antiquary* a version of an interesting account from a Chinese work on Vinaya (the title of which he does not mention) on "Rules Respecting the Erection of Stūpas," and makes some quotations from the Chinese pilgrim I-Tsing on allied matters. Among these is a short description of the

"Jātaka-mālā," which is to be edited by Prof. Kern, of Leiden, for the Pāli Text Society. The number closes with an elaborate review of Rao Saheb V. N. Mandlik's recent work on Hindu Law, in the course of which several of the learned author's translations are severely criticised.

#### NOTES OF TRAVEL.

THE second German Geographical Congress will be held at Halle from April 12 to 14. It will include an exhibition of all kinds of appliances for the study and teaching of geography.

SOME interesting particulars have lately reached Khartum respecting Dr. Junker's recent proceedings, the most important item being the announcement that he had succeeded in penetrating six days' journey to the south-west of Schweinfurth's River Welle. It may therefore be expected that he has at last solved one of the great problems of African hydrography, and full details of his explorations will be eagerly looked for.

PROF. KELLER is on his way to Suakin and Massowah with the view of making investigations into the flora and fauna of that region, and he may possibly push his researches into Abyssinia.

IN his last letter, Dr. Laws reports the removal of the head-quarters of the Scotch mission on Lake Nyassa from Cape Maclear to the more healthy and central port and promontory of Bandawé. The old settlement at Livingstonia will not, however, be entirely abandoned, as has been reported, but will be an out-station at the foot of the lake, such as Mr. James Stewart is making Maliwandu, on the new road to Tanganyika, and on the healthy uplands occupied by the Chungus.

MR. THOMPSON, formerly of Nanking, has reported to the China Inland Mission his arrival at Wuchang, and that he was to leave by boat in a few days on his journey to Szechuen. In his recent journey to Hanchung-fu, in Shensi, Mr. James Cameron, who has travelled in many districts of China for the same society, found the road through the hilly region very difficult. In one part he had to hire porters to carry his heavy baggage, as the track was said to be impracticable for laden mules; and, when the worst part of the road was passed, the load carried by his mule struck against a boulder on the hill-side, and overbalanced the unfortunate animal.

IN a recent communication from São Pedro de Caxoeira, on the Rio Purús, Lieut. Jones, R.N., mentions the curious fact that not only the Indian, but the Portuguese and Brazilian children on the Purús and in the Amazonas region generally contract a habit of eating clay, and that, in consequence, they are encouraged by their parents to smoke, with the view of destroying the appetite for clay.

News has reached Boston, U.S.A., from the American missionary expedition on its way to the Bihé plateau in West Central Africa down to the beginning of October. Messrs. Sanders and Miller, who are still at Bailunda, some 200 miles from the coast and fifty miles from Bihé, report that they are making good progress with the Ambunda language; they have formed a hopeful opinion of the people, who are found to be very willing to work whenever anything is to be gained by it, and apply themselves with hearty zeal to any tasks that may be set them. Mr. Miller expressly states that his experience of the people so far does not confirm the reports as to their being "thieves and liars."

IN the March number of the *Monthly Record of Geography*, Messrs. Peek and Delmar Morgan

give an interesting account of their experiences in Iceland last summer, and Mr. J. T. Last furnishes a paper on a journey into the Nguru country from Mamboia, a noteworthy feature of which was that he was accompanied by his wife. The map illustrating this paper is useful, as part of the region traversed was previously unknown. In the Geographical Notes, Lord Northbrook's despatch on the proposed Eira search expedition is given in full, and takes a very sensible view of the matter in pointing out that, as a rule, Government would not be justified in spending public money on the relief of explorers who embark on adventures of discovery on their own account. A succinct narrative is afterwards given of the Rev. W. G. Lawes' geographical and ethnological explorations in the mostly unknown region west of Port Moresby, New Guinea. Some interesting particulars are also furnished respecting the journey through South China, Burma, &c., on which Mr. A. B. Colquhoun started last month from Canton—a journey which promises to add very materially to our geographical knowledge, as the leader is bent on avoiding the routes of previous travellers. Through the courtesy of the Admiralty, a report is published of the proceedings of Lieut. Greely's expedition to Lady Franklin Bay, and contains much interesting information. Under New Maps, a useful note is given of Dr. Kiepert's map of Dr. Max Buchner's exploration in Central Africa in 1878-81.

#### SCIENCE NOTES.

*Geology of Sutherland.*—A valuable map of Sutherlandshire, illustrating both the geology and the mineralogy of the county, has just been issued by the Mineralogical Society. The map has been prepared by Prof. M. Forster Heddlé, the late president of the society, to accompany his series of papers on the geognosy of Sutherland. Every mineral locality is distinctly indicated, and in several other important respects it differs from all previously published maps of the county. Drawn on a scale of half-an-inch to the mile, beautifully engraved and delicately coloured, the map cannot fail to be of great interest to scientific tourists and to all who are interested in Scottish geology.

PART XIV. of Mr. G. Phillips Bevan's "Statistical Atlas" deals with the "political condition" of the United Kingdom. The maps illustrate the general elections held in 1874 and 1879. In the accompanying tables, besides giving other information, the members are described according to the "political opinions" they hold, and Northampton is stated to be represented by a "Liberal" and an "Atheist." It is quite certain that Mr. Bevan has not yet attained that state of equanimity which would enable him to deal with statistics without bias.

M. SCHUYER's astronomical observations place Fádasi in lat. 9° 48' 30" N., or no less than twenty-three miles to the north of the position assigned to that place by M. Marno. The Dutch explorer by no means intends to extend his exploration farther into Gallaland. He proposes to complete a survey of the Berta country, and then to return to Europe. In a letter to the editor of the *Mittheilungen* he states that Saka, the capital of Enarea, was taken in May last by the Abyssinians, and now pays an annual tribute of 150 slaves, fifty leopard-skins, fifty swords, and fifty pieces of cloth to the Emperor Johannes.

M. LOESCHER, of Turin, has just published the first part of a new bi-monthly scientific Review, entitled *Archives italiennes de Biologie*. The editors are Prof. Emery, of Bologna, and Prof. Mosso, of Turin.

#### PHILOLOGY NOTES.

THE Philological Society has undertaken to print the Glossary of Anglo-French words in the early statutes of the realm, the Rolls Series, the City of London charters, in Riley's *Liber Albus*, &c., that Prof. Skeat is compiling. This Glossary will be of great value for the Society's English Dictionary, as it gives the French forms of many of our words exactly as they were imported into English. Thus *original*, *collateral*, are Norman law terms before 1300 A.D.; *contract* is a common Norman form; *view* occurs in the thirteenth century; and so on. Moreover, Prof. Skeat is pretty sure to light on earlier instances of common French words than Littré has; for Littré does not profess to give the first occurrence of words in the literature, but only the earliest he has come across in a limited search; and Godefroi, in his Old-French Dictionary, excludes all the words of modern literature which Littré includes.

THE last number of the *Zeitschrift für deutsche Philologie* (vol. xiii., part ii.) contains an account and analysis of Ulrich von Türheim's *Willehalm* or *Bennewart*, by O. Kohl, and a comparison of the poem with its French sources. Doberentz concludes his essay on the *Weltchronik* of Rudolf von Hohen-Ems, and K. Regel publishes from a Gotha MS. a fragment of the *Lekenspiegel*.

THE greater part of the last number of the *Hermes* (vol. xvi., part iv.) is taken up by two elaborate and important essays—the first by Hübner, on the Roman army in Britain; the second by Mommsen, on the geographical parts of Ammian. The main authorities of the latter Mommsen supposes to have been Rufius Festus, the *notitiæ Galliarum* and *Thraciarum*, Ptolemaeus, Timagenes, and Solinus. In some notes on Hyginus, Knaack argues that Cassiodorus had before him a fuller recension of the fables of Hyginus than that which has come down to us.

#### MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Feb. 21.)

EDWARD B. TYLOR, Esq., V.-P., in the Chair.—Mr. J. E. Price read a "Note on Aggrí Beads." These beads are occasionally dug up in the Gold Coast territory, and sell for more than their weight in gold, being among the most valued of royal jewels. They have been found in various parts of England, some of those exhibited having been obtained from Colchester, where they were found associated with human remains, while others were discovered during the recent alterations at Leadenhall Market. Mr. Price thought that the appearance of these beads in England might be accounted for by the fact that when the Romans occupied the country they brought with them many African slaves, who wore necklaces with Aggrí beads, and that when these slaves died their necklaces were buried with them.—Dr. Macfarlane read a paper on the "Analysis of Relationships of Consanguinity and Marriage;" and, in the absence of the authors, the Director read a paper entitled "From Mother-right to Father-right," by Mr. A. W. Howitt and the Rev. Lorimer Fison.

SOCIETY FOR THE PRESERVATION OF THE IRISH LANGUAGE.—(Tuesday, Feb. 23.)

THE following Report was read by the Secretary of Council, and adopted:—In placing before the members of the society the Report for 1881-82, the council are enabled to state that steady progress is being made, and that considerable interest is being evinced, both at home and abroad, in the study of the Irish language. Owing, however, to the continued unrest of the public mind, the establishment of parochial and other associations has not been successful. It is to be hoped that

such associations will yet be formed; and we already see encouraging signs in the fact that some classes which had ceased working are again beginning to resume their efforts. Until such united and general action be taken, the movement cannot in any way be considered a national one, and the council therefore request the particular attention of the Irish people to this drawback, and respectfully invite their earnest co-operation. The council feel pleasure in announcing that, owing to their exertions, the quarterly fee of 2s. exacted by the Board of National Education from pupils studying Irish has been abolished. They will persevere in their endeavour to obtain permission for the children of the second class and upwards to be examined for results fees in Irish, and they will continue to use their influence with the Irish Members of Parliament to obtain this concession. The council have to note with pleasure that there was an increase of twenty-six per cent. in the number of students who passed in the programme of the Commissioners of Intermediate Education. The number that passed was 151, as against 119 last year. Among the numerous letters and varied correspondence received by the society during the year were many interesting and full reports from teachers of Irish classes and schools. New Irish classes were formed at the French College, Blackrock; at the Carmelite College, Terenure; at St. John's College, Waterford; at the Jesuits' College, Tullamore; at the Christian Brothers' Intermediate Schools, Limerick; at Ballymena; at St. Laurence's Seminary, Usher's Quay; and at Mr. Deburg's Academy, Dublin. Several classes have also been formed in London and Manchester; and Mr. Henry Sweet, the distinguished Anglo-Saxon scholar, is now engaged in studying Irish. In addition to the numerous and flourishing classes already existing in America, several new classes have been established. A new weekly journal has been started in that country, called *An Gaoidhal*, devoted to the cultivation of the Irish language. It is conducted by the Philo-Celtic Society of Brooklyn, and adds another to the list of American journals which devote their columns to the publishing of Irish literature in the Irish character. In Australia, also, the newspapers are beginning to take an interest in, and to publish, Irish literature. The *Catholic Record* of Adelaide, which has a very large circulation throughout South Australia and the neighbouring colonies, has opened an Irish department. In New Zealand a vigorous society has been organised, called the "Dunedin Gaelic Association," which, through its representative, Mr. Cotter, has been affiliated to the parent society. An interesting report of the Irish language movement in Australia has been received from Mr. Francis M'Donnell, Brisbane. The council have learned with pleasure of the recent establishment by the French Government of a Celtic chair in the College of France, and of the appointment thereto of the eminent French scholar and archivist, M. H. d'Arbois de Jubainville. This is the second Celtic chair that has lately been endowed in France. In Germany, too, an important addition has been made to the number of distinguished men interesting themselves in the study of the Irish language. Besides Prof. Windisch, of Leipzig, and Prof. Zimmer, of Berlin, Dr. Hugo Schuchardt, an eminent philologist and professor in the University of Grätz, Styria, is now earnestly occupying himself with Irish studies. He has written a long and cordial letter to the council, offering his sympathy and aid in forwarding the objects of the society, and evinces his interest in its proceedings by becoming a member. There is also Herr Kuno Meyer, of Leipzig, who has just printed in the last number of the *Revue celtique* the correct text of six pages of the "Mac Gnimhartha Fhinn" from the Oxford copy. The financial affairs of the society continue satisfactory. The balance-sheet submitted by the treasurers for the year ending December 31, 1881, shows a balance in hand in favour of the society of £61 18s. 5d., after paying off all liabilities. The number of books sold during the year amounted to 3,551, making a total issue of 59,081, or nearly sixty thousand books, exclusive of pamphlets. A pamphlet, containing the Report for 1880, by-laws, and officers, was printed and circulated. In addition to the members of council elected in accordance with the by-laws on March 17, the

following were added to the council during the year: the Rev. James Goodman, Professor of Irish, T.C.D.; M. H. d'Arbois de Jubainville, Paris; the Rev. Laurence O'Byrne, C.C., St. Laurence O'Toole's, Dublin; Dr. Hugo Schuchardt, Professor in the University of Grätz, Styria; and Mr. Daniel Lynch. In consequence of the death of their lamented patron, his Grace the Most Rev. John MacHale, Archbishop of Tuam, the council elected his Grace the Most Rev. Dr. Croke, Archbishop of Cashel, as patron of the society.

#### THE SOCIETY OF BIBLICAL ARCHAEOLOGY.

—(Tuesday, March 7.)

DR. SAMUEL BIRCH, President, in the Chair.—A paper was read by Mr. P. Le Page Renouf: "Egyptian Mythology, Mist and Cloud." The mythology of ancient Egypt, like that of the Indo-European races, has its origin, not in any religious, metaphysical, or ethical ideas, but in a child-like observation of natural phenomena. The Egyptian gods are personifications of the earth and sky, of the sun, moon, and stars, of light and darkness, and of all powers of Nature (such, for instance, as the Nile inundation) which make their appearance in regular and unvaried succession. The notion of fixed and unchangeable law is essential to the conception of the Egyptian *natar*. Hence, phenomena such as clouds, rain, wind, and storm, which did not appear to obey any fixed law, do not seem ever to have been deified. These meteorological phenomena nevertheless have their place in the mythology, and an attempt is now made for the first time to point out some of the most important myths derived from the meteorology of Egypt. The writer of this paper, after giving what he considered a more accurate view than has yet been recognised of the nature of the gods Shu, Tefnut, Isis, Nephthys, Neith, and Hathor, explained, among other matters, what is meant by the blood flowing from Rā as he hastens to his slaughter, Isis stanching the blood of Horus, the sycamore of Mafka, the olive-tree of Ptah, the sycamore of Nut, the "mystery of Osiris at Philae," the veils of Isis, Thoth, and Rā, the companions of Set, or the "looks of Typhon," the serpent on the hill of Buchat, and the great dragon Apepi. The place which Fire occupies in this mythology is very important, but the numerous texts relating to it have yet to be scientifically examined. Some interesting points, however, may even now be established.—A paper by Mr. W. Flinders Petrie, on pottery and implements collected at Gizeh and the neighbourhood, from December 1880 to June 1881, was read by the Secretary. It was stated at the commencement of these notes that (with the exception of certain pottery of the Fourth Dynasty and scraps of blue and green ware from tombs) all the specimens seen and collected dated from after the Persian conquest, and were nearly all domestic. No pottery was found that can with any reason be assigned to the period between the Fifth and the Twenty-sixth Dynasties. The reason for the late date of the pottery seemed to be that the old Egyptians inhabited the valley, and it was only from some special causes of later times that villages were placed on the hills; hence, their domestic pottery would most likely be found by deep digging under the Nile mud, in old sites such as Memphis. It would be well, Mr. Petrie thought, in considering these remains, to bear in mind that the following common criteria are not applicable here:—The rougher pottery is not the earlier; some of the best-made pottery of all is that certainly of the Fourth Dynasty, and the worst is that containing blue beads, and therefore probably made after the Psammetic tombs had been rifled. Stone implements are of a late period.—The proceedings terminated by the reading of a letter from Prof. W. Wright, calling attention to a Hebrew inscription of great interest and antiquity that forms part of a mosaic pavement in the mausoleum of the Empress Gallia Placidia at Ravenna, built by her between A.D. 432 and 440.

#### FINE ART.

*Les Amateurs de l'ancienne France.* "Le surintendant Fouquet." Par Edmond Bonaffé. (Paris and London: Librairie de l'Art.)

*Etudes sur l'Histoire de la Peinture et de l'Iconographie chretiennes.* Par E. Müntz. (Paris: Fischbacher.)

IN the opening chapter of *Les Amateurs de l'ancienne France* M. Bonaffé sketches with a light but firm hand the development of that taste for the thousand elegancies of arrangement, of decoration, and of furniture which transformed the French interior during the seventeenth century. He is inclined, perhaps, to exaggerate a little the novelty of the impulse given in this direction by Marie de Medicis and the Marquise de Rambouillet, for in truth they only continued that which the Renaissance had begun. The great halls of the Middle Ages were broken up into rooms of smaller size and greater convenience, number, and variety of purpose by the builders of Chambord and of Madrid; and the readers of Brantome will remind M. Bonaffé that maids of honour at the Courts of the Valois had their cabinet collections and their books half-a-century before Catherine de Vivonne set the fashion in the Hôtel de Rambouillet. The disastrous religious wars in which the light of the Renaissance was extinguished, and the uncertainty of the settlement obtained under Henri IV., alone prevented the steady development of that personal luxury which, encouraged by Mazarin and the Queen-mother, finally carried the day under Louis XIII.

Nicolas Fouquet, who is the special subject of the present study, was the most remarkable and brilliant illustration of the movement. "He loved," says M. Bonaffé, "letters, arts, poets, women, flowers, pictures, tapestries, books, antiques, every luxury and every elegance," and that with a thorough-going heartiness and magnificence which presents a splendid contrast to the emaculate "aesthete"—the sickly offspring of the Oxford school who stands before us as the modern representative of love of "culture" and the arts. As Minister of Finance under Mazarin, Fouquet, to say the least of it, used his opportunities of amassing wealth to their full extent; and the unlimited means at his disposal were employed with magnificent prodigality in his "lordly pleasure-houses" at St-Mandé and at Vaux-le-Vicomte. Nothing was forgotten that would conduce to the comfort or the pleasure of existence; and, as we turn over the pages in which M. Bonaffé has written the history of the collections, the library, the gardens, and the other splendid appointments of Fouquet's palaces, we cannot but admire with some enthusiasm the man of wealth whose capacity for enjoyment embraced the whole of life. Curious details as to the works executed for Fouquet by Le Brun, Anguier, Puget, Pousin, and Le Pautre add to the general interest of the book; and with the aid of the inventories—taken in September 1661, when everything was standing exactly as the unfortunate owner had left it a few days before his arrest and imprisonment—we are able to enter into the minutest details of the treasures and commodities gathered within

the walls of the palaces in which Fouquet had made his home.

The inventories themselves, enriched by the curious valuations of the different experts by whom the possessions of the fallen Surintendant were appraised, are printed in full from the MSS. preserved in the national archives. Perhaps nothing which they contain is more remarkable than the long list of tapestry hangings which were among the specially costly things secured for Louis XIV. before the public sale of the remainder of the property was proceeded with. Many of these had been made in a manufactory established at Maincy by the Surintendant for his private purposes; and from Maincy the workmen, together with their tools and the pieces actually in progress, were transported to Bièvrebache, where, the Gobelins having been bought for their reception, they were installed as "La Manufacture des Tapisseries royales." Nor, as M. Bonaffé tells us, was this all. Le Brun, Fouquet's painter-in-chief, became first painter to the King; his architect, Le Vau, first architect; even his gardeners were taken into the royal service; and Le Nôtre, who had also been in his employment, was bidden to create Versailles.

The text of M. Bonaffé's interesting and amusing study is accompanied and completed by an excellent portrait of Fouquet reproduced from the attractive picture by Le Brun; an elevation of the garden front of Vaux-le-Vicomte; a good rendering of the terminal figure of Liberty—one of those modelled by Poussin for Vaux, and now in the northern quincunxes of Versailles; and by many well-executed illustrations of minor details. The volume, it should be observed, is the first of a series of works which it is intended to bring out under the title of "Bibliothèque internationale de l'Art," and which will appear under the editorship of M. Eugène Müntz, whose excellent *Life of Raphael* we reviewed in these columns last year. The learned librarian of the Ecole des Beaux-Arts proposes to place on his list only works "d'un caractère essentiellement érudit," but he intends that erudition shall present itself under a form so agreeable as to make it almost popular. Fine paper and printing, wide margins, and numberless illustrations, a text which may almost count as light literature, will do much to make even correct information palatable to the general reader, especially if, as in the present instance, tiresome references and dull bits are dropped into the foot-notes, and all the laborious scaffolding—by which graceful results have been obtained—is packed away among "pièces justificatives" where no one except some poor lost soul of an archaeologist will ever dream of looking for it.

M. Müntz—who himself promises us, as his first contribution to the series, a work on the precursors of the Italian Renaissance—has quite recently published an interesting and important pamphlet on the history of Christian art. He notes, to begin with, that Christian art is as old as Christianity itself, and continues his critical investigations of its character down to the modifications introduced by Protestantism. He establishes the fact that early Christian art—work of that transition time which preceded the

triumph of the new Church—is wholly without that symbolical character which is usually attached to it. The new dogma at first ran quietly into the old moulds of art, for Pagan and Christian images jostled each other in the same shops, and can be proved to bear the marks of the same makers. In touching on the action of Protestantism in the domain of religious art, M. Müntz, while fully allowing for the disastrous effect of its destructive operations, does not forget that aspect of its influence which has been aptly characterised as the introduction of individualism in art. Our limits, unfortunately, do not permit us even to enumerate the many points of interest raised by M. Müntz in this learned treatise; we must be content, therefore, with giving but a hint as to the nature of its contents, which cannot fail to interest all those who are seriously occupied with the questions he discusses. E. F. S. PATTISON.

#### ADDITIONS TO THE SOUTH KENSINGTON MUSEUM.

WE owe it to Mr. J. C. Robinson's labours and good taste that the South Kensington Museum has recently acquired a number of very important additions to its already rich collection of North Italian sculpture.

The most important is a very fine tympanum from a doorway in the abbey church of the Misericordia at Venice. In the centre is a colossal standing figure of the Virgin, on whose breast is the infant Christ carved in relief within a vesica-shaped frame or glory. On each side several kneeling figures of the monks of the abbey are sheltered by the protecting folds of the Virgin's cloak. The background is ornamented with a Jesse-tree in low relief. The whole work is very bold and massive in style, combined with considerable delicacy of finish. It suffers a good deal from being placed low; the sculptor having specially designed it to suit an elevated position. It is said to be the work of Bartolomeo Bon, who carved many of the caps of the Ducal Palace; but the influence of the Pisan school is obvious.

There are also a number of very rich balcony fronts from palaces in Venice and Treviso. These are very good and characteristic specimens of the usual graceful pierced work in stone and marble, decorated with pilasters of lead inlay, like those so richly lavished on the risers of the Giants' staircase.

Two well-mouths from Murano and Venice are valuable specimens of sculptured work of the eleventh and fourteenth centuries respectively. An altar-front, sculptured in white marble, is an interesting specimen of the work of one of the Pisani—probably Niccolo. It is decorated in low relief with a series of arches, the panels being filled up with graceful foliage, symbols of St. John and St. Mark, and in the centre a seraph with radiating wings. A comparison of this seraph's head with the small figure of an angel in embroidered pallium in the upper part of Nic. Pisano's baptistery pulpit will leave little doubt as to their being the work of the same sculptor. This altar-front is stated to have come from the church of Santa Chiara at Assisi.

A monumental effigy in white marble, with life-sized recumbent figure in low relief, is an excellent specimen of a North Italian late-fifteenth-century tomb. It represents a legal personage in hood and gown, with ermine tippet. The figure is surrounded by a carved frame with cuspid Gothic arch. This piece of sculpture would have been cheap at ten times the price given for it by the Museum.

A fine large monumental tablet from the

University of Padua and some fragments of mosaic from churches near Rome are worth studying. A marble door architrave from a palace at Urbino is an excellent specimen of the delicate enriched mouldings and surface decoration which reached such perfection in the latter part of the fifteenth century.

Two large glass cases contain objects purchased for museums at Dublin and Birmingham. Among the latter are some exquisite examples of Italian metal-work, especially a very beautiful early-sixteenth-century pax, *repoussé* in high relief, with a figure of Christ upheld by angels.

The whole collection is one of great value and interest; and, if the Italians are to pull down their palaces and sell the monuments out of their churches, we may at least find some consolation in the fact that there is a museum at South Kensington ready to provide a secure resting-place for the remnants that have escaped destruction.

J. HENRY MIDDLETON.

#### DESTRUCTION OF THE OLD BUILDINGS OF THE TEMPLE.

ONE by one the picturesque old courts and houses of London are being swept away—in many cases, no doubt, necessarily, owing to the need of a more economical occupation of the ground, or the slow changes that take place in the character of a whole neighbourhood. But the destruction which has been done, and is still being threatened, among the old buildings of the Temple and other Inns of Court can plead none of these excuses. No such change has taken place in the use of the buildings, or in the requirements of their occupiers, as to necessitate a complete rebuilding of the old houses. Indeed, many of the tenants of the ugly and expensive new buildings which replace the quiet old red-brick houses complain bitterly of the high rents, and would gladly have remained in their old sets of chambers, with their moderate rental. The next part threatened is Brick Court, on the west of Middle Temple Lane, a group of buildings boasting no architectural grandeur, but simple red-brick houses, with pedimented doorways, good oak staircases, and massive external cornice. It is the presence of these quiet old buildings that gives so great a charm to the courts of the two Temples, and makes a few steps thither from the bustle and roar of Fleet Street seem like a magical escape from the feverish hurry and tear of modern life into the quiet past of the seventeenth or eighteenth century. Surely some serious protest should be made against this needless destruction of what has a real picturesque value in itself, and is linked with a thousand historical associations which ought not lightly to be obliterated and forgotten.

#### ANCIENT CEMETERIES IN THE ABRUZZI.

Rome: February, 1882.

IT is generally believed that the modern Chieti, the chief town of one of the three provinces of the Abruzzi, sprang from the ruins of the ancient Teate Marrucinorum; and numerous discoveries of antiquities have justified this theory. Teate was situated close to the river Aternaus (the modern Pescara), and was in a flourishing condition at the beginning of the Empire. It is known as having been the birthplace of Asinius Pollio, many members of whose family left their mark on the history of earlier times, when Teate was a free city. Of late years many architectural remains have been discovered within the town; a Roman wall and mosaic pavement were brought to light near the church of San Giustino, and the aqueduct built by C. Asinius Gallus, and restored by Dismia Numisilla, has been identified (*cf. Notizie degli Scavi*, 1880, p. 175).



Quite recently, some workmen employed in making a road outside the city discovered, on the Gaetani property, several tombs containing bronzes, glass-ware, coins, and other objects. Unhappily, the excavations in this portion of the cemetery of Teate were not carried out with such care and system as to prove of any scientific importance. Two complete inscriptions and fragments of another have been saved and placed in the Chieti Museum of Antiquities; of the other objects found, we should possess no record but for the care of Prof. B. Lanzillotti, classical lecturer at the Chieti liceo reale, who was present at the excavations, and was thus able to give a description of many objects which are, I fear, lost beyond recovery. Prof. Lanzillotti wrote a monograph, entitled *Di un antico Sepolcreto presso Chieti*; and the first part of this essay, which deals only with the coins, was printed by Ricci in 1881. These coins consist of bronze money of the Republic and Empire, but the latter are of no special interest beyond showing that the cemetery was in use as late as the days of Alexander Severus. I must confess that Prof. Lanzillotti's essay is disappointing; we could have wished for some account of the explorations, and not a bare catalogue of the antiquities discovered. Possibly Prof. Lanzillotti was unable, on account of the perfunctory manner in which the excavations were carried out, to furnish any reliable data as to the probable age of the different tombs. For the most part, these are built of large bricks into the shape of huts, and were found to contain bones and ashes, as well as a few antiquities of the later Empire. Some of the sepulchres consisted of a deep trench, containing coins and arms. In one tomb were discovered portions of the complete equipment of a warrior, consisting of a bronze helmet with the *bucculae*, some pieces of a breastplate and shield, a few spear-heads in bronze, and a sword. Bronze bracelets, rings, earrings, and necklaces were also found, as well as fragments of glass and several fictile vases, concerning which details are lacking. It is to be hoped that the recent discoveries at Chieti may be the means of leading to a systematic exploration of the Teate necropolis, as it must contain some very ancient tombs likely to yield dialectical inscriptions, as happened in the case of the tombs of Corfinium, where epigraphs were found that proved of great interest to scholars. The district of Rapino, whence came the celebrated bronze tablet now preserved in the Berlin Museum (*cf.* Fabretti, *Gloss. italic.* n. 2741), is not far removed from Chieti; and the same may be said of Crecchio, where was found the stone at present in the Naples Museum (*ibid.* n. 2848).

At the very time that the Teate cemetery was discovered, similar operations, undertaken for the construction of the road which is to lead from Atripalda to the railway station of Avellino, disclosed the site of the necropolis of the ancient Abellinum, a city of the Hirpini, situated on the borders of Campania. Abellinum was reckoned a city of Campania, and stood on the spot now known as "la Civita," close by Atripalda, and not on the site of the modern Avellino, the chief town of the province of Principato ultra, which has inherited its name from having been founded by those citizens who survived the destruction of Abellinum during the Greek and Lombard wars. In this city a Roman colony had been established; and, from the abundance of Latin inscriptions, we are led to infer that it must have enjoyed a fair degree of prosperity under the Empire, but we have no record as to the condition of the town before its subjection by Rome. It is very likely that systematic explorations, carried out on the spot where the tombs were found, might throw light

on the history of the original inhabitants of Abellinum. The sepulchres hitherto discovered unquestionably belong to a late period of the Empire; but there was also found underneath a branch of this same road, leading to the Sessa property, a grave consisting of a chamber built of very massive blocks of stone, which contained a sarcophagus hewn out of one single stone, rather less than eight feet in length, more than a yard in breadth, and a little over two feet in height. The lid was also of stone. It appears that one skeleton was found in the chamber, not lying in the coffin, and also several small fictile vases of poor workmanship. But it seems certain that this vault had been broken open and any objects of value carried away long since, as it is impossible to believe that so costly a structure could have been raised for the purpose of receiving the corpse of a pauper such as the skeleton found beside these miserable pieces of pottery.

The ruins of an ancient city, situated in the very heart of the district inhabited by the Hirpini, have lately been discovered. In the year 1880 several tombs were found on the estate of Cavaliere Parise by some of his labourers, near a hill called Ciano, which lies not far from Melito, on the right bank of the Ufita. The owner of the estate, who takes an interest in archaeology, determined to explore these sepulchres, and entrusted the superintendence of the works to Signor G. Pecori, inspector of excavations for the province of Salerno. The latter soon excavated some coffin-shaped tombs formed by large stone slabs, which he believes to be later than the age of the Antonines. These tombs had been placed along the road leading to Eclanum, the ruins of which are in existence, close to Mirabella. Not far from the cemetery, which extends over a considerable area, were discovered the remains of a bath, and, close by, a small temple. These buildings belong to the Roman age, and indicate a city of some importance. Fresh excavations were carried out by the Cavaliere Parise during the course of last autumn, and brought a stronger confirmation to the theory of Signor Pecori, as more large buildings were excavated, and a quantity of metal objects found belonging to the good period of art.

It remains to discover the name of the city of which the ruins near Melito formed part. In the opinion of Signor Pecori this city must have been situated to the south-east of Forum novum on the Via Traiana, which led from Beneventum through Equus Tuticus to Brundisium, and is to be identified with Oluvia. We have no historical record of this town, beyond a single passage in Livy, referring to an episode of the second Samnite war (ix. 31). During that campaign, Oluvia, after having been besieged and taken by the Samnites because its inhabitants had admitted a Roman garrison, was in turn cruelly punished by the Romans (443 A.U.C.) for some insult offered to the soldiers who had been received within its walls. We read that the consul C. Junius Bubulcus, after taking Oluvia by storm, put all the adult males to the sword, and then marched against Bovianum. The latter detail in Livy's account has led some scholars to place Oluvia in the neighbourhood of Bovianum vetus (*cf.* Romanelli, ii. 330). On the other hand, the theory of Signor Pecori is confirmed by Frontinus, who, in speaking of the Roman colony sent to Oluvia, mentions that the boundaries of the colony were fixed on the same basis as those of the neighbouring territory of the Ligures Baebiani (p. 259, ed. Laehm); now it is certain that the boundaries of the latter adjoined the district in which Signor Pecori's discoveries were made. But before we arrive at any definite conclusion it will be necessary to wait for further explorations, and these the Cavaliere Parise proposes to undertake in the coming spring.

Had I followed the map before passing from the land of the Marrucini to that of the Hirpini, I should have noticed some excavations made in the upper valley of the Sagrus, the modern River Sangro, in the land of the Samnites Caraceni. The chief town of this tribe, who were neighbours of the Peligni and Frentani, was Aufidena, which was captured by the consul Cn. Fulvius in 457 A.U.C., and, after being made a colony in the days of Caesar (*Lib. col.*, p. 259, ed. Laehm), enjoyed considerable prosperity under the Empire—a fact attested by many Latin inscriptions found in this district (*C. I. N.*, p. 268). Hitherto all topographers have agreed in placing the city of Aufidena, not on the site of Alfedena, which preserves the ancient name, but in the vicinity of Castel di Sangro, situated on the same river, a few miles below the former hamlet. This theory was originally fostered by the fact that many stones bearing inscriptions have been found utilised as building materials in the churches, houses, and other edifices of Castel di Sangro. Again, a few portions of a wall, supposed to have been the city wall, as well as some fragments of masonry of Roman origin, were excavated on a hill about five miles from the town; and this spot, situated on the left bank of the river, was assumed to have been the site of Aufidena. I am not sure as I write whether the name of this hill is mentioned by Romanelli (vol. ii., p. 486) or by Craven (*Abruzzi*, vol. ii., p. 59). Be this as it may, recent excavations carried out on a spot known as the "Campo consolino," situated rather more than five miles above Castel di Sangro, and in close proximity to the modern Alfedena, have disclosed the existence of a vast cemetery; and on a hill overlooking the "Campo" have been found the ruined remains of walls and other buildings. The "Campo consolino" necropolis puts beyond question the fact that the district of Alfedena is the lawful heir of the ancient city, and that, besides its name, it possesses its exact site.

The discovery of the cemetery took place in 1877, when, during the construction of the road from Alfedena to Scontrone, several tombs, consisting of large stone slabs built in the shape of coffers, were excavated at a depth of six feet. In the graves were found, besides skeletons, many personal ornaments in bronze, such as *fibulae*, bracelets, and girdles, a quantity of arms, and several vases of local make. But the relics found are not all the work of native craftsmen; some girdles which I had the opportunity of examining bear a close resemblance to the specimen, delineated by Rich in his *Dictionary of Greek and Roman Antiquities*, which was found in a tomb near Paestum.

Encouraged by the chance discovery of this cemetery underneath the "Campo consolino," the municipality of Alfedena resolved to continue the excavations. The fact that in 1847 some other tombs had been found on the same spot was now called to mind. Prof. Antonio de Nino, who had already made a name as an archaeologist by the zeal and intelligence he brought to the excavations of Corfinium, was appointed superintendent of the works. The proprietors of the land included in the "Campo consolino," of whom Signor Mansueto de Amicis, syndico of the commune, is the largest, formally renounced all claims to compensation, and expressed their intention of presenting to the town museum any antiquities that might be found.

Several tombs were excavated in 1877, sixty-nine in 1879, and a great many more during the course of last autumn. The cost of these works was shared between the Ministry of Public Instruction and the Council of the province of Aquila. A detailed account of last year's work, by Prof. de Nino, who has directed the excavations from the beginning, will shortly be published. So far as I am

aware, all the tombs hitherto discovered are earlier than the foundation of the Roman colony, and therefore belong to the period when Aufidena was a free city. F. BARNABEI.

#### SALE OF RARE ART BOOKS AND FIRST EDITIONS.

THE Messrs. Sotheby, Wilkinson and Hodge were engaged in selling, during three days of last week, an excessively valuable and interesting collection of artistic and other books—first editions and favourite editions—the property of a gentleman whose name did not transpire, but who must be admitted to have been one of the most “diligent” and liberal of collectors. His volumes—including some comparatively worthless ones—were, for the most part, in high-class bindings by Riviere or Bedford. Of the art books and books of poetry, some contained the most famous illustrations by Turner, Stothard, Blake, Cruikshank, Leech, Tenniel, and other esteemed designers. The first edition of the *Ingoldsby Legends*, in three volumes, illustrated by Cruikshank and Leech, sold for £17 5s. (Harvey); eleven volumes of Cruikshank's *Comic Almanack*, from 1835 to 1853, fetched £15 (Ellis); a choice set of unlettered proofs of the same master's illustrations to *The Tower of London* reached the sum of £32 (Ellis), and some of his illustrations to *Arthur O'Leary*—slight original drawings—sold for £20, while his *Omnibus* sold for £16 10s. The sum of £15 15s. was realised for the first issue of his admirable illustrations to Grimm's *German Popular Stories*—the illustrations printed in bronze-coloured ink, and of an effect incomparably finer than in any later issue.

The first edition of Burns's *Poems*, “chiefly in the Scottish dialect,” accompanied by an autograph letter from the poet in which he discourses of his difficulties, fetched no less than £73 (Richardson); the first edition of Lord Byron's *Poems* sold for £16 10s.; the first edition of Gray's *Elegy* sold for £19 (Harvey); the first edition of Campbell's *Pleasures of Hope* for £3 10s.; a volume of Hartley Coleridge's *Poems*, with an inscription by Sara Coleridge, and a sonnet in the autograph of Hartley, £8 (Ellis), and the Dedication copy to his father, with Hartley's autograph inscription, £5 15s. (Ellis). The first edition of Keats' *Poems*, a presentation copy to his friend Mr. Severn, fell to Mr. Walford's bid of £18 10s., and the first edition of *Endymion* to Mr. Toovey's bid of £6 10s. The Shelleys, of which there were many, sold for high prices, though in one or two cases not quite so high as on previous opportunities. A first edition of *Queen Mab* sold for £12 15s. (Pearson). It has been known to realise £16. But the *Adonais, an Elegy on the Death of John Keats*, a presentation copy, with the author's autograph inscription, fetched £43 (Toovey), Mr. Dew Smith's copy of the same book having fetched £42 about four years ago. The first edition of the *Cenci* was sold for £4 10s. The first edition of the *Lyrical Ballads*, Wordsworth and Coleridge (1798), fetched £6 6s. (Ellis). Among living poets of great fame, only Mr. Tennyson was represented in the collection. The *Poems by Two Brothers*, issued in 1827, and not republished, fetched £7 7s. 6d. (Richardson); another copy, less desirable for the collector, £5 15s.; *The Lover's Tale* (1833), described as the only copy known, fetched £33 (Pickering). At Mr. Pickering's sale in 1878, it had realised £41. The first edition of *In Memoriam* sold for £3 8s., and the first edition of *Maud*, with at least three autograph additions by the author, sold for £8 10s., a first edition of the same book not enriched in this wise going for £1 11s.

Among the English novelists, illustrated and without illustrations, it may be noted that the

first editions of Charles Dickens's stories fetched higher prices than have yet been given, though they have lately been a good deal in demand. *The Posthumous Papers of the Pickwick Club*, to which were somewhat ridiculously appended in the same lot some insignificant publications which traded on the name of the successful fiction, but with which Mr. Dickens had no more to do than with *Paradise Lost* or *Lady Audley's Secret*, realised £22 (Harvey); a first edition of his rare little comic opera, *Village Coquettes*, £8 10s.; and the funny little *Sunday under Three Heads*, £12 5s. These were fancy prices for work of no importance. The first edition of *Sketches by Boz*, with the illustrations by Cruikshank, fetched £15 10s. (Walford); a desirable edition of *Oliver Twist*, likewise with Cruikshank's illustrations, £7 7s.; the first edition of *Nicholas Nickleby*, £4 4s. The remarkable sum of £18 15s. was realised for a little collection of the Christmas books—five in number—*The Christmas Carol*, *The Chimes*, *The Cricket on the Hearth*, *The Battle of Life*, and *The Haunted Man*. Still more remarkable, perhaps, was the price fetched by a little publication which is stated in the sale catalogue to have escaped the notice of bibliographers of Dickens. The sum was £22 10s., and it was given for a copy of *The Story of Little Domby*. The catalogue might have added that this little book was prepared by Mr. Dickens for his readings in the year 1858; it is, in fact, the complete text of his pathetic reading from *Domby and Son*, and it was accustomed to be sold for a shilling by his servants in the public room as the audience was gathering.

Among the books more properly of Art, the various editions of Rogers's poetical writings take an important place, for upon the illustration of these the banker-poet lavished money, at a time when money commanded beautiful work. The pretty little editions with Clennell's wood-cuts after Stothard's pen-and-ink drawings realised small prices, but a most elaborately bound impression of the *Italy*, of 1830, and the yet more desirable *Poems*, of 1830, with the Turner and Stothard steel plates in their perfection, sold for £59. It is known that these works are rising in value, but the extraordinary price fetched on the present occasion was owing chiefly to the binder's extraordinary ornamentation, and to the fact that the binding had been exhibited by him as a specimen of his most intricate work. Among other Turner illustrations, India proofs of Turner's *Annual Tour* sold for £25 (Harvey), unlettered proofs of the sixteen illustrations to *Campbell*, £13 10s.; and illustrations to Sir Walter Scott's works, £27 (Harvey). A copy of the *Richmondshire*, containing proofs of the twenty illustrations after Turner, fell for £41; the identical copy having, we are informed, been sold under the hammer about eighteen months ago for the extraordinary sum of £100. The price was considered extravagant at the time. A set of *The Southern Coast*, but in the ordinary state—there being but one engraver's proof in the whole number—sold for £46. Lastly may be mentioned a really fine copy of *The England and Wales*, which, though by no means to be considered “the grandest work of the artist” as long as there exists the *Liber Studiorum* and *The Southern Coast*, is still always likely to be held in esteem. This rare and exceptional copy sold for £137 (Colnaghi). The proceeds of the entire sale amounted to over three thousand pounds.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. MILLAIS has been elected a Foreign Associate of the Académie des Beaux-Arts, in place of the late sculptor, M. Dupré.

WE are glad to see that the proprietors of the *Art Journal* are about to institute a prize competition for the encouragement of wood engraving. This magazine has always been remarkable for its steady support of this useful branch of art, and anything which can be done at the present moment to stimulate the production of good work by English artists and to cultivate individual taste and character in the workman will be most valuable. What with the new methods of the American cutters and printers, the introduction of photography and other mechanical contrivances to supersede the necessity of drawing on the block, and the habit of dividing the work of one cut between two or more artists, the old art, so specially English, of Bewick and Clennell, which depended on the mind as well as the hand of the engraver, has almost disappeared. If it be too late to restore it in its integrity, it is not too late to prevent the English wood-cutter from degenerating into a mere machine, or a mere wheel of one, and this is what must happen if the Chinese practice of subdivision of artistic labour is persisted in.

THE April part of the *Magazine of Art* will contain articles on “Bells,” by the Rev. H. R. Haweis; on “The Art of Savages,” by Mr. Andrew Lang; and on “The Decoration of a Home,” by Mr. W. Cosmo Monkhouse. The frontispiece to the part will be a reproduction of J.-F. Millet's drawing for “The Angelus.”

A LARGE picture by Paul Veronese has just been sent to England for sale, and is now in the hands of Messrs. Anderson, 5 Fenchurch Avenue. The subject—“Christ at the Pool of Bethesda”—is treated in a manner very characteristic of Paul Veronese, with large, well-grouped figures, some cleverly foreshortened, in the foreground; and an architectural background formed by the long range of a classical colonnade. The picture is, on the whole, well preserved, and is a good specimen of Veronese's more finished manner; but, unluckily, two of the heads have been repainted by a very unskilful hand. No doubt this wretched daubing might be cleaned off.

A PRIZE of £10 has been offered by a gentleman for the best medal by a pupil at the Slade School. M. Legros' class for this interesting branch of art is, we understand, showing much promise.

SOME objects of art and of “high curiosity”—to use the significant expression of the French—have been visible at Mr. Thibauden's this week from the collection of the late Benjamin Fillon, one of the most esteemed antiquaries of France. The lover of graphic art may have found most interesting the few remarkable drawings—for instance, Vandyke's noble drawing for the portrait of Cornelissen, which he subsequently etched; the fine Claude drawing, from the Wellesley collection; and one of those expressive, yet restrained, pencil portraits by Ingres, in which his masterly draughtsmanship addressed itself to themes in which beauty, sometimes of visage and always of costume, was conspicuously absent. But by many the fine medals and coins—some of them ancient, and some connected with the history of France, or even that local history to which M. Fillon was devoted—will have been found more fascinating.

WE regret to hear that the Italians are again proposing to reconstruct the west façade of St. Mark's. No official information on the subject has reached England, but the presence of scaffolding against the two south bays at the west is very ominous of further injury. The levels of the new work at the sides of the cathedral do not correspond with the old lines at the west; and this appears to be the main reason for the threatened rebuilding of the west front.

It would surely be better to make any necessary alteration in the quite valueless modern work than to destroy the priceless west front, with all its mosaics, to get over a difficulty which the Italians themselves have so recently created.

It is now a considerable number of years since Mdlle. Bonheur's "Horse Fair" took our English public by storm, yet there is no falling off in the ability of her hand, or in the acuteness of her sympathy with her four-footed friends. As Landseer mainly gave himself up to painting of the more domesticated creatures of the hunting-field and drawing-room, Rosa Bonheur has remained true to the wilder natives of forest or moorland. In the ample studio and in the paddocks and cages on her domain at Fontainebleau, she has cultivated many diverse species, wild and tame, large and small, becoming so thoroughly acquainted with their characteristics and habits as to be able to depict them in a thorough and peculiar manner. Last year Mr. Lefèvre issued a print named "An Old Monarch," the portrait of a noble lion so studied; and now he has produced a companion print, which is at the same time a contrast, being no other than the dear familiar donkey, and called "A Humble Servant," engraved by the same skilful hand, that of Mr. W. H. Simmons, who has admirably represented the rough coat and smooth, sensitive nose of Mdlle. Bonheur's picture. This has been now followed by a more important pair of etchings on a large scale—"On the Alert" and "A Foraging Party"—admirably executed by Mr. A. Gilbert. The first named is a noble stag, with raised head and open nostrils, listening for a moment in absolute stillness for a repetition of the sound that has alarmed him. This simple action, perfectly expressed, has given the artist the opportunity of depicting the splendid creature in his most beautiful and characteristic position. "The Foraging Party," again, is a party of wild boars ranging among the branching ferns and broken steeples of a mountain gorge. The untameable expression of the powerful grubbing savage, with his bristly hide and small suspicious eye, is thoroughly conveyed. Both the models for these two works were her daily companions at Fontainebleau, the latter having been captured at a tender age, and brought up by her hand, till the ferocity of their full-grown powers became too difficult to manage. Mr. Gilbert has executed these large plates in pure etching, and has attained an extraordinary degree of vigour in the handling, and very great intensity and brightness in the *chiaroscuro*.

THE *Revue politique et littéraire*, which is as fond of "actualités" as our own *Nineteenth Century*, has begun a series of articles in defence of the abolished Ministry of Fine Arts, by M. Antonin Proust himself. The first deals only with its organisation.

AN instance of the inertia of Government officials in matters connected with art comes to us from Malta. The Keeper of the Public Library and Museum in Valletta by special order prepared in June and July last a report on the prehistoric and other antiquities in the island (fast undergoing injury or decay), which was intended to be printed, ready for distribution, before Christmas. Its companion report on the Roman villa at Notabile was out long ago, but this one cannot get printed even yet, for the stupid reason that the Government printing-press has not got enough paper! English consignments are long in reaching the island, it is true; but there is plenty of excellent Italian paper close at hand, if officialism could see it.

A GOOD anecdote is reported of Victor Hugo in connexion with his bust just completed by

M. Villain. He was, with difficulty, persuaded by his friends to allow it to be crowned with laurel, but it happens that David d'Angers made a bust of him when he was yet young, and so crowned it. "After all," said the great poet, "you are right, perhaps; since David d'Angers crowned me with laurels, I must not, now I am old, seem to have lost them *en route*."

THE second centenary of Murillo is about to be celebrated at Seville, his birthplace, by, among other things, a collection of his pictures.

M. GALLAIT, of Liège, has just finished a picture of "The Plague at Tournai," which the Belgian Government is said to have bought for 110,000 frs. (£4,400).

A COMPLETE collection of the works of Courbet is shortly to be exhibited at Paris.

### THE STAGE.

THE Criterion Theatre once more flourishes on its reputation as a more or less Bowdlerised Palais Royal. Within the last few days, yet another farcical comedy has been produced upon its stage in which the hero may be described as an impetuous gentleman who has gone too far and would fain retrace his steps, and the heroine as an unexceptionable young woman who will behave very prettily to him so long as the exigencies of the play will allow. Mr. Wyndham once more assumes his favourite character of a by no means entirely unworthy, but, on the whole, rather genial, person in a temporary scrape and in a permanent hurry. Mr. Wyndham's impersonation compels laughter. The graceful presence of Miss Mary Rorke lends a charm to the faintly outlined character of the heroine; and Messrs. Standing and Giddens—one of them an eccentric actor of distinct value—contribute to the success of the piece. We will not say they add to its *vraisemblance*, for no one is asked to believe in the probability of a story presented at the Criterion.

WE are glad to read, and to hear, of the successful production at Liverpool of Mr. Carr's version of the admirable novel *Far from the Madding Crowd*, and we await with interest the production of the play in London.

THE Philharmonic Theatre at Islington probably saw its best days when "Geneviève de Brabant" was drawing all London to the Northern suburb, but it has, during this week and last, been by no means unable to reward a visit. Messrs. Gordon and Pettitt's avowedly sensational drama of "The Promised Land" was produced at first amid disadvantages which obscured its claim to be considered an excellent piece of its own class. It has now, however, at the Philharmonic, been running very smoothly, and it has been acted with perhaps unusual completeness. To a popular audience, its main story is absorbing. Mr. Forrest gives a picturesque performance of the hero, Walter Mason; Mr. Barsby, as the traditional villain of melodrama—and he is a personage who sticks at nothing—is entirely successful; Mr. Sarle makes quite the most, it must be allowed, of his somewhat limited opportunities for humour, but he is found highly acceptable in a part that has in it the germs of originality. Miss Nichols is amusing as Katrine. If the character of Jacob Vandervelde were more amply presented by the dramatist, and his relations with his daughter more fully developed, both Mr. Robinson and Miss Grace Latham would have legitimate opportunities which are now wanting, and the absence of which sometimes imperils that impression of reality which, even in a sensational drama, it is necessary to produce. Miss Latham, however, by the high intelligence of her art and by remarkable gifts and graces of elocution and gesture, is able so far to impress the audience as to obtain cordial applause for the

representation of a character sketched by the dramatist only in thinnest outline. Miss Marie Lindon performs quite satisfactorily the part of the happier heroine of the melodrama, but she is seen, we think, to fuller advantage in the well-mounted and briskly acted burlesque of "Amy Robsart." This is one of the better extravaganzas of poor Andrew Halliday's time, and of his writing. He was able, it seems, to adapt Sir Walter Scott to the exigencies either of Drury Lane or of the Strand. Miss Lindon plays Leicester in this extravaganza with the true burlesque spirit, and very earnestly, and is so continually lively, as well as graceful, as almost to ensure the success of the piece wherever she presents herself in it. The enterprising management is to be congratulated on the fact that it retains, for the present, at the least two young artists who, in the natural course of things, must be seen at the West End before long.

### MUSIC.

#### RECENT CONCERTS.

MR. WALTER BACHE gave his eleventh Orchestral Concert last Thursday, in St. James's Hall, and the programme was entirely devoted to the works of his master and friend, Franz Liszt. The first piece was a bright and pleasing march composed for the festival held at Weimar in commemoration of Goethe's 100th birthday in 1849. After this came the "Mephisto-Walzer," which we noticed, and not in favourable terms, on the occasion of its performance at one of the Richter Concerts last season. Mr. Bache's object is evidently to instruct rather than to amuse his audience; hence he repeated the "Faust" symphony, one of Liszt's most interesting and elaborate compositions. To appreciate its many beauties it should be heard more than once, and great credit is due to the concert-giver for his patience and perseverance in the cause of art, for a novelty would probably for the moment have proved more attractive. The first movement of the "Faust" symphony is extremely fine, and the combinations and developments of the various motives show great skill and judgment; the second movement ("Margaret") is full of charm and poetry; but we are still inclined to think the concluding movement the least interesting of the idea. It is entitled "Mephistopheles." The themes are the same as those of the opening section of the symphony, but, through the influence of the "spirit that ever denies," they are shorn of all their grandeur and nobility. The idea is, of course, extremely ingenious, although, as we have before hinted, not quite original; but we feel that the effect becomes somewhat monotonous before the close. The work had evidently been carefully rehearsed, and the performance was good. The programme-book contained a catalogue of Liszt's works which have been performed at these concerts. Seven orchestral works, six orchestral and vocal, and three for pianoforte and orchestra are mentioned; of these, one ("Les Préludes") has been given three times, and many of the others twice.

The 172nd concert of the Cambridge University Musical Society was given in the Guildhall, Cambridge, last Tuesday evening. Dr. Joachim played Brahms' concerto in D, and his own theme and variations for violin and orchestra. The very enthusiastic welcome given to him shows in what esteem and honour he is held there, and it is but natural that he should look upon his visits to Cambridge as among the pleasantest episodes of his visit to England. The hall was well filled; both pieces were listened to with rapt attention, and received with the warmest applause. The performance of Wagner's charming "Siegfried-Idyll" was by no means free from reproach. The last piece

THOS. C. DEWEY, } Managers.  
WILLIAM HUGHES, }  
W. J. LANCASTER, Secretary.



SATURDAY, MARCH 18, 1882.

No. 515, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Memoirs of Prince Metternich, 1830-35.*  
Edited by Prince Richard Metternich.  
Vol. V. (Bentley.)

THE present volume of Prince Metternich's *Memoirs* is slightly different in character from the four preceding volumes. Neither congresses nor other events of great political moment required the Prince to be absent from Vienna after 1830, and hence opportunities for correspondence of public interest were not so frequent. But the *Memoirs* launch us upon a new period of great European anxiety, when, from the errors of the Bourbon government, a revolution in France had again become a possibility, and had achieved a success, which was the best evidence that the government of the Bourbons had neither the power nor the skill to strike root in France. A Masaniello may float in seeming triumph on the storm-wave of an insurrection for a few days, but a Garibaldi can only permanently succeed where the State-system which he assails is rotten to the core; and thus the Bourbon dynasty fell a second time by reason of the incapacity of its chief and his Ministers to bridge the gulf which separated the France of Napoleon I. from the France of the Capets. There was, however, an unusual feature in the July revolution of Paris, as the son of the Duke of Orleans, who had voted for the death of his kinsman, Louis XVI., stepped forward on this occasion and caught the crown as it was falling from the head of Charles X. Accordingly, the first papers of interest in the present volume are concerned with interviews between Prince Metternich and Gen. Belliard, the ambassador of Louis-Philippe, the new King of the French. We should have been glad if the editor had found it consistent with his duty to publish Count Apponyi's reports from Paris, to which the Prince alludes; but we are aware that, in spite of a lapse of fifty years, the consequences of the July revolution are not yet exhausted, although France has passed through the furnace of a Second Empire in its transition from a kingdom to a republic. The *Memoirs* are, in fact, now entering on a period, which does not belong to the dead alone, but trenches on the feelings and the interests of the living, to whom the full revelations of diplomatic confidences might, in some cases, be painful, and perhaps prejudicial. The same consideration has influenced the editor in regard to the diary of the Princess Metternich. Beginning with the year 1820, and continued day by day until a short time before her death in 1853, this diary occupies

thirty closely written volumes; and from these the editor has given extracts from time to time which afford an insight into the domestic life of the Prince, as well as into the social influence exercised by the Princess herself, whose *salon* grew to be a centre whence emanated an impulse, by which the conservative policy of continental Europe was regulated during a period of more than a quarter of a century.

The next important event which the *Memoirs* touch upon is the insurrection in the Netherlands, which followed closely on the French revolution of July. Here, indeed, an international difficulty arose, inasmuch as the separation of the Belgian provinces from the ancient provinces of Holland affected the guarantee of the Allied Powers under the treaty of July 1814; but the Prince at once appreciated the irreconcilable antipathy between the Belgian people and the Dutch, the diversity of their interests and the opposition between their religious principles, and he acceded without hesitation to the compromise proposed by the British Cabinet. Next came the attempt at revolution at Warsaw under the Dictator Chlopicki; but, as the condition and organisation of the kingdom of Poland quickly reduced the insurrection of the Poles to a mere political question to be fought out between Poland and Russia, the result was, as might be expected, not in favour of the insurgent kingdom. Then came the attempt at revolution at Modena and in the Romagna, when the sons of Louis Bonaparte, at the head of the insurgents, proclaimed the suspension of the temporal power of the Pope. The insurrection in Italy failed on this occasion through Austrian intervention, but "coming events had cast their shadow before them." Two French frigates were reported to have anchored in the harbour of Civita Vecchia, while a French expedition landed at Ancona; and, although the French Government disowned the expedition, Prince Metternich was of opinion that facts had become more important than diplomatic phrases. Then came the abortive enterprise of the Duchess of Berry on the South coast of France, which showed that, although the spirit of revolution was everywhere rife, there was a want of combustible matter to sustain the flames. The death of the Duke of Reichstadt soon followed these events, whereupon the youthful Louis Bonaparte considered himself called upon to announce that he had inherited the succession. When Cadmus, according to the Theban legend, sowed the teeth of the Dragon, armed men sprang up at once, who destroyed one another. But the revolution was content to bide its time in Italy. It sowed its dragon's teeth in the Peninsula, while Prince Metternich was in power. It was not, however, until he had resigned the reins of government, that the armed men sprang effectively to their feet.

The occupation of Ancona by the French in 1832 was the first blow to the temporal power of the Papacy. The Prince endeavoured in vain to discover a principle of stability, which might secure the sovereignty of the Holy See over the Legations; but in his confidential letter to Count Lutzow of June 29, 1832, he admits to the ambassador that the

most insuperable difficulty of all was connected with the fact, that the Papal government had no idea how to govern, while the moral and political independence of the Court of Rome was at the same time threatened by the antagonistic claims of France. Then came the June rising in Paris, which Louis-Philippe succeeded in putting down by an act of energy on his part, which caused the majority of the French people, including the capital, to support his authority. Meanwhile, the colours black, red, and gold had been unfurled for the first time as the badge of the German nation at the Castle of Hambach, in Rhenish Bavaria; while the German Republicans in Paris had celebrated the day of the Hambach festival by a great banquet, held in the Bois de Vincennes under the presidency of Gen. Lafayette.

The *Memoirs* touch upon all these varied conflicts between the old and the new forms of government, in the midst of which many ancient thrones fell or were imperilled through mistakes of administration. New kingdoms had meanwhile been created by the concert of the European Powers. The youthful Prince Otho of Bavaria had been called upon to ascend the throne of Greece, which had recently been established by the combined action of the Courts of England, France, and Russia. The choice, if we remember rightly, rested at the last moment between Prince Otho of Bavaria and Prince Paul of Wurtemberg, and the three Powers chose the immature youth, who was still in his teens, in preference to the vigorous man. This was considered by many persons at the time to have been an error of judgment on the part of the three Powers, and the result proved it to be so; but the Powers had undergone a rebuff from Prince Leopold of Saxe-Coburg, who had rejected the Hellenic crown, after he had accepted it, on the ground that the territory of the proposed kingdom ought to receive an extension nearly identical with that granted under the Treaty of Berlin. A still more striking instance of Prince Leopold's sagacity was soon afterwards shown, when he accepted the Belgian crown in the full assurance that he was invited to reign over a people whose spirit was not revolutionary, although it had revolted against the maladministration of the Dutch Government. Meanwhile, a conflict of authority had arisen between the Viceroy of Egypt and the Sultan, and a novel phase of the Eastern Question had been inaugurated by the revolt of Mehemet Ali. A confidential letter of Prince Metternich to Baron Prokesch-Osten, of January 23, 1833, deserves to be studied in the present day, at a moment when a miniature revolt against the Sultan's sovereignty may be at hand in Egypt.

The year had not concluded when we find the ball of revolution tossed back to Spain, where, for a time, the Iberian peninsula became its head-quarters. The perplexity of Louis-Philippe as to what policy he should pursue towards Spain gave rise to a most interesting conversation between the King and Prince Esterhazy at Neuilly on May 23, 1834, the day after the funeral of Lafayette. This conversation well merits perusal, as it contains Louis-Philippe's own

justification of himself for accepting the crown to the exclusion of the Duke of Bordeaux. How little could so dark a sunset be foreseen where the morn was so bright for the Orleans family. Yet there were some far-seeing spirits who anticipated the tempest which supervened.

The Prince's Memoirs disclose on two occasions the desire of the Duke of Orleans to wed an archduchess of Austria. A confidential letter of the Prince to Count Apponyi at Paris, of February 3, 1835, makes known the Austrian view of the project.

"The contemplated journey of the Duke of Orleans is an undertaking involving great risk, and is most unfortunately timed. He will be received everywhere, and especially at Vienna, as befits the son of the King of the French, with whom Austria is at peace. To expect more than this is to court disappointment; and to believe in the possibility of a marriage with us is to court disappointment over again. Our experiences have been of too melancholy a character for us to be able to forget them so soon; and I know of no archduchess who would lend herself to the experiment for a third time" (p. 460).

The volume shortly afterwards breaks off with the death of the Emperor Francis, whom the Prince had served so long and so faithfully, and whose last words commended the Prince to his son and successor as his truest servant and friend. The death of the Emperor suspended the contemplated visit of the Duke of Orleans to Vienna, the result of which is accordingly not disclosed in the present volume by the Prince's pen. We will, however, complete the narrative on the authority of a conversation with the Prince himself. The Duke came to Vienna and consulted Prince Metternich, who gently endeavoured to dissuade him from pressing his suit; but the Duke persevered. The reply of the Archduchess was kind and considerate, but decisive. "To yourself, Duke, personally, I can take no exception"—we quote the purport of her answer, not the words—"and if only personal considerations were involved in your suit, my answer to it might be favourable; but, if I were to become your spouse, I could never lay my head upon my pillow without the fear of waking up and finding the Revolution at our door." And so the projected marriage came to an end, and the Duke found an affectionate wife elsewhere, who was destined to undergo a more terrible bereavement than the Austrian Archduchess had ventured to forecast.

Our space has allowed us only to allude to the diary of the Princess Metternich. The editor has supplied select extracts from time to time, and we can only liken their effect to the opportune service of the Prince's own Johannisberger wine at a banquet at the "Trois Frères." They will enliven the spirits of the reader, who might otherwise be cast down by a *menu* of fallen thrones and exiled dynasties. There is one charming story highly illustrative of the period. At a Court ball at Vienna, the Princess Metternich wore a kind of diamond crown, when M. St-Aulaire, the French ambassador, observed to her, "Why, Princess, your head is adorned with a crown." "Why not?" was her answer; "it belongs to me; if it were not my own

property, I should not wear it." This reply was quickly caught up, and threatened for a time to produce consequences almost as momentous as those which are said to have been caused by the spilling of a glass of water on Mrs. Masham's robe in the reign of good Queen Anne. TRAVERS TWISS.

*Onesimus*: Memoirs of a Disciple of St. Paul. By the Author of "Philochristus." (Macmillan.)

DR. ABBOTT's latest work reminds us at once of Paley and of *The Clementines*. Both the subject and the treatment recal the oldest and not the dullest of historical romances. Of the two, perhaps the newer work is more readable, and the older contains more solid and independent thought; another contrast is that St. Peter is a good deal more prominent in *The Clementines* than St. Paul in *Onesimus*. The resemblance to Paley does not lie on the surface. Paley liked stating and proving definite propositions addressed to the cool judgment of plain, reasonable men; the author of *Philochristus* does not deal much in definite propositions—he certainly does not address himself to the cool judgment of his readers. But Paley resumed and popularised and superseded a large literature, and made its results accessible to all educated men; and, if Dr. Abbott has not quite superseded the literature he resumes, it is not because he has failed to make it intelligible, but partly because Englishmen are less self-reliant than they used to be, and more ready to be dazzled by foreign authorities; partly, perhaps, because there are points of view which seem plausible until they are clear.

Onesimus, it seems, was free-born, but exposed in his infancy, with his twin-brother, not by the will of his parents, but by the spite of a runaway slave, who was instigated by the heir (the author does not explain how it happened that the amulets which the mother gave her children were left round their necks); they were bought and adopted by a charitable lady of Lystra, who made a will in their favour, which was suppressed by her heir-at-law. Before this happened, Onesimus had seen St. Paul as a child, and received his blessing in the name of the heavenly Father. He resented the separation from his brother (who soon died) and was thrown into an ergastulum, where a Colchian sorcerer astonishes the slaves by predicting the death of their tyrant in an earthquake which he professes to have conjured up. In fact, the tyrant is killed (not by the earthquake), and all the slaves under his roof are put to death, while those in the ergastulum are sold. Onesimus, who was well educated, was bought by Philemon, who had a good heart and a bad liver. His liver made him superstitious, and his superstition made him selfish. He neglected his promise to emancipate Onesimus, and then, when he fell in with St. Paul and was converted, he wanted Onesimus to be converted too, and crossed his love for a much more promising convert, the daughter of a poor but honest rhetorician at Athens. She dies; Onesimus is accused of stealing books, runs away and joins himself to the strolling priests of Cybele, and afterwards works his way as a buffoon to Rome, where St. Paul converts him. On a second visit

he hears the story of St. Paul's conversion on the eve of the Apostle's martyrdom. Then he goes to Britain to see Philochristus, who can give him news of his parents, and thence to Beroea and Smyrna, where he, too, is martyred before he can carry out his plan of visiting "John the Disciple of the Lord" to ascertain whether the miracles recorded for the first time in the newly written gospels ever happened.

The author seems to have had three objects—to illustrate the comparative worth of paganism and Christianity, to demonstrate anew the absolute worth of Christianity, and to explain the process by which it came to be disfigured to an uncertain extent by unhistorical accretions. His attempt to carry out the second object is a failure. He relies mainly on the fact that the first preaching of Christianity reformed many thousands of the worst characters of the empire; the first preaching of Buddhism and Islam had also excellent effects; by the middle of the second century the demand for thorough amendment of life comes upon Hermas as a new and startling revelation. His other ground is little stronger; love and trust in the personal Lord make Onesimus (when he was tired of living on his vices) a new creature, but, as the story is told, conversion did Philemon little good; it strengthened his self-control and made him meddlesome, and otherwise left him as it found him. Of course, if the only question were what religion is able to persuade a man that he is saving his soul, the conversion of Onesimus is as decisive as he supposes it to be himself; nothing else would have given him the sense of salvation that he wanted. The criticism of Judaism and Paganism is less unsatisfactory. Philemon travelled a great deal for his health to all kinds of pagan shrines first, and afterwards, being superstitious, to Antioch and Jerusalem. He took Onesimus with him, who arrived at the conclusion that neither Paganism nor Judaism was a religion for the poor, while the wholesale butchery in the Temple on great festivals disgusted what we are meant to take for his Hellenic delicacy. The visits to Greek miraculous shrines are amusing, and the influence of the wild culture of Phrygia is delicately suggested; but all this part of the work suffers a little from the writer's resolution to use the literature of the second century to illustrate ideas which he assumes to have been in the air in the first. The one evidence of this assumption is the career of Apollonius of Tyana; and, to judge by his legend, he was rather like a Pakkīike Buddha, able to teach those who could profit by example, and unable to set forth an articulate doctrine. The most grotesque consequence of the author's mistake is that we actually find Epictetus as the mentor of Onesimus. Dr. Abbott knows perfectly well that, if Epictetus and Onesimus were contemporaries, the former must have been much the younger of the two. Now Arrian's records of his teaching date from the period of his full maturity, and excerpts from these have a very incongruous effect when put into the mouth of a lad lecturing a senior who had passed through an experience more trying than his own. The criticism of Epictetus is effective enough against his and other

forms of optimism, and not unworthy of the joint wisdom of Mr. Fitzgerald and Omar Khayam.

"For all that Epictetus had said came to this, that if we remained as a Guest [*sic*] at the Feast, each one was bound to act as if the Master was good, or else to depart from the Feast. But why was a philosopher bound to suppose something that might be false, or else to slay himself? For all the while there might be no Master of the Feast at all, but only a talk about Masters, and in reality neither Master nor Feast, but only a kind of scramble for sweetmeats. . . . And to make believe that the Master was perfectly good and wise (and all for the purpose of attaining for oneself calmness and tranquillity of mind)—this seemed a kind of flattering of the Master and deceiving of oneself, that was scarcely worthy of a philosopher."

Philemon had an Epicurean friend who advised him to try the hot baths at home before he ran to Asklepias at Pergamus and then to Trophimus at Lebadea to explain the dream which Asklepias sent, and then, perhaps, to Delphi for an interpretation of the vision which Trophimus had vouchsafed to Onesimus. Artemidorus has a double part to play in the story; he has to represent what is known of the historical objections of Celsus to Christianity; he has also to represent Dr. Abbott's conception of the higher Positivism of the first century (the lower aspects of which are represented by Metrodorus, the namesake of the dear companion of Epicurus). The one point which Artemidorus at last fails to explain to his own satisfaction is the immense personal superiority of Christ, of which the conversion of St. Paul is the decisive instance.

The correspondence between Artemidorus and Onesimus in the third book is the vehicle for much ingenious illustration of the author's views of the gradual growth of the Christian legend. Artemidorus tells a story of the grotesque exaggerations with which he first heard of the dead man whom Philip raised to life; and then Artemidorus gets hold of the resuscitated man, and hears a story no more miraculous than that of the Archbishop of Bordeaux, who narrowly escaped premature interment in his youth. Still more brilliant is the narrative (pp. 97-99) of the successive stages by which the writer imagines the legend of the Gadarene demoniacs to have formed itself. An attempted explanation of Christ's walking upon the water is less plausible. The writer is at the pains to invent a not incredible psalm about Christ's meeting the disciple tossed upon the sea of temptation; but the explanation does not fit the legend of St. Hyacinth crossing the sea on his cloak, which rests on evidence which satisfied Card. Newman. If we are to have rationalistic explanations of legends at all, it ought to be remembered that none is convincing which does not fit all the legends of a class. So, too, though the author still adheres to his unlucky explanation that the thousands in the wilderness were only fed with the bread of heaven, he hints that our narratives are coloured by the feeding of the Israelites with manna and by Elisha's feeding the prophets and multiplying the widow's oil. It is true that if the latter story were told of a Mahometan Dervish we might conjecture that the benevolent ascetic filled the vessels with water and then set the

widow to pour in oil on the top. But the feeding of a hundred men with twenty loaves, and of five thousand men with five loaves and two fishes, are stories of the same kind, and, unless we can rationalise both in the same way, it is better not to rationalise either. Still weaker is the attempt to illustrate the theory of the origin of our gospels set forth in the new edition of the *Encyclopaedia Britannica*. We might, perhaps, have been willing to follow either statement of the author's reasons for thinking that nothing was written till the churches had rest from vain hopes under Vespasian. But when Onesimus, both before and after his conversion, insists upon the broad distinction between what was and what was not in "the Tradition," as if "the Tradition" (the assumed groundwork of the Synoptics alleged to be preserved in "St. Mark") were so much more certain than the additions made by one editor or another, it is impossible not to remember that now, when the habit of writing is general, fresh and authentic details about great men continue to come to light for more than fifty years after their death. G. A. SIMCOX.

*Evenings with a Reviewer*; or, Macaulay and Bacon. By James Spedding. With a Prefatory Notice by G. S. Venables. (Kegan Paul, Trench & Co.)

To judge from Mr. Venables' interesting Preface, it appears that these *Evenings with a Reviewer*, originally printed for private circulation, were prepared for publication by the author shortly before his lamented death. Whether the book will really have the effect which the editor seems to expect, it would be hazardous to decide. No doubt there are many persons who will read two volumes, though they would resolutely turn their backs on seven; yet it may be that the form of the present work will prove as repulsive to the general reader as that of the *Life of Bacon*. It is not necessary to adopt Mr. Venables' wild statement—that the plan of Carlyle's History of Oliver Cromwell was borrowed from the cumbrous arrangement of the *Life of Bacon*, which was in reality published many years after it—in order to acknowledge that the close juxtaposition of text and comment is no slight assistance to the true understanding of both. Yet it is only the real student who will take advantage of this; while the mass will continue to think, in the language of the editor, that "it is the business of a literary artist, and especially of an historian, while he collects raw materials only for his own use, to supply finished products to others."

It is precisely this finished product which Spedding was unable to furnish. *Evenings with a Reviewer* does not give us Bacon's biography as it ought to be written. The book is composed of a series of destructive criticisms of Lord Macaulay's well-known essay, each of them leading up to the writer's own view of the transaction in question, but labouring under the defect that the very number of successful blows planted conveys a sense of weariness to the satiated reader. Even when Lord Macaulay was at the zenith of his fame, two or three such blows would have

been quite enough to dispose of his credit for accuracy; and no serious person now supposes that in matters relating at least to the first half of the seventeenth century he was anything more than a brilliant smatterer. Spedding kills him, and then goes on stabbing his carcass. The result is a book which anyone will be charmed to dip into, but which few indeed will care to read to the end.

Such a disappointing result opens the question why it was that Spedding did not rather give us a true biography of his hero. Is it not possible that the reason is to be found in the passage in which Mr. Venables tells us that "his study of philosophy or scientific method was, I think, confined to Bacon; and his knowledge of the details of history extended in neither direction beyond the times of Elizabeth and James I."? Does not this mean that he failed to conceive the events which he recounted as parts of a great whole? And did not this failure extend farther still? Each scene of Bacon's life is treated as if it stood alone. When the work is accomplished, it is flung aside, and whatever is next in order is approached. Slight indications of character are passed over because they seem unimportant in relation to each action taken by itself. The constant recurrence of such indications, which would be the very thing to strike a true biographer, is left unnoticed. At the end of the seven volumes, when the reader expects to get a picture of Bacon as a man, drawn by the hand which was most competent to portray his lineaments, he is sent away disappointed.

The qualities which prevented Spedding from being a popular biographer also prevented him from being a popular historian. He is constantly content to show that we cannot accuse men of the sixteenth or seventeenth centuries of mistakes unless we admit that many of our acts will seem as mistaken to our successors. But he hangs back from expressing a judgment on the character of those very mistakes. He throws over the judgments of feeling and of prejudice, but he has no scientific conception of history to fall back on. Yet it is precisely the craving after unity of conception which is the higher side of the popular demand for completeness of form. No doubt it is liable to be satisfied with very unlit food. Incomplete knowledge—and all knowledge must ever be incomplete—will clothe itself in hasty generalisations. But, for all that, the aim at producing a harmony which never can be produced is the divinest note of man's imperfect intellectual nature.

Such considerations are suggested by Mr. Venables' evident disappointment that his friend's work has not been better appreciated. Of that work, within the limitations imposed upon it by human nature itself, no one can have a higher appreciation than myself. No one, I should imagine, can have had a fairer opportunity of judging its value. It happened to me to be called on to study a great part of Bacon's career before Mr. Spedding's volumes were published, and in this way to be brought into a position to estimate fully their luminous intelligence.

SAMUEL R. GARDINER.

*Schwatka's Search: Sledging in the Arctic in Quest of the Franklin Records.* By William H. Gilder. (Sampson Low.)

THE narrative of Lieut. Schwatka's remarkable sledge journey in search of the Franklin records was originally published in detached letters by the *New York Herald*, and the main facts are already familiar to the public. The present volume is, nevertheless, a welcome addition to Arctic literature, as it brings the complete account within the reach of general readers, and resumes it in a convenient form for purposes of reference. It is also of considerable geographical interest, the party having marched over a large tract of unexplored country, and may be regarded as finally closing the sad history of the Franklin expedition.

The object of the enterprise was to investigate a whaler's report that some Netchillik Esquimaux knew where the journals of the Franklin expedition were hidden; and Lieut. Schwatka, of the Third United States Cavalry, who had been active in organising a party to search for the supposed cairn, was entrusted with the chief command. His companions were Col. W. H. Gilder (the author of the narrative), Henry Klutschak (a civil engineer), Frank Melms (an experienced whaler), and the well-known interpreter, "Esquimaux Joe." The party left New York on June 19, 1878, and spent the first winter at Camp Daly, near the entrance of Chesterfield Inlet, adapting themselves to the mode of life of the Esquimaux, and making preliminary reconnoitring journeys. In the course of these journeys it was ascertained that the report of the whaler had no foundation in fact; so Lieut. Schwatka determined to make a summer search in King William Land, when the snow was off the ground, "in order to find the records, if possible, or, at any rate, to so conduct the search as to make it final and conclusive of the Franklin expedition." This project was carried out in a manner that reflects the highest credit on the whole party. The expedition left Camp Daly on April 1, 1879, with three sledges drawn by forty-two dogs, which had been collected "by hard work, persistent effort, and overpowering liberality with regard to guns, ammunition, and other articles of trade." The loads weighed about 5,000 pounds at starting, but, as they consisted largely of walrus meat, they were lightened from day to day by consumption. Their supplies of "civilised food" were only expected to last about one month, as they confidently relied on finding game, and had full faith in the quality of their arms. Fortunately, their faith proved to be well founded, or the expedition would have been impossible, and very probably disastrous. Besides the four white men, the party consisted of "Esquimaux Joe" and his wife; a splendid hunter and dog-driver named Toolooah, with his wife and child; two other Inuits, or Esquimaux, with their wives and a child each; and two lads—in all, seventeen people. Passing eastward of the Hazard Hills, a precipitous range discovered by Lieut. Schwatka during his preliminary journey, they reached a branch of Back's River on May 9, and followed it for upwards of ninety miles. By that time the snow was entirely gone in many places, and the country

was so hilly and rugged that it would have been almost impossible to cross it with the heavy sledges. The estuary of Back's River was reached after nearly two months' travelling over an entirely unknown country; and, with the salt-water ice beneath them, they felt assured of reaching their destination. In an inlet west of Richardson Point they came upon a native encampment, having previously met with a small party on the Hayes River. Lieut. Schwatka collected a great deal of information from both these parties, and bought a few unimportant Franklin relics. In June, he crossed over to King William Land, and made an exhaustive search of the western shore as far as Cape Felix, the party moving like a line of skirmishers, so as to cover as much ground as possible. The summer travelling was exceedingly difficult, the dogs floundering in slush and water or scrambling over broken ice when crossing the inlets, while on shore the footing was rendered treacherous and painful by half-frozen marshes and broken, sharp-edged clay stones. During the return journey in July, their difficulties were increased by dense fogs and heavy gales, and their boots and stockings were so completely worn out that "walking was torture."

Though the details of this generous effort to throw additional light on the fate of the retreating crews of the *Erebus* and *Terror* are full of melancholy interest, they do not add any positive facts of importance to the history brought to light more than twenty years ago by Sir Leopold McClintock. But Lieut. Schwatka may be considered to have finally established the loss of the Franklin records; and he also gathered a great number of relics and tokens. The bones of Lieut. Irving, which were identified by a medal found near the grave, were sent to Scotland for interment, and all the remains found were carefully collected and reverently buried.

The homeward journey was commenced in November, and the party returned to Hudson's Bay by a route to the westward of that taken on their outward march. During the summer, the travellers had suffered much from sunburn and snow-blindness; but the privations and hardships of the winter journey were so great that only unquailing courage, resolution, and perseverance could have carried them through it in safety. The cold was so intense that, when the party was divided, the condensed breath of the dogs and people was distinctly visible at a distance of ten miles, and on every hillside the breath of the reindeer could be seen rising like clouds of steam. January was the coldest month, the mean temperature being 53° below zero (F.), while the lowest was 71° below zero, or 103° below freezing point. Reindeer meat was plentiful, but had to be eaten frozen, as the supply of blubber for cooking was almost exhausted; and the country began to swarm with wolves, which attacked the hunters, and killed some of the dogs. Altogether, the achievement of Lieut. Schwatka and his gallant companions is an extraordinary instance of what may be done by courage and determination, and in some respects their journey is without a parallel. They were absent from their base of supplies for eleven months and twenty days, and traversed 2,819 geographical or 3,251 statute miles, chiefly over unexplored country. They

travelled continuously throughout an exceptionally cold Arctic winter; and, after the first month or so, lived exclusively upon the same fare as the natives, thus confirming Capt. Hall's experience that white men can safely adapt themselves to the climate and life of the Esquimaux. They relied for subsistence entirely on the game to be found, and, besides musk oxen, polar bears, and seals, killed, during the journeys out and home, no less than 522 reindeer. The Esquimaux of the party gave invaluable aid, building snow huts, coating sledge-runners with ice, supplying foot gear and clothing, and enabling the expedition to hold communication with the wild tribes with whom they came in contact. Apart from the mere record of the journey, there are some very interesting chapters on the manners and customs of the Esquimaux; and the Appendix contains a glossary of words in general use between the natives and traders in Hudson's Bay and Cumberland Sound. The outward and homeward routes are shown on three small maps, but would perhaps have been more easily followed on one larger one. The book is thoroughly readable, and has the merit of describing in a simple, manly way many adventures which might easily have been made to assume a sensational character.

In an excellent summary of the journey and its results published in the *Proceedings* of the Royal Geographical Society, Mr. Clements R. Markham observes that "Englishmen will always cherish a feeling of gratitude for the kindly deed of the brave Americans who tenderly collected and buried some of the bones of our heroes—a task which, we well know, entailed no small amount of peril and hardship." And this verdict will no doubt be cordially endorsed by all who read Col. Gilder's interesting narrative.

GEORGE T. TEMPLE.

*Charles Lowder: a Biography.* By the Author of "The Life of St. Theresa." (Kegan Paul, Trench & Co.)

WHENEVER the religious history of England in the nineteenth century is written, more than one paragraph in it must be devoted to the life and labours of Charles Lowder. The true missionary spirit was in him. It showed itself at the outset of his career, when he desired to throw in his lot with Bishop Selwyn, and it found full scope for its exercise in the dark places and cruel habitations at the East End of London. What "Father Lowder" effected by his twenty years of self-denying labour in the most degraded quarter of our great city will never be fully known, but the outward evidences of his good influence are to be seen in the altered circumstances of those among whom he dwelt. If, as there is abundant reason to believe, the moral atmosphere of the East End is purer than it was, if respect for religious ordinances has taken the place of open insult, and light has sprung up where once was only gloom—these happy results are largely due to the agencies set on foot by Mr. Lowder and his colleagues. We may not agree with the teaching by which St. Peter's, London Docks, was distinguished, but we cannot help admiring the teacher's



life and the courage with which he carried his convictions into practice. We can quite believe Mr. Linklater when he tells us that Mr. Lowder

"was not a Ritualist at all in the modern sense of the word, after the gushing, effeminate, sentimental manner of young shopboys, or those who simply ape the ways of Rome. He had glorious ritual in his church, because he thought the service of God could not be too magnificent."

And we can understand that a beautiful and reverent service would be of priceless value to wretched beings whose lives were unrelieved by the sight of one single streak of glory. But it is impossible to read this most interesting biography without seeing that Mr. Lowder's success was due almost entirely to the daily spectacle of courage, zeal, and genuine philanthropy which his life displayed. He lived for his people, and they knew it. And so at his funeral, in the very streets where the mob had once pelted and ill-treated him, the police were obliged to keep a line amidst the crowds of weeping men who pressed forwards to see and touch the pall which covered their benefactor's coffin. It is said that hundreds, too poor to travel by rail, walked to Chislehurst to see his body committed to the earth.

"The scene on Chislehurst Common, when the trains of mourners had arrived from London, was wonderful; the men of Wapping and Shadwell, whom none will credit with extravagant religious weakness, gathered to manifest their gratitude and affection for the heroic priest who had laboured so long among them. It was computed that at least 3,000 were present, including about 200 clergy."

No higher eulogy than this could be given, and no better reason is needed for a book which, apart from the interest which attaches to its nominal subject, offers material for grave thought to all who possess the smallest "enthusiasm of humanity."

CHARLES J. ROBINSON.

*Collection de Romans grecs.* En Langue vulgaire et en Vers. Publiés pour la première fois d'après les Manuscrits de Leyde et d'Oxford par Sp. P. Lambros. (Paris: Maisonneuve.)

OWING to the indefatigable labours of such men as MM. Sathas and Legrand at Paris, of M. Lambros, of Athens, and of the late Dr. W. Wagner, of Hamburg, the publication of the texts of mediæval Greek poems proceeds apace. Throughout Europe the great libraries are being ransacked, and the specimens of this branch of literature which they are found to contain in surprising abundance are being carefully edited and printed in an attractive style. The present volume deserves especial attention in England, because so many of the MS. which M. Lambros has employed exist in our collections. It comprises four long poems, and these have the advantage of differing from one another in their subject and treatment, so that they may be regarded as representative specimens. The first, entitled *Callimachus and Chrysorrhoe*, is founded on a popular tale or fairy story, and relates the fortunes of the youngest of three princes,

who delivers a beautiful princess from the power of a dragon in an enchanted castle, but himself afterwards becomes the victim of a sorceress, who mars his happiness; his princess is then carried off by another, and the adventures of both are told, until at last he regains her. The date of this composition is doubtful, but the story is graceful, and is pleasantly told. It exists only in a single MS., which appears to have been left by Joseph Scaliger to the University of Leyden, and is still in the possession of that body. The second is an epic poem relating the life and adventures of Digenes Acritas, a Byzantine hero of romance of the tenth century. This personage is at the present day the centre of a cycle of modern Greek ballads; but little was known of him until a few years ago, when a poem corresponding to the present one was discovered at Trebizond, and was published in 1875 by MM. Sathas and Legrand; since that time, three other versions have been brought to light—one in Italy, one in the Island of Andros, and the one here printed, which belongs to the library of Lincoln College, Oxford. This poem follows the same lines as the one previously known, but nevertheless is a different composition, and is in rhyme, which the other is not. It also contains the beginning and end of the story, which are wanting in the Trebizond version. The MS. was written by a monk of the Island of Chios in the latter half of the seventeenth century; he speaks, in fact, as if he were the composer of the poem; but it is pretty clear that his work consisted in putting an earlier work into rhyme. The lineage of the hero, who is the son of a Saracen emir and a Greek lady of noble family, his exploits in combating wild beasts and brigands, and the scene of the story, which is laid in the east of Asia Minor and on the banks of the Euphrates, combine to impart to it a highly romantic tone. Then follows a specimen of those imitations of the French romances to which M. Gidel has drawn attention in his first series of *Études sur la Littérature grecque moderne*, the story of *Imberios and Margarona*—that is, *Pierre de Provence et la Belle Maguelonne*. This work has already been published several times; but, as M. Lambros found that the MS. in the Bodleian Library, which had not before been collated, is especially valuable, he thought it worth while to edit the text afresh, making this version the basis of his edition, and comparing it throughout with the better-known Vienna MS. The fourth poem, which is called a "consolatory address concerning good and evil fortune," is a story of a young man who, having suffered from misfortune all his life, sets out on an expedition to find the castle in which the goddess of Evil Fortune (*Δυστυχία*) dwells. On his way, he meets with Time, who gives him a letter to that divinity, and by her kind offices he is ingratiated with her sister, the goddess of Good Fortune (*Εὐτυχία*), who shows him the road to happiness. The moral is that the unfortunate should never despair, and that the prosperous should help those in misfortune, and remember that they themselves are exposed to change. This composition is partly allegorical, but many of the incidents

which it contains suggest that it is an adaptation of an ancient popular tale. The MS. from which it is taken is also preserved in the Bodleian. All these poems will be found easy and agreeable reading by those who have even a superficial acquaintance with mediæval or modern Greek.

In the Introduction, M. Lambros gives an interesting sketch of the rise of the mediæval Greek literature in the vulgar tongue, and notices that the poems of chivalry mainly come, as might be expected, from Cyprus and Rhodes. He also points out the errors into which persons are liable to fall in editing these compositions, and adds some valuable hints for their guidance, together with remarks on the orthography. His own editorial work appears very careful; and there is an excellent Glossary at the end of the volume.

H. F. TOZER.

#### CURRENT THEOLOGY.

*Ely Lectures on the Revised Version of the New Testament; with an Appendix containing the Chief Textual Changes.* By B. H. Kennedy, D.D. (Bentley.) The first of these sermons is interesting as having been preached more than twenty years ago, when the author had no expectation that he would ever be called on to take part in the work of revision. At that time Dr. Kennedy advocated pointing Rom. ix. 5, with a full stop after "Christ came," and the same view is further enforced in one of the Appendices to the present volume. Other important points are discussed in the remaining two sermons, one of which contains a defence of the substitution of the word "love" for the "charity" of the Authorised Version; and in the dedication (to Dr. Scrivener) there is a good practical suggestion that, after the interval of a year, when criticism shall have exhausted itself, the Revising Company should be invited to meet again, and, "while they review their reviewers, to review themselves by such light as would have been gained." The synoptical view of the more important textual corrections will be found useful.

*Forschungen zur Geschichte des neutestamentlichen Kanons und der altkirchlichen Literatur.* Von Theodor Zahn. 1. Theil: Tatian's Diatessaron. (Erlangen: Deichert.) Tatian's Diatessaron, which has been hitherto little more than a name, is here not only made the subject of an elaborate treatise, but is actually presented, in bodily form and substance, to the eye of the reader in a dress, for the most part, Latin, but, where another set of materials is employed, partly also German. Taking as his foundation Moesinger's Latin version of the Commentary of Ephraem Syrus, now extant only in Armenian, and calling to his aid all other available authorities, of which the Homilies of Aphraates, the Persian sage, are the most important, Prof. Zahn gives us Tatian's text, so far as it can now be recovered, in the form in which, if his judgment may be relied upon, it must have been known in the churches round Edessa from the end of the second to the fifth century. Its original language, he contends, was Syriac. It is shown to be closely related to the Curetonian, and, as it is improbable that a translator would follow a harmony in which he could never depend on the sequence of the original being preserved, it is plausibly argued that the latter preceded the former. In other words, there was a Syriac translation of our four gospels as early as the middle of the second century. Prof. Zahn sets a high value on Tatian's harmony, affirming that it surpasses in boldness and insight most

of those that have followed it to this day. He sees no heresy in its omission of the genealogies, though Bishop Theodoret did. The mention of the light on the Jordan at the baptism of Jesus causes him no misgiving. Some of the learned author's positions are no doubt open to dispute; but that Tatian's Diatessaron was really a harmony or digest of four gospels, either ours or closely akin to them, that it was probably written in Syriac, and that it is the work commented on by Ephraem Syrus may now perhaps be considered pretty firmly established points. The text which constitutes the second part of this treatise is preceded by a disquisition on the historical attestation to the Diatessaron, and followed by one on its origin. There is a fourth part, on the imitations in other languages, and there are two Appendices, one on the Jerusalem Evangelistary, the other on the Doctrine of Addai. The value and importance of the work will not be denied. It is intended to be but one of a series of monographs preparatory to a complete history of the Canon.

*Hermæ Pastor.* Græce e codicibus Sinaitico et Lipsiensi Scripturæ ecclesiasticorum excerptis, collatis versionibus Latina utraque et Aethiopica, libri clausula Latine addita, restituit commentario critico et adnotationibus instruxit, Elxai fragmenta adiect Adolphus Hilgenfeld. Editio libri altera emendata et valde aucta. (Lipsiæ: T. O. Weigel.) Students will welcome the second edition of Hilgenfeld's *Hermæ Pastor*. The former edition, it will be remembered, appeared in 1876 as part of his "Novum Testamentum extra canonem receptum." The present one is enlarged by the addition of nearly one hundred pages of annotations. The Prolegomena are considerably extended, and the text, which is printed in a beautiful type, is emended in many places. Hilgenfeld now defends the view, already maintained by the Comte de Champagny, but impugned by Harnack, that the *Pastor* is the work of more than one hand, and points out inconsistencies which seem to show that this is the case.

*An Introduction to the Study of the New Testament, Critical, Exegetical, and Theological.* By Samuel Davidson, D.D. Second Edition, Revised and Improved. In 2 vols. (Longmans.) In the Preface to this second edition of his *Introduction*, Dr. Davidson not unnaturally refers to the works bearing on the subject which have appeared since the publication of the first, in 1868; but he makes no mention of Dr. Abbot's remarkable article on the Gospels in the new edition of the *Encyclopædia Britannica*. Had he been acquainted with that article, he would hardly have adhered to the opinion formerly expressed that in all probability "Mark made use of his two predecessors," Matthew and Luke; for, if Dr. Abbot proves nothing else, he has at least demonstrated that hypothesis to be untenable. On some other points, as might well be expected after the lapse of so many years, we find that Dr. Davidson has modified or altered his views. Thus 2 Thess., placed first in the previous edition as the earliest book in the New Testament, is now placed after James, as only partly authentic. The Epistle to the Colossians is rejected no less than that to the Ephesians, and the 15th as well as the 16th chapter of Romans. The whole work, moreover, has been revised throughout, and nearly every page bears witness to the care and labour which have been spent upon it. It is hardly necessary to say that Dr. Davidson's views are those of the rationalistic school of New Testament criticism, or that his statement of them is learned, logical, and temperate. Graces of style are not perhaps to be looked for in a work of this kind, but it must be regretted that there are so many clumsy sentences. "Too developed to belong so early" (vol. ii.,

p. 179) is not English, and if "repetitious" (ib. p. 238) is a coinage of the author's it does not strike us as a happy one. However, Dr. Davidson's work, as being the only one of its kind in English, has already taken a high place in theological literature, and this second edition will fully maintain the author's reputation.

"Bibliotheca Rabbinica:" eine Sammlung alter Midrashim zum ersten Male ins Deutsche übertragen, von Lic. Dr. Aug. Wünsche. Dreizehnte Lieferung: *Der Midrash Echa Rabbati*. Dr. Wünsche is doing a good work in Germanising the great Midrash Rabbath, of which the present treatise is an important section. The Midrashim have an interest not only for Biblical specialists, but also for the students of general literature and history. In the words of Dr. Wünsche,

"Besides the moral-allegorical exegesis, the Midrash contains many fragments of discourses that were really delivered, poetic embellishments of Biblical events, paraphrases and amplifications of the simple text of Scripture, a great number of charming parables, fables, and legends, numerous happy sayings and pithy maxims."

The instalment before us is a portion of the "Echa Rabbati"—i.e., the Haggadic exposition of the Lamentations of Jeremiah. It may argue a want of discernment, but we fail to see any real connexion between the story of the Four Jerusalemites and their Athenian Host and "the essential elements of the *Hamlet Sage*," such as Dr. Wünsche assumes in his short but instructive Preface. We leave it to the Shaksperians to determine.

*The Second Book of Samuel.* "The Cambridge Bible for Schools." Edited by A. F. Kirkpatrick. (Cambridge University Press.) Small as this work is in mere dimensions, it is every way the best on its subject and for its purpose that we know of. The opening sections at once prove the thorough competence of the writer for dealing with questions of criticism in an earnest, faithful, and devout spirit; and the Appendices discuss a few special difficulties with a full knowledge of the data, and a judicial reserve, which contrast most favourably with the superficial dogmatism which has too often made the exegesis of the Old Testament a field for the play of unlimited paradox and the ostentation of personal infallibility. The notes are always clear and suggestive; never trifling or irrelevant; and they everywhere demonstrate the great difference in value between the work of a commentator who is also a Hebraist, and that of one who has to depend for his Hebrew upon second-hand sources. Among many other references, we notice the judicious use of a book which cannot be too widely known—Maurice's *Prophets and Kings of the Old Testament*. We may be permitted to suggest that the mention first of "the old Latin versions," and then of "the Old Latin Version" (pp. 16, 17), is not quite clear for school-boys; and that the ancient Peshitta version might well have received some notice along with the LXX. and the Targum of Jonathan.

*Geschichte des Volkes Israel.* Von Dr. Bernhard Stade. Oncken's "Allgemeine Geschichte," I. 6. Nos. 1 and 2. (Berlin: Grote.) Well printed on good paper, and furnished with first-rate illustrations and maps, Dr. Stade's History of Israel has every outward attraction, except that of completeness, which a book of this kind can possess. And although the reader might prefer to have the whole work before him, yet the richness of the contents of each number gives him an ample occupation till its successor arrives. The interest of the subject is that it reveals to us the infancy of the monotheistic religions, and the aim of the historian must be to trace the development, not so much of political events, as of the religious idea. The

period to be covered by the History is from the beginning of the monarchy to the ruin of the Jewish people (dated by Dr. Stade at the fall of Masada, A.D. 73). The method is that of historical criticism, and it must be confessed that Dr. Stade relies more upon a certain trained tact than most English readers will think desirable. He considers the Hebrew texts to have been frequently manipulated by editors, and boldly denies that the manipulators were guilty of any want of good faith; "on the contrary," he maintains, "the alterations were made in the service of truth," the idea of literary property not yet having arisen. Dr. Stade does not under-estimate the difficulties to be overcome by a historian of Israel; the Introduction even presents these difficulties in a clearer form than any current popular work (for "popular" in the best sense the historical series to which this work belongs is designed to be). The "first book" discusses the sources for the history of Israel under the kings and the traditional chronology. Full weight is given to the Assyrian inscriptions, and Dr. Stade confesses that the dates of the Israelitish kings can only bein some degree fixed when these kings are mentioned in the inscriptions. Book ii. describes the preliminary history of the Israelitish kingdoms. Dr. Stade compliments our countrymen on the trustworthiness of their topographical researches, but regrets the questionable character of their archaeological results "arising from their generally complete ignorance of Biblical criticism." He considers himself dispensed from a consideration of many problems which harass most English students. For instance, Prof. Sayce argues from Gen. xxiii. that "a branch of the Hittite race seems to have settled in the S. of Palestine;" but Dr. Stade quietly remarks, "It is a misunderstanding of the 'Grundschrift' that Hittites were also settled in the S. of Palestine." Egyptologists (not in England alone, however) have debated, and still debate, under which of the Pharaohs the Exodus is to be placed; Dr. Stade closes the discussion with the dictum, "If any Hebrew clan did once dwell in Egypt, its name is unknown, and the Egyptologists would not even discover it if they understood more of Hebrew antiquity." Our author is, indeed, very decided in his opinions. Corrections of the text or of some current rendering occur on every other page, though it must be added that the intelligibility of the text is augmented by the process. Illustrations of the early narratives also abound; one remark may be quoted on the supposed "treachery" of Jael (Judg. v.): "We ought not to find a violation of hospitality in Jael's conduct. In the sense of his power, the Canaanitish king had evidently not considered that, before entering the tent of a nomade, he should secure himself by the usual appeal for a hospitable reception." Book iii. relates to the Manassite kingdom; Gideon, we are told, is shown by the connexion of Judg. ix., to have really become king, as well as Abimelech. Saul and David are the heroes of book iv.; David alone of the first chapter of book v. The second chapter, unfinished as yet, introduces us to Solomon—to "the real Solomon," and also to "the Solomons of legend." But we have already reached our limits, and conclude by recommending this as a not irreverent, though "advanced," specimen of analytic and synthetic criticism of the Old Testament narratives. The author is perfectly master of his material, and the work may be read by serious students with pleasure.

*Gesetz und Propheten:* ein Beitrag zur alttestamentlichen Kritik. Von Lic. C. J. Bredenkamp. (Erlangen: Deichert.) The place of printing and publishing sufficiently shows the theological colour of the book. A succession of energetic orthodox teachers has made Erlangen as conspicuous in one sense as Tübingen formerly

was in another. Without recommending anyone to translate Dr. Bredenkamp's work (for it would not suit English readers, and would be the reverse of interesting), we willingly recognise its superiority to the most recent works of our own apologists. Wellhausen, a mere name to most of us, is the adversary whom Dr. Bredenkamp earnestly but, let us add, courteously opposes. Our author's conclusion is that, so far from requiring a gradual, parallel development of the law, the prophetic literature throughout assumes its existence, and the merit of Wellhausen (as the completer of the work of Graf and Kuenen) is to have shown how impossible are the older critical theories, which supposed the Levitical legislation of the great narrative work which precedes it to have arisen in the regal period. The work falls into an introduction and four chapters, treating successively of fundamental ideas and of the references to the forms and place of the authors discoverable in the prophetic literature. The author is certainly no bigot. By a happy extension of a well-known phrase he even describes the Book of Chronicles as deuterocanonical. But we fear he is not yet quite familiar with the methods and aims of that historical criticism of whose representatives he is the conscientious opponent.

*Justini Philosophi et Martyris Opera.* Ad optimos libros MSS. nunc primum aut denuo collatos recensuit, prolegomenis et commentariis instruxit, translatione Latina ornavit, indices adjecit. Io. Car. Th. Eques de Otto. Tom III. Pars 2. Editio Tertia. (Jena: G. Fischer.) This volume of the new edition of Dr. von Otto's admirable *Corpus Apologetarum Christianorum sæculi secundi* (the first volume of which appeared in 1876) brings to a conclusion the works, genuine and supposititious, that bear the name of Justin. This masterly piece of work is already known as a monument of German industry, and henceforth will be acknowledged universally as the edition of Justin Martyr.

*A History of Christian Doctrines.* By the late Dr. K. R. Hagenbach, Professor of Theology at Basel. Translated from the fifth and last German edition, with Additions from other sources. Vol. III. (Edinburgh: T. and T. Clark.) The "additions from other sources" to Hagenbach's well-known work relate chiefly to the theology of England, Scotland, and the United States, which are treated of by Hagenbach less fully than might seem desirable for English readers. The idea is good, but it has been realised here with only a moderate success. The bibliographical information is neither very full nor very accurate, and we have noticed several instances of carelessness which should not have escaped the English editor.

*Hymns for the Church and Chamber.* By the Rev. C. D. Bell, D.D. (Nisbet.) Canon Bell writes fluently, and hymns are not difficult to produce. We have met with both the thoughts and rhymes in this volume not unfrequently before. "The Land within the Veil" seems to us the most poetical of the hymns, but Faber's on the same subject is better; and in the verses on humility Canon Bell should not have left his debt to George Herbert unacknowledged in the lines

"I care not—I will light a fire  
Or, if Thou pleasest, sweep a floor."

We have also received:—*The Very Words of our Lord and Saviour Jesus Christ*, gathered from the Four Gospels, according to the Authorised Version (1611), with marginal quotations from the Revised Version, also with an Index of Passages and Subjects (Oxford University Press); *The Apocalypse*, with a Commentary and an Introduction on the Reality of Prediction, the History of Christendom, the

Scheme of Interpretation, and the Antichrist of St. Paul and St. John, by the Rev. Edward Huntingdon (Kegan Paul, Trench and Co.); *The Song of Songs*, Arranged in Twelve Canticles, and Rendered into English Blank Verse, by B. S. Clarke, with an Introduction by Horatius Bonar (James Nisbet and Co.); *Contributions to a New Revision*; or, a Critical Companion to the New Testament: being a Series of Notes on the Original Text, with a view of securing greater uniformity in its English rendering, including the chief alterations of the "Revision" of 1881 and of the American Committee, by Robert Young (Edinburgh: G. A. Young and Co.); *From the Beginning*; or, Stories from Genesis, for Little Children, by Mrs. G. E. Morton (Hatchards); *Scripture Echoes in our Church's Collects*, for Sundays and the Days connected with our Lord's History, with Hymns original and selected, by the Rev. John P. Hobson ("Home Words" Publishing Office); *Short Sketches of Fathers of the English Church*, for Young Readers, by Frances Phillips (Bemrose and Sons); *Specimen-Glasses for the King's Minstrels*, by the late Frances Ridley Havergal ("Home Words" Publishing Office); *The Larger Hope*; or, Salvation for All, including the Rejecters of the Gospel, examined in a Review of the Rev. Samuel Cox's *Salvator Mundi*, by the Rev. Thomas Powell (Kerby and Endean); &c., &c., &c.

#### NOTES AND NEWS.

MISS HAMILTON, only daughter of Sir William Hamilton, who died last week, had for some time been engaged on a translation of the late Prof. Lotze's *Mikrokosmos*, which it may be hoped will yet be published. It will be remembered that a translation of the same philosopher's *System der Philosophie*, by Prof. Green, is promised us by the Clarendon Press.

WE announced a short while since that Mr. J. A. Symonds is preparing a volume of sonnets with the title *Vagabunduli Libellus*. He has now decided to postpone the publication of this book, and will issue in its stead a collection, called *Animi Figura*, of sonnets on ethical and psychological themes. In this he will incorporate some which he has already published, together with over ninety new ones.

THE last gathering of the Oxford Browning Society, at the Rector of Lincoln's, to hear Mr. Arthur Sidgwick's paper on Browning's love poetry, was the most successful meeting the society has held. A large number of guests were present, including some from London.

MR. MASKELL has, we believe, printed for private distribution five-and-twenty copies of the "Dissertation on Ancient Service Books" prefixed to his *Monumenta Ritualia*.

THE first publications of the Wyclif Society will be the treatises *De Mandatis Dei* (on the Ten Commandments) and *De Statu Innocentie*, being books i. and ii. of Wyclif's chief work, the *Summa Theologiae*. These will be edited by Mr. F. D. Matthew, the editor of the Early-English Text Society's volume of Wyclif's English Works, and will be ready this year. The chief text for 1883 will be the treatise *De Veritate Scripturæ Sanctæ*, written in 1378 or 1379, being book vi., and the most important one, of the *Summa Theologiae*. This will be edited by Dr. Rudolf Buddensieg, of Dresden, who has now in the press a volume of Wyclif's Polemical Tracts, of which the King of Saxony will pay the cost. Dr. Lechler, the well-known editor of Wyclif's *Trilogus*, has handed over to Dr. Buddensieg all his notes and material for an edition of the *De Veritate*.

MR. W. CAREW HAZLITT has almost ready for

publication through Mr. Quaritch his "Second Series of Bibliographical Collections and Notes of Early-English Literature, 1474-1700," containing 10,000 titles and details of rare books copied by his own hand. Mr. Hazlitt has also printed a list of the forty-three works he has written or edited since the year 1858.

MISS SMITH, of Cheltenham, a member of the New Shakspeare Society, is preparing a parallel text of the First and Second Quartos of "Hamlet," with the First Folio version and a revised text. We believe that she intends to present copies of her *Parallel-Text Hamlet* to her fellow-members of the New Shakspeare Society. She will mark all differences from the Second Quarto by variations of type, so that the changes may be caught at once by the eye. Her revised text will probably be in the old spelling of the Second Quarto (1604) which Dr. Tanager argues is Shakspeare's own.

MESSRS. T. AND T. CLARK, of Edinburgh, will shortly publish a third edition of Prof. Watts' *The Newer Criticism, &c.: a Reply to W. Robertson Smith's Lectures*. The same firm have in the press a new volume of their "Bible-Class Handbooks"—viz., *St. Paul's Epistle to the Hebrews*, by the Rev. Dr. Davidson, Professor of Hebrew in the New College, Edinburgh, and author of the well-known Hebrew Grammar.

MESSRS. BEMROSE AND SONS propose to publish by subscription a new edition of Mr John Sleight's *History of the Ancient Parish of Leek, in Staffordshire*, which was published in 1862, and has long been out of print. The proposed new edition will contain much additional information, and will be issued, to subscribers sending in their names before May 1, at one guinea per copy. The same firm have in the press a Concordance to the Revised Version of the New Testament, which, it is said, has been compiled upon an original plan.

THE *Book of St. Albans*, as it is called, appeared in a sale last week, for the first time during the course of the present century. The interest attaching to the volume as the earliest English work on field sports, and as the first treatise in the language upon armorial bearings, led to an eager competition, which ended in another triumph for Mr. Quaritch, at the price of 600 guineas.

MESSRS. HURST AND BLACKETT will shortly publish a fourth and cheaper edition of *My Lord and My Lady*, by Mrs. Forrester, author of *Viva, &c.*, in one volume.

DR. F. LANDMANN, whose discovery of the Spanish origin of *Euphues* and Euphuism we have mentioned more than once, is preparing a critical edition of the first part of *Euphues*, which came out by itself, and has never been reprinted. Mr. Arber's reprint was made from a later edition, probably the first complete one of the whole book.

THE Queen has been pleased to accept a copy of Mr. W. H. Hatton's work on *The Churches of Yorkshire* for the Royal Library at Windsor. The chapters of this book first appeared in Mr. Hatton's *Bradford Times*, a paper which devotes considerable attention to local history and antiquarian subjects.

MR. JAMES CARGILL GUTHRIE, author of "Village Scenes," "Rowena," "The Vale of Strathmore," &c., has in the press a new volume of poems and songs, entitled "Woodland Echoes," which will be published early in April.

MR. CHAS. WATSON, of West Hartlepool, is about to issue a magazine to be devoted to local history, archæology, folk-lore, social topics, poetry, &c., under the title of *St. Cuth-*

bert's Magazine. The name is well chosen for a publication intended to circulate in the county of Durham.

UNDER the title of *The British Imperial Atlas*, Messrs. Letts and Son have published a series of maps that are likely to prove of great practical usefulness. By an intelligent use of colours, the publishers have, without in the least rendering the physical characteristics of the countries depicted blurred or indistinct, contrived to combine in this work all the more important features of a good physical and statistical atlas. The price is only one guinea.

A SERIES of articles written for the *Leeds Express* by Mr. William Andrews, hon. secretary of the Hull Literary Club, under the title of "Historic Yorkshire," will shortly be published in one volume.

MESSRS. CROSBY LOCKWOOD AND CO. announce the immediate publication of the following works:—*Continuous Railway Brakes*, by Michael Reynolds, author of "Locomotive Engine Driving"; *The Action of Lightning and the Means of Defending Life and Property from its Effects*, by Arthur Parnell, Major in the Corps of Royal Engineers; *The Boiler-maker's Ready Reckoner*, by John Courtney, edited by D. Kinnear Clark; *A Practical Treatise on the Joints made and used by Builders in the Construction of Various Kinds of Engineering and Architectural Works, &c.*, by J. W. Christy; *Hints for Investors: being an Explanation of the Mode of transacting Business on the Stock Exchange, with Comments on the Fluctuations, and Table of Quarterly Average Prices of Consols since 1750*, by Walter M. Playford, Sworn Broker; and *Mathematics as applied to the Constructive Arts*, illustrating the Various Processes of Mathematical Investigation by Means of Arithmetical and Simple Algebraical Equations and Practical Examples, by Francis Campin, author of "Materials and Construction," &c.

MR. J. BURKILL, of Otley, who is well known by his contributions to literature, will shortly publish *Reminiscences and Personal Experiences*.

AT the last meeting of the Historical Society of the Vaud, Abbé Gremaud, of Freiburg, read a paper on the foundation of the renowned hospice on the St. Bernard. It was long believed that the hospice was founded by Bernard in the year 982, and the belief was founded exclusively upon the Life of St. Bernard of Menthon written by a certain Richard the Archdeacon. This Life is now proved to be apocryphal, and was probably compiled in the thirteenth century, instead of the tenth. M. Gremaud brought forward proof that the very first authentic document in which the hospice is mentioned is dated 1125.

SIGNOR SEVERINO FERRARI is publishing, in monthly parts, a collection of early Italian literature, dealing specially with the earliest examples of the written language, under the title of "Biblioteca di Letteratura italiana" (Firenze: Tipografia del Vocabolario). The first part, which has just appeared, contains a selection of fifteenth-century Carnival masques.

MESSRS. S. W. PARTRIDGE AND CO. will shortly publish a pamphlet entitled *British Opium Policy, and its Results to India and China*. The work will be dedicated to Henry Richard, Esq., M.P.

MR. ERNEST RADFORD continues his Brownian searches, and has found the original of the poet's "Dramatic Idyl," *Ned Bratts* (1879). It is "The Story of Old Tod"—a thief who confessed his guilt, and was hanged with his wife—in Bunyan's *Life and Death of Mr. Badman*, and was told to the author by a "Relator that was at the same time himself in the Court, and stood within less than two yards of old Tod." Mr. Browning has borrowed the conversion of Ned Bratts and his wife from Bunyan's book.

THE *Historisk Tidskrift*, published by the Historical Society of Sweden, has now been in existence for one year. This Review replaced the *Historisk Bibliotek*, which was founded in 1875 by C. Silfverstolpe, and ceased to appear in 1880, after seven volumes had been published.

FOR some years past a society for the study of Swedish folk-lore has been recruited from among the students at the Universities of Lund, Upsal, and Helsingfors. This association now possesses an organ, which is published under the title of *Nyare Bidrag till Kännedom om de Svenska Landmålerna och Svenskt Folkklif* (Stockholm: Samson and Wallin), and is edited by J. A. Lundell.

WE learn that a society for the study of Spanish folk-lore has been founded by the exertions of Señor Machado y Alvarez. The programme of the society includes not merely folk-lore in the sense generally assigned to that term, but philology, archaeology, and all science that can throw light on the history of Spanish civilisation.

M. CHARLES DE RIBBE has published an interesting volume of selections from the family records of Jacques Grimoard de Beauvoir, a country gentleman of Provence, who traced his lineage to the family from which sprung Pope Urban V. The book is entitled *Une Famille rurale au XVII<sup>e</sup> Siècle* (Paris: Librairie de la Société Bibliogr.).

MR. DEMETRIUS BIKÉLAS will shortly publish a Modern-Greek version of "Macbeth" and of "Hamlet" (Athens: Coromilas).

A COLLECTED edition of the lyrical poems of Steingrund Thorsteinson, the Icelandic poet, has just appeared (Reykjavik: K. O. Jorgimsson), under the title of *Ljóðmoeli*.

MESSRS. HOUGHTON, MIFFLIN AND CO. are about to issue a companion series to the "American Men of Letters" in the shape of "American Statesmen." The first volume will be the Life of John Quincy Adams, written by Mr. John T. Morse, jun.

THE firm of J. C. B. Mohr, of Freiburg and Tübingen, are publishing, under the editorship of Dr. Alfred Holder, a series of original records having reference to the history of ancient and mediæval Germany, which will be called "The German Library." Every work is reprinted from a careful collation of the earliest known MSS., and the series is fittingly headed by the *Germania* of Tacitus.

IT is announced that M. de Cosnac has, by the publication of vol. vii., completed the first series of his valuable *Souvenirs du Règne de Louis XIV.*, bringing his story down to the siege of Bordeaux in 1653. This work contains many inedited documents of great value, especially as regards the history of the Fronde. M. de Cosnac will shortly publish the *Memoirs of the Marquis de Ponches*, and proposes to bring out a second series of the historical memorials of Louis XIV.

AN interesting essay on the condition of the estates of Picardy during the period of the League has appeared from the pen of M. F. Pouy, under the title of *La Chambre du Conseil des États de Picardie pendant la Ligue* (Amiens: Delattre-Lenoël). The essay is followed by an Appendix containing some inedited documents of distinct interest.

THE *Revue critique* publishes the following statistics concerning the four universities of Switzerland from 1876 to 1881:—The total number of students who entered the various universities was 1,058, 113 being students in theology, 188 in law, 288 in philosophy, and 288 in medicine. To Zürich must be credited 332 students, to Berne 320, to Bâle 204, and to Geneva 201.

## ORIGINAL VERSE.

CHRISTIANOS DOCT PAGANUS.—A.D. 384.

WE find the subject of our tale  
At Antioch, in Orontes' vale:  
A place resembling in the main  
The modern city on the Seine,  
Where airy crowd, whose equal bent  
Towards pleasure or devotion leant,  
Was ready aye, on alightest cry,  
To hoist sedition's flag on high.

Our story happened at the time  
The Faith had reached, some say, its prime,  
Had passed it, others.\* Pagan creeds  
Nigh ceased to serve for human needs—  
The gods of Hellas slowly died  
'Fore worship of the Crucified:  
And preached far-famed through north and south  
Saint John, he of the Golden mouth.

As happens oft, so fell it then,  
The seasons baulked the toils of men,  
For winter's frost and summer's rain  
Refused to fructify the grain;  
Hence famine. And the atheist † crowd  
At once began to murmur loud,  
As usual, 'gainst the Government  
As causing dearth and discontent:  
"Why should the bakers swell their store,  
And we are forced from door to door  
To beg the while? Come, pass a law  
To save us all from famine's maw!  
The bakers—or we'll all be dead—  
Compel to sell us cheaper bread!"

The bakers, frightened, shut their shops,  
Took, like the monks, to mountain tops;  
And soon 'twas found, when they withdrew,  
The famine hard and harder grew.  
"On with the torture!" fierce they yell;  
"Catch all the bakers! scourge them well!  
Force them disgorge their ill-got gain,  
And share with us the heaven-sent grain!"

Philagrius valued at small price  
The hunger-stricken crowd's advice;  
And, better skilled in nature's laws,  
He knew the bakers not the cause  
Of famine; but he held it sent  
As part of God's wise regiment.

The bakers he refused to scourge;  
The mob, suspicious, louder urge  
The torture: till at last they cry,  
"He's bribed! he shares their gains! that's why  
He spares them so!"

Like Pilate's choice,  
Philagrius, 'gainst conscience' voice—  
Better and worse before him laid—  
The better loved, the worse obeyed.

The seventh was scourged: when past there came  
Libanius of rhetoric fame.  
The man was old—three score and ten—  
Had seen faiths ‡ changed and changed again:  
Yet still amid that changeable scene  
Ne'er bowed he to the Nazarene;  
But worshipped aye the gods of Greece,  
Still hoped their worship would increase,  
And prayed, as only zealots can,  
"Oh for another Julian!"

Known to the crowd—he long held rule  
Chief sophist in their world-famed school—  
And, seeing with a pitying glance  
That sacrifice to ignorance,  
Through all their scowls the old man pressed,  
And to the Count § his suit addressed:  
Appealed to pity, common-sense,  
"Could scourging e'er prove innocence?"  
The Count with favour heard his plea,  
And ordered, "Set the prisoners free!"

Well done, Libanius! noble deed—  
To teach the Christians their creed!  
But learnedst thou from gods of Hellas  
To pity so thy human fellows?

\* Gregory of Nazianzus.  
† *ἀθεοί*. Libanius: used as a common name for  
Christians by the cultivated Greeks of the period.  
‡ Libanius was born in 314 and died in 395 A.D.  
§ Comes Orientis.

J. HUTCHISON,



## OBITUARY.

DR. LIMACHER, the editor of the *Bund* of Bern, died last week in the Victoria Hospital at that city. He had been confined to his room since the beginning of the year, and was removed to the hospital in order to undergo an operation. He passed away under the influence of chloroform. Limacher was a native of Flühli, in Luzern, studied jurisprudence and political economy at Heidelberg, and, after a short practice as a lawyer, became editor of the *Luzerner Tagblatt*. In 1868 he was invited to take charge of the *Bund*, the most influential and widely circulated of all Swiss daily journals. For a series of years he was the life and soul of the conflict which ended in the revision of the Federal Constitution of Switzerland in 1874.

THE death is announced, at the age of sixty-eight, of the well-known Paris bookseller M. Auguste Fontaine, of the Passage des Panoramas.

## THE STUDY OF FOLK-LORE.

WE have received the first number of a quarterly Sicilian Review for folk-lore, entitled *Archivio per lo Studio delle Tradizioni popolari*, and which is published at Palermo under the joint editorship of Signor G. Pitre and Signor Salomone Marino. Both these gentlemen have long been known as diligent workers in the field of folk-lore, and they have been fortunate in securing the support of some of the most eminent scholars in Europe. This opening number contains contributions of great interest by Reinhold, Köhler, Consiglieri Pedroso, Finamore, de Puymaigre, Gianandrea, Carolina Coronedi, Berti, Costa, Ferraro, and the two editors. The Review is prefaced by a letter from Prof. Max Müller addressed to the editor, Dr. Giuseppe Pitre, and published by him in Italian, of which we are enabled to give the original in English.

Oxford: October 19, 1881.

"MY DEAR SIR,—

"You ask me to send you a Preface to a journal which you intend to publish, with some friends of yours, and which is to form an archive for popular traditions in Europe. I confess I feel some difficulty in complying with your request. The study of the popular traditions of Europe and of the whole world has made such gigantic strides during the last twenty years that I have only been able, not possessing myself a pair of those famous 'Meilenstiefel,' to watch it from a very respectful distance. Years ago, when that study was, if not despised, at least ignored, I spoke out as strongly as I could against its detractors. Now that I begin to feel old and tired, I find the trees which I helped to plant growing into such forests that often I feel tempted to cry out, 'Enough! enough!'

"And really there is a danger in all scientific pursuits of doing too much, of gathering too much material, more, I mean, than we can classify and survey, or of losing ourselves in minute distinctions—too minute for any practical purposes.

"And this applies with especial force to the subject which we both have at heart, and in which you have proved yourself a real master—I mean the collection of popular stories. That there should be a recognised journal in which the best students of folk-lore should publish their best treasures is most desirable, particularly if that journal stands under the censorship of such scholars as you and some of your *collaborateurs* have shown themselves to be. But let the gate to your journal be a strait gate.

"To collect popular stories is either a most difficult or a most easy task. Everybody who finds nothing better to do thinks he is able at least to write down the stories which his nurse

has told him. But this, you know, is a great mistake. First of all, not every story that an old woman may tell deserves to be written down and printed. There is a peculiar earthy flavour about the genuine home-grown, or, if I may say so, autochthonic *Märchen*—something like the flavour of the dark-red wild strawberry—which we must learn to appreciate before we can tell whether a story is old or new, genuine or made-up; whether it comes, in fact, from the forest or from the hot-house. This is a matter of taste; but, as tasters of wine or tea will tell you, even taste can be acquired.

"Secondly, the same story should, whenever that is possible, be collected from different sources and in different localities, and the elements that are common to all versions should be carefully distinguished from those that are peculiar to one or more only.

"Thirdly, each collector should acquaint himself with the results already obtained in the classification of stories, in order to see and to say at once to what cluster each new story belongs. Hahn's classification of ancient myths, imperfect as it is, may give you an example of what ought to be done in order to arrive at a classification of modern myths. Here your archives might render very great service.

"Fourthly, wherever it is possible the story ought to be given in the *ipsissima verba* of the story-teller. This will be a safeguard against that dishonesty in the collection of stories from which we have suffered so much. It is quite true that a collector who trims and embellishes a story ought to be whipped; while a man who invents a story and publishes it as genuine ought to be shot. But, until such a Draconic law is carried into effect, your insisting on having in all cases the *ipsissima verba* will be a great protection against swindlers. Besides, it will have the advantage of making your journal not only an archive for stories, but also a treasury for the students of dialects. The study of dialects, I feel certain, is full of promise; and I still hold as strongly as ever that, in order to know what language is, we must study it in its dialects, which alone represent the real natural life of language. Only here again moderation is essential, as also is the practice of that art which is the secret of all true art and of all true knowledge—viz., the art of distinguishing what is really important from what is unimportant. Without that art, collectors of dialects and collectors of stories may fill whole libraries with their volumes; but real knowledge—the knowledge that gives us clear ideas, and strengthens and sharpens the mind for new work—will be impeded rather than advanced.

"The really essential points on which a scientific study of popular stories can, and ought to, throw light are not many. What we want to know is:

"(1) Whether these stories exist in many places, and are, therefore, a natural product of the human mind in its growth from savagery to culture.

"(2) Whether we can trace their history from modern to ancient times, and follow up their migrations from East to West.

"(3) Whether we can understand their origin or *raison d'être* by discovering their first formation in the mythopoetic stratum of human language and human thought.

"These are the three momentous questions; everything else is curious only, unless it serves directly or indirectly to throw light on them. To be able to suppress what is merely curious in order to make room for what is really important seems to me the test of the true scholar in every field of research. To do this requires great self-denial on the part of a student, and even greater firmness on the part of an editor of such a journal as you contemplate.

"As I take a warm interest in the success of

your *Archivio*, I thought I might venture to address these warnings to you, though they are meant much less for you than for some of your *collaborateurs*, to whom you might yourself perhaps hesitate to address them. From what I know of your own writings, I believe I have only been expressing your own convictions, and I therefore look forward with high expectations to the appearance of the first number of your *Archivio per lo Studio delle Tradizioni popolari* in January next.

"Believe me to be, with sincere regard and all good wishes,

"Yours truly,  
"F. MAX MÜLLER."

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BIBLIOTHEK älterer Schriftwerke der deutschen Schweiz u. ihres Grenzgebietes. Albrecht v. Haller's Gedichte. Hrg. v. L. Hirzel. Frauenfeld: Huber. 10 M.  
DAL VERME. Giappone e Siberia. Note di Viaggio. Milano: Hoepli. 15 fr.  
EHRHICH, H. Die Musik-Aesthetik in ihrer Entwicklung v. Kant bis auf die Gegenwart. Leipzig: Leuckart. 3 M.  
GONCOURT, E. et J. de L'Art du XVIII<sup>e</sup> Siècle. 2<sup>e</sup> Série. Grèce; les Saint-Aubin; Gravelot; Cochin. Paris: Charpentier. 3 fr. 50 c.  
ROBERTUS-JACOTZOW. Briefe u. sozialpolitische Aufsätze. Hrg. v. R. M. yer. Berlin: Klein. 15 M.  
SINGER, S. Beiträge zur Literatur der kroatischen Volkspoesie. Agram: Hartman. 1 M. 20 Pf.  
VISIONE, L. di Dante Alighieri considerata nello Spazio e nel Tempo. Napoli: Margheri. 5 fr.  
ZOLA, E. Une Campagne, 1880-81. Paris: Charpentier. 3 fr. 50 c.

## THEOLOGY.

- THOMA, A. Die Genesis d. Johannes-Evangeliums. Ein Beitrag zu seiner Auslegg., Geschichte u. Kritik. Berlin: Reimer. 13 M.

## HISTORY.

- LAUTH, F. J. Die ägyptische Chronologie gegenüber der historischen Kritik d. Herrn Alfred v. Gutschmid. Berlin: Hofmann. 6 M.  
LUMBRUSO, G. L' Egitto al Tempo dei Greci et dei Romani. Rome: Loescher. 5 fr.  
REZASCO, G. Dizionario del Linguaggio italiano storico ed amministrativo. Firenze. 80 fr.  
RUELLE, C. E. Bibliographie des Gaulois. 2<sup>me</sup> Livr. Paris: Firmin-Didot. 7 fr. 50 c.  
ZERI, A. Tre Lettere di Cristoforo Colombo ad Amerigo Vesputi. Rome. 5 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- DUNKER, G. Index molluscorum maris Japonici conscriptus et tabulis iconum 16 illustratus. Cassel: Fischer. 80 M.  
GATTA, L. L' Italia, sua Formazione, suoi Vulcani e Terremoti. Milano: Hoepli. 10 fr.  
HELMHOLTZ, H. Wissenschaftliche Abhandlungen. 1. Bd. 2. Abth. Leipzig: Barth. 14 M.  
HIRN, G. A. Recherches expérimentales sur la Relation qui existe entre la Résistance de l'Air et sa Température. Colmar: Barth. 4 M. 80 Pf.  
KIRCHHOFF, G. Gesammelte Abhandlungen. 2. Abth. Leipzig: Barth. 9 M.  
REIZIUS, G. Das Gehörorgan der Wirbel-Thiere. I. Stockholm. 85.  
RICHER, C. Physiologie des Muscles et des Nerfs. Paris: Germer Baillière. 15 fr.  
ROBIN, H. A. Recherches anatomiques sur les Mammifères de l'Ordre des Chétopodes. Paris: G. Masson.  
SCHULTZE, F. Philosophie der Naturwissenschaft. 2. Thl. Leipzig: Günther. 10 M.

## PHILOLOGY.

- BIBLIOTHEK, assyriologische. Hrg. v. F. Delitzsch u. P. Haupt. I. 4. Lfg. Leipzig: Hinrichs. 14 M.  
DERCKE, W., u. C. FAULI. Etruskische Forschungen u. Studien. 2. Hft. Stuttgart: Heitz. 6 M.  
EYSENHARDT, F. Römisch u. Romanisch. Ein Beitrag zur Sprachgeschichte. Berlin: Bornträger. 3 M. 60 Pf.  
GAZARI, J. Descriptio tabulae mundi et Anacronotica. Rec. E. Abel. Berlin: Calvary. 2 M. 40 Pf.  
WISSEKLE, F. Schedae oronicae in Aristophanis Aves. Göttingen: Dieterich. 80 Pf.

## CORRESPONDENCE.

"IT IS NO WONDER."

London: March 13, 1882.

In the review of my novel which appeared in your pages last week, the Rev. Dr. Littledale, in courteously pointing out some of the defects which marred what he was pleased to call my "genuine literary capacity," referred to the Italian phrases *buona sara* and *buona journa* which occur in the book. Will you have the goodness to allow me to state that I intended

the spelling of these words to indicate their pronunciation by the seamstress, Miss Banks? I thought this would have been sufficiently understood by the sentence in which the phrases occur, which I beg to give:—"Little Miss Banks always stopped the noise of her sewing machine to salute him through the open window with *buona journa* and *buona sara*, two phrases which he had taught her, and which caused her to be regarded by the street generally as a talented linguist."

J. FITZGERALD MOLLOY.

#### "LANINI" OR "LUINI."

Temple: March 13, 1882.

In reply to Dr. Richter's letter in last week's ACADEMY, may I say that I was not more able than he to discern the hand of Luini in the work under discussion? Of Lanini, indeed, I had not heard, and too hastily allowed myself to suppose that I had before me only one more instance of erroneous ascription, and careless printing. The general state of the Catalogue was such as to make any mistake credible, and to throw a would-be cautious critic off his guard.

ERNEST RADFORD.

#### JEWS IN ENGLAND BEFORE 1643.

Balliol College, Oxford: March 14, 1882.

The quotation made by Prof. Gardiner from Agostini's despatches for 1643 in the columns of the ACADEMY for March 4, proving the presence of Jews in England in that year, is an interesting confirmation of a conclusion to which I have been led by an investigation I have been of late years conducting into the obscure portions of Anglo-Jewish history. I have found so many traces of the presence of Jews in this country, whether as residents or as visitors, in the fourteenth, the fifteenth, the sixteenth, and the seventeenth centuries that I regard myself as justified in inferring that a considerable number of them lived in this country long before Cromwell attempted to give them the legal right of settlement, and that at no time were they wholly absent. In a paper of mine that appeared in the *Gentleman's Magazine* for February 1880, entitled "The Original of Shylock," I quoted several instances of individual Jews residing in England during Elizabeth's reign, based on evidence derived from the State Papers and other contemporary sources. Since the publication of that article, I have collected much more information on the subject, of both earlier and later date, and I believe that I may best answer Prof. Gardiner's question as to the appearance of Jews here after their expulsion in Edward I.'s reign, and best illustrate the significance of his quotation, by briefly summarising a portion of my information dating from the time of the Tudors.

Some of the direct historical evidence that I have gathered together (chiefly from State Paper Calendars or Privy Council Minutes), to little of which, I believe, has attention been called before, is as follows:—

1. Amador de los Rios, in his *Estudios históricos políticos y literarios sobre los Judíos de España* (1848), and in the elaborate and scholarly enlargement of the same work the last volume of which was published at Madrid in 1876, mentions that, on the expulsion of the Jews from Spain in 1494, many of them found their way to England, and established themselves and their synagogues at London, York, and Dover.

2. The Spanish ambassador in England, when negotiating with Henry VII. the marriage of Arthur Prince of Wales and Catherine of Arragon, complained to the King of Jewish exiles from Spain having taken refuge here, and conversed with him at length on the subject.

3. About 1543 the attention of the Privy

Council was directed to the presence of Jews in England, and a list of persons declared to be of the proscribed faith was drawn up.

4. In 1550 a doctor, stated to be a well-known Jew, was charged before the Lord Mayor with immoral practices, and ultimately banished.

5. In 1586 a Jewish doctor (Roderigo Lopez) was appointed chief physician to the Queen. (In the article to which I have already referred, I collected from contemporary authorities, I imagine for the first time, notices of Lopez's career, and of that of his family. Several of his intimate friends here were, I endeavoured to show, also of the Jewish faith. I have since found other contemporary references to support my conclusion. In 1594 Lopez was convicted, and hanged at Tyburn, on a charge of treason, amid great popular excitement.)

6. In 1589 a Jew was charged with blasphemy at Bristol, and sent before the Privy Council. (I have transcribed several interesting documents relating to this case now at the Record Office.)

7. In 1591 a Jewess and her brothers, who had been carried off from a Spanish vessel by an English man-of-war, came to London, and the lady was publicly received by the Queen. (A full account of these facts may be found in Kayserling, *Geschichte der Juden von Portugal*.)

8. In 1608 a Jew in high repute at Oxford was befriended by Casaubon, and a futile attempt was made to baptize him. (The present Rector of Lincoln has given an account of the circumstance in his *Life of Isaac Casaubon*.)

9. In 1625 Charles I. granted a Jew at Cambridge a pension of £40 a-year, presumably on conversion.

10. In 1627, among those who lent Charles I. large sums of money, the name of Abraham Jacob frequently occurs. (In Leti's *Vita di Ol. Cromwello* (Amsterdam, 1690) Charles is said to have borrowed at a later date 20,000 ducats from a Jew of Amsterdam. The passage is quoted in the notes to Kayserling, *Menasseh-ben-Israel*.)

11. In 1635 a woman described as a Jewess was imprisoned in Bridewell by the High Commission Court for refusing to eat meat killed in the ordinary way, and adhering to other Jewish customs.

These are some of the historical notes dated before 1643 that I can lay my hand on at this moment. I should add that the State Paper Calendars show that the English Levant Company transacted the greater part of its business with Jewish traders, and it is not, therefore, unreasonable to suppose that some Jewish agents resided here, or paid this country occasional visits. It should also be remembered that the Jewish Converts' House founded by Henry III. in 1233 was maintained until the eighteenth century, and that over 200 warrants of pensions, to be paid out of the exchequer to Jewish converts residing there, for various years from the date of the Jews' expulsion till the sixth year of James I.'s reign (1608), are still preserved at the Record Office, and that references to the house and its tenants are scattered—thinly, it is true—over the State Papers of the seventeenth century.

Notices of Jews, many of which bear all the appearance of referring to Jewish contemporaries in England, frequently occur in the literature of Elizabeth's and James' reigns. Several plays down to 1640 have Jewish heroes; and very few of the dramas of the day are without some reference to the Jews. In Webster's "Vittoria Corombona," for instance, Flamieo, after expressing a desire to turn Jew, complains that "there are not Jews enough, . . . for, if there were Jews enough, so many Christians would not turn usurers;" and numberless other instances could be quoted. A rare pamphlet, dated about 1640, and privately reprinted by

Mr. Halliwell-Phillipps, says:—"A store of Jewes we have in Englande; a few in court; many i' th' Citty & more in the country." From the opening of the seventeenth century, the prospects of the Jews as a nation were hotly discussed in the press. In 1621, Laud charged Finch before the High Commission Court with publishing a book on the subject of too Judaical a tone, and caused him to be imprisoned.

I have already trespassed too far on your space, but might I, in conclusion, ask readers of the ACADEMY to aid me in completing my investigation by sending me any occasional notices of Jews in England with which they meet in the literary or historical records of the period between their formal expulsion in 1290 and their formal return about 1656-57?

S. L. LEE.

#### THE BASQUE VERB.

San Remo: March 10, 1882.

After reading the last discussions about the Basque language in these columns, one is tempted to ask if they are of any use. Basque students know each other's theories as a whole, and the reader who is not very familiar with Basque will not be much interested in these details, though incidentally essential questions are touched. It is a kind of skirmishing above the heads of the general readers, who may feel perhaps interested in the language, and whom it would be desirable to win to Basque studies; the impression on them will remain what it was—i.e., that Basque is a very intricate language. But this notion is utterly false; for this reason, a condensed "aperçu" of the verb may perhaps help to eradicate this generally accepted opinion.

Two great errors originating in a period when philological studies were unknown have thrown an immense confusion over the theories of the Basque verb: (1) That the auxiliary verbs differed in nature from other verbs; (2) That the auxiliary verbs had only a conventional meaning—in other words, that they had no meaning at all. This is just the reverse of what facts prove and of what logical induction might have led us to suppose before any proof was given. The auxiliaries are (1) exactly like the other verbs, and like those of other languages; and (2) they have a meaning like any other verb.

The exploded theories of antiquated grammarians are still upheld, and the confusion is increased by the appearance of two new theories, according to which one auxiliary verb is explained as being a demonstrative pronoun, and the other as something metaphysical, which is not explained at all, or explained as the verb, the *logos* of Christian faith. This last theory being not in its place in a philological discussion, I do not more than point it out; the reader will see later on the value of the second one. According to the old theories, there are only two auxiliary verbs, "to have" and "to be;" and this distinction, though very rational, was corrected by later authors. Chaho and, in our days, M. Inchauspe consider "to have" as being a modification of "to be," or "to be" a modification of "to have;" the whole theory is so loose that I do not know how to put it. These unscientific dreams are often accepted as Gospel truths, because they are enunciated with a good deal of dogmatism and a certain kind of scientific apparatus; phonetic laws and permutation of vowels are talked of, as if anything was known about them when these theories were started. It is precisely the ignorance of the phonetic laws which makes these theories possible.

These two auxiliary verbs, however, are not the only ones. In Basque, as in English, there are many more, some of them in use for the tenses ("to have," "to be"); some others for the moods ("can," "may," "must," &c.); and all

are conjugated after one and the same method, which is a very simple one. The root remains as it is; the pronoun indicates the person—something like I know, we know, you know, &c. "I" is *t*, "thou" is *k*, "he" is always absent. Let us take *jakin* ("to know"). We have thus *dakit*, *dakik*, *daki* ("I know it," "thou knowest it," &c.). The initial *d* is the pronoun "it," *d-aki-t* ("I-know-it") reading from the end. This method is applied to all transitive verbs. *Egin* ("to do") gives *dagit*, *dagik*, *dagi*, &c. ("I do," "thou dost," &c.); and in the same way *iduki* ("to hold") is conjugated *dadukat*, *dadukak*, *daduka*—i.e., *d-iduk-t* ("I-hold-it"). The initial vowel becomes always *a*. *Iduki*, like the Spanish *tener* ("to hold"), is employed for "to have," and *dadukat*, which in some dialects loses its *d* and becomes *daukat*, loses, as an auxiliary, its *k*: *daut*, *dauk*, *dau*. Spanish *tengo* ("I hold") and Basque *daut* are thus identical expressions.

Another auxiliary is *eroan*, "to carry;" all the dialects have chosen it (except the Biscayan) when there is to be expressed what other languages call a dative (Basque has no cases); for instance: Thou hast (given) it to me. In this case the verb is *eman* and the auxiliary *daroadak*—i.e., *d-eroa-d-k*; *k* is "thou;" *d* is "to me;" *eroa* the auxiliary; *d* is "it." This *daroadak* becomes in some dialects *darotak*, or *derotak*, or *drautak*, &c. As these flections are in use, they are indisputable facts; and, as they are clearly derived from *eroan*, it is an error to think that they are variations of *daut*, "I have," &c., as Prince Bonaparte says: "En effet les *drauk*, les *drauk* du N.T. ne sont que les *daut*, les *dauk*, etc., d'autres dialectes" (see "Remarques sur plusieurs Assertions de M. Hovelacque," London, p. 20). This observation is etymologically wrong; I think I have proved it; and it is wrong in point of syntax. Nowhere *draut* stands for *daut*; the flections from *iduki* (*daut*, &c.) are always employed with one object only; the flections of *eroan* with object and dative.

Another entirely unknown auxiliary is *ezan*; it is, of course, conjugated like the others: *dazat*, *dazak*, *daza*, &c. This verb is only known as a compound of letters, in use for what the old grammarians (and all the later ones after them) called the subjunctive mood; but Basque, no more than English, knows of a subjunctive; *ezan* is employed like "may," and *egin dezadan* is "that I may do," and not French "que je fasse." *Dezat* is the first pers. sing. of the indic. pres., followed by *n*, "that;" and *dezat-n* is pronounced *dezadan*. The same ignorance prevails on the subject of *edin*, "can," auxiliary of the potential mood; but *edin*, like *ezan*, is a verb like the others; for instance, *Guztia daian Janngoikoa*, God who can anything. *Daian* for *dadian*, from *dadi*, "he can," followed by the relative pronoun *non*, contracted in *n*, "who." *Bekhatutan hil dadina*, "he who dies in sin." There we have the purer form *dadi* + *n* + *a*, "he-that-can." *Edin* is often, in older Basque, as in this case, the auxiliary of the passive form instead of *izan*, "to be." The initial *d* is consequently not the object, "it," but the subject, "he." All these verbs, auxiliary and others, form their imperative mood in the same way; for instance, the second pers. sing. of *jakin*, "to know," is *jakik*, "know thou;" of *egin*, "to do," *agik*, "do thou" (final *n* is always dropped); of *ezan*, "may," *ezak*, "may thou;" and of *iduki*, after having lost its *d*, *eukak*, and, after having lost its *k*, *euk*; and in some dialects *auk*, i.e., *au* + *k*, the verbal root followed by the pronoun. This is the reason why Licarague writes in his New Testament, *Paul*, *auc bihotz on*, "Paul, have thou good heart." The demonstrative pronoun has nothing whatever to do with the imperative; want of critical analysis, combined with the accidental homophony of the demonstrative pronoun and the

imperative, have started this theory, which makes the Basques say, "Paul, this thou heart!" And consequently, if *auk* is "this thou," then *daut*, "I-have-it," signifies "I-this-it!"

In Prince Bonaparte's letter on this point (see ACADEMY, February 11) there is not one argument to defend his thesis. What he appears to consider as such, No. 1, is not more than a statement, and No. 2 is an error; the direct regimen being always expressed in all active verbs by *d*—*dagit*, "I-do-it," as well *daut*, "I-have-it;" *au* explains here nothing, there is no *au* here.

The confusion about *au* is not an isolated fact; other verbal flections are considered as being a mere agglomeration of letters without any signification for themselves. M. Inchauspe says, "*dadin*, *dezan*, seuls pas de signification;" and Prince Bonaparte's notions about *edin*, "can," and also about *izan*, are of the same nature; as not one flection is analysed, he gives *liteke*, "he could," as a flection of *izan*, "to be;" but *liteke* for *laiteke* for *laditeke* from *l-adi-te-ke*, is the third pers. sing. of the optative mood of *edin*.

Which of the two theories is absurd (the favourite adjective of Prince Bonaparte when he speaks of others), we leave to the decision of the readers of the ACADEMY.

W. VAN EYS.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 20, 5 p.m. London Institution: "Materials used for Paper," by Prof. B. Bentley.  
7.30 p.m. Aristotelian: Discussion, "Mind."  
7.30 p.m. Education: "When, and in what Order, should Subjects be Introduced?" by Mr. F. G. Fleay.  
8 p.m. Victoria Institute: "Climate Influences as regards Organic Life," by Surg.-Gen. Gordon.  
TUESDAY, March 21, 3 p.m. Royal Institution: "The Mechanism of the Senses," X., by Prof. J. G. McKendrick.  
7.45 p.m. Statistical: "Import and Export Statistics," by Mr. Robert Giffen.  
8 p.m. Anthropological: "The Relation of Stone Circles to Outlying Stones or Tumuli on Neighbouring Hills," by Mr. A. L. Lewis; "Excavations of Tumuli on the Braiding Downs, Isle of Wight," by Mr. J. E. Price and Mr. F. G. Hilton Price; "A Note on the Distribution and Varieties of a Fadlock," by Major-Gen. Pitt-Rivers.  
8 p.m. Civil Engineers.  
8 p.m. Zoological: "Hereditas as a Factor in Psychology and Ethics," by Mr. Sidney Webb.  
8.30 p.m. Zoological: "Some Points in the Anatomy of Pterocles," by Dr. Hans Gadow; "A Peculiarity in the Trachea of the Twelve-winged Bird of Paradise," by Mr. W. A. Forbes; "Lipotyses," by Mr. F. L. Solater.  
THURSDAY, March 23, 3 p.m. Royal Institution: "Resemblances of Sound, Light, and Heat," II., by Prof. Tyndall.  
8 p.m. Telegraph Engineers: "The Development of a New Telephonic System," by Prof. A. E. Dolbear.  
8.30 p.m. Antiquaries.  
FRIDAY, March 24, 7.30 p.m. Philological: "An Explanation of the Method of marking Pronunciation proposed for the Society's Dictionary," by Dr. J. A. H. Murray.  
8 p.m. Royal Institution: "Electric Railways," by Prof. W. E. Ayrton.  
8 p.m. Browning: "Childe Roland to the Dark Tower came," by the Rev. J. Kirkman.  
8 p.m. Quakett: "Fishes' Tails," by Mr. E. T. Newton.  
SATURDAY, March 25, 3 p.m. Royal Institution: "Volcanoes," II., by Prof. H. G. Seeley.  
8 p.m. Physical: "The Effect of Temperature on the Electrical Resistance of Mixtures of Sulphur and Carbon," by Mr. Sheffield Bidwell; "The Measurement of Curvature and Refractive Index," by Mr. O. Vernon Boys.

#### SCIENCE.

Hayman's *Odyssey*. Vol. III. (David Nutt.)

WITH this volume Dr. Hayman brings his great and learned edition of the *Odyssey* to a close. Vol. i. appeared in 1864, vol. ii. in 1873, so that no one can complain that the work is hasty or immature, so far as the rate of production can testify. A perusal of this closing volume will corroborate the presumption. On every page there is evidence of honest work, of careful and conscientious collation, of diligent cross-references, of honest and clear exegesis. No student can complain of finding difficulties overlooked; and the illustrations from modern poetry are often striking and instructive. So far, then,

Dr. Hayman has supplied the want of an English commentary on Homer's *Odyssey*, and his book will probably long remain the standard English authority on the subject.

But this would have been more decidedly the case had it been brought out in a somewhat cheaper form, and with more modern lights. Let us explain. The price of this last volume, by itself, is 24s.—a large sum for the student of *v-ω* only to pay; for though the printing (by Teubner, of Leipzig) is excellent, and the facsimiles of MSS. inserted very interesting, economy is but too necessary for many of Homer's most deserving readers.

The ignoring of recent Homeric literature in this volume is still more serious. The author has a very smart (though uncomplimentary) motto on his title-page: *αὐτὰρ ἐγὼ παρ' ἕσσιν ἀνθρώποις, οὐδὲ πόλιν δὲ ἔρχομαι*, which he weakens by renewed complaints in his Preface concerning his Rugby affairs (Pref. x, xi.). But these serve him in apologising for certain incompletenesses of collation, which no one would have noticed, and lead the reader to consider whether the leisure of a country living has not some counterbalancing advantages. The headmaster of a great school might surely claim even greater consideration. Still more, one is tempted to see whether the easily accessible books have been acquired and utilised by an editor who had certainly ample leisure for study. Now, although the older editions and scholia are thoroughly mastered, and the minute errors in La Roche's recension curiously exposed (the *editio princeps* being, however, strangely dated 1480 (!) on the first page), we are astonished to see Crusius' *Lexicon Homericum* cited, and no mention whatever of the work of Ebeling! Stranger still, if possible, is the complete silence on all the recent *Odyssean* criticism in Germany, Kirchhoff, for example, being totally ignored. This is another example of what I have elsewhere, in discussing this very question, called the national isolation in scholarship (*Hist. Gk. Lit.* i. 63), which seems to infect German work almost as much as English. Dr. Hayman gives us in this volume a new (and third) Preface of 150 pages, but it is almost all filled with a *réchauffée* of old articles refuting Mr. Paley's theory! When the second volume came out (1873), such a refutation was perhaps necessary, and was accordingly ably and fully supplied there. But why, in Heaven's name, are we to have the whole thing served up again now that the theory has been refuted over and over again, and does not count more than two converts? The refutation of Mr. Paley in this volume, as in the last, is indeed excellent, and no doubt it is a very satisfactory task to undertake. For, in the first place, Mr. Paley's temper is so good, and his calmness and gentleness so imperturbable, that he is the kindest of adversaries. Secondly, his arguments are so bad that one can feel perfectly content with the answers which suggest themselves, and have the satisfaction of demolishing an elaborate theory. But the students of the *Odyssey* in 1882 want something more. They want to know what recent criticism has done in explaining the structure and composition of the poem. Dr. Hayman is a most intelligent and

reasonable unitarian, and highly qualified to criticise the theories of Berk, Kammer, Kirchhoff, and the other Germans who have more or less disturbed the unity of authorship. But he has not deigned to study, or at least to mention, them. To judge from his silence as to the Abu-Simbel inscription, when treating of the age of writing, and his acquiescence in the now rejected hieroglyphic version of Achaean attacks on Egypt in the thirteenth century B.C., he has not provided himself with any philological journal which would have kept him acquainted with current criticism even in Lancashire. To those, however, if there be any, who desire further evidences of the real antiquity of the body of the Odyssey, his arguments against Mr. Paley, especially on linguistic grounds, are most convincing, and show a careful study, not only of the language of Homer, but of the other older poets. A perusal of Kirchhoff's *Studien* on the Greek alphabet renders all this kind of ingenuity subsidiary, if not otiose.

But all these criticisms only concern what Dr. Hayman might have done; what he has done, and chosen to do, is honestly and thoroughly done. And while neglecting the writers above named, it is fair to add in qualification that he has used the school commentaries of Faesi and of Ameis, embodying their best points in his notes. His careful statement of the action for each day will not, however, persuade sceptical readers that the plan of the poem is harmonious or undisturbed.

J. P. MAHAFFY.

#### OBITUARY.

SIR CHARLES WYVILLE THOMSON.

SIR CHARLES WYVILLE THOMSON, whose death on the 10th ult., at the early age of fifty-three, we have to record, was born at Boynside, Linlithgow. He began his medical training at Edinburgh University in 1845; and in 1850 held a lectureship on botany at King's College, Aberdeen, and subsequently at the Marischal College. His first published scientific paper appears to have been one on the application of photography to the compound microscope, which was read before the British Association in 1850. While at Aberdeen, he published papers on Zoophytes and Polyzoa. In 1853 he was appointed Professor of Botany and Zoology at Queen's College, Cork; and a year afterwards became Professor of Mineralogy and Geology at Belfast. While engaged at Belfast, he published his very important and well-known paper on the development of *Comatula Rosacea*. In 1869 he was elected a Fellow of the Royal Society; and in 1870 was appointed to the Chair of Natural History in Edinburgh, in the place of Prof. Allman. The great work with which Sir Wyville's name will for ever remain connected, and for which he received the Copley Medal of the Royal Society, is that of deep-sea exploration. It cannot be denied that the illustrious discoveries made by England in this province of science originated with him. It was during a visit paid to him by Dr. Carpenter in 1868, with a view of discussing investigations which both naturalists were about to make on recent Crinoids—Sir Wyville on *Sars Rhizocrinus* and Dr. Carpenter on the first specimen of a West Indian *Pentacrinus* ever obtained with its soft structures well preserved—that the idea of soliciting the Government to provide the means of deep-sea research was formed, and the result was the expedition of H.M.S. *Lightning* in

August, 1868, with its important results, its revelation of a vast unexplored deep-sea fauna, and the general awakening of public interest on the subject. The *Lightning* expedition was followed in 1869 and 1870 by the two expeditions of H.M.S. *Porcupine*, in which Mr. Gwyn Jeffreys was associated with Sir Wyville and Dr. Carpenter. The *Challenger* expedition, the successful directorship of which constitutes Sir Wyville's most distinguished claim to the front rank among men of science, originated in a letter written by Dr. Carpenter to the First Lord of the Admiralty in the summer of 1871, for in consequence of a favourable reply to this letter a committee of the Royal Society was constituted to draw up a scheme of operations, and to make a formal application to the Government. In the end, Sir Wyville undertook the directorship of the civilian scientific staff of the ever-memorable *Challenger* expedition, and, having made arrangements for the carrying on of his teaching work during his absence, he remained on board at his post during the whole of the three years and a-half occupied by the voyage. His enthusiasm with regard to everything connected with the dredging, sounding, and various physical and chemical operations carried on in the deep sea during the cruise knew no bounds. He spent hours on deck watching them, and waiting for the dredge to come up, and though, as time wore on, the interest of the seamen and naval officers in the arrival of the dredge or trawl at the surface failed, and that even of the remainder of the scientific staff flagged, he was never known to be absent at the moment it appeared at the ship's side, whatever the weather, but was to be seen peering down into the water, eagerly attempting to diagnose the contents of the net when it was still dipping in and out of the sea-surface as the ship rolled to and fro. When once it was on board, he would eagerly grope for treasures, squeezing each cephalopod between his fingers, always with a lurking hope to find a belemnite's bone in it, or expecting at last to grasp a trilobite. These never came, but there was an abundance of other wonders, the interest of most of which is only now becoming fully apparent as the various monographs composing the grand official work on the scientific results of the voyage, designed and edited by him, are issued by the Stationery Office. He had hoped to see the completion of this work, but he has gone when only three volumes have been published. His health on board the *Challenger* was not good. Before starting on the voyage he brought out his important work, *The Depths of the Sea*, and, after the return of the *Challenger*, his two well-known volumes on the Atlantic. He then busied himself with the preparation for the press of a narrative of the voyage, to appear in the official work, based on one drawn up by Staff-Commander Tizard, the senior navigating officer of the *Challenger*; but he had a serious and alarming attack, and it became apparent to his intimate friends that it could scarcely be hoped that he would do any more serious work. He seemed to be getting through the winter pretty well, and only three or four weeks before his death he was in communication with Mr. Herbert Carpenter about some *Pentacrinus* sections which he was cutting for him. He got severely chilled on a visit to Edinburgh about a fortnight ago, having remained a great deal in the open air, and had no strength to rally against this and the complications which ensued. Sir Wyville was an excellent lecturer, a most genial companion, and an excellent host. He was fond of amusements of all kinds, and was never happier than when he went on shore from the *Challenger* in some out-of-the-way island, with his gun on his shoulder, in pursuit of birds of Paradise or other treasures.

H. N. MOSELEY.

DR. JOHN MUIR.

THE death of Dr. John Muir will be felt by many who did not even enjoy his personal acquaintance. His help was ever ready to be extended to struggling scholars as well as struggling causes, though it was but rarely that the world heard of the unostentatious act of generosity. Sometimes even the recipient of the gift hardly knew whom he had to thank for it. To a wide and varied circle of friends Dr. Muir's loss will be still greater. Those who have enjoyed an evening at his house in Merchistoun Avenue, while his sister was still alive, will not readily forget the genial hospitality of the host, the pleasant and instructive conversation of which he was the centre, and the congenial circle of friends he gathered round him. Born at Glasgow in 1810, he went to Bengal in the service of the East India Company in 1828, and remained in India for twenty-five years. While there, he interested himself keenly in the moral and religious welfare of the natives, and for this purpose published in Sanskrit more than one work designed to convert the Hindus to Christianity. In pursuance of the same idea, he also offered a prize of £500 to the University of Cambridge for a treatise pointing out the errors of the various systems of Hindu philosophy, and setting forth the principles of Christianity in a form suitable to the attention of learned natives. Dr. Rowland Williams's well-known *Dialogue of the Knowledge of the Supreme Lord* was the result of this. Subsequently, Dr. Muir's own religious views underwent considerable modification, and he threw himself, with his accustomed energy and thoroughness, into the study of the critical theologians of Germany and Holland. But it is as a Sanskrit scholar that he will be longest known and honoured. In this department of learning his chief work is his "*Original Sanskrit Texts on the Origin and History of the People of India, their Religion and Institutions*," collected, translated, and illustrated, in five volumes." The work is indispensable for the student of ancient Hindu life and thought, dealing principally, as it does, with the Vedic period of Indian literature. The first volume discusses the legendary accounts of the origin of caste; the second, the primitive home of the Hindus; the third, the opinions of Hindu writers on the Vedas; the fourth, the contrast between Vedic and later Hindu theology; and the fifth, published in 1870, the cosmological and mythological conceptions of the Indians in the Vedic age. Of late years Dr. Muir has confined himself to printing, for private circulation among his friends, translations in verse of extracts from Hindu authors bearing upon moral and religious questions. His object in this, as he once told me, was "to supply illustrations, in however humble a way, for the student of the comparative science of religion."

A. H. SAYCE.

PROF. STEPHAN BORN, of Basel, in an interesting obituary of his friend Prof. E. Desor, who died at Nice on February 24, states that he was a descendant of a member of the old Huguenot colony which settled at Friedrichsdorf, near Frankfurt. In 1811, the year of Desor's birth, the French language still retained its predominance in the family, the school, and the church. E. Desor passed from the local school to the Gymnasium at Hanau, and afterwards studied jurisprudence at the University of Giessen. In 1832 he went to Paris, and, under the influence of Elie de Beaumont, turned from law to geology. He contributed towards the cost of his education by translating Bitter's *Erdkunde* into French. Prof. Born observes that the international character of modern science was illustrated in Eduard Desor, who was French by ancestry, German by birth and culture, and Swiss by deliberate choice. He



went from Paris to Bern, where he lived with Prof. Vogt, and formed a close friendship with his eldest son, Karl Vogt, by whom he was introduced to Agassiz. It was under the direction and help of the latter that Desor began his geological Alpine journey, and his researches into the nature of the glaciers. After a journey to the Scandinavian "Alps," with a view to the observation of their erratic phenomena, he accompanied Agassiz in 1847 to North America, where he was employed in the coast survey. His discovery that Agassiz would not recognise him as an independent researcher, but chose to regard him simply as the pupil and assistant of earlier days, led to a separation between them. After fulfilling an appointment in the State of Pennsylvania as geological surveyor of the mineral districts and the primeval forests, Desor returned to Switzerland in 1852, and settled in Neuchâtel. Four years later he inherited a considerable property through the death of his brother. His election to the Ständerath and Nationalrath interfered with his scientific labours, for he was an eager and prominent politician. While in America he had formed a close friendship with Theodore Parker, and he devoted himself with characteristic energy to the study of religious problems both abroad and in his native land. Prof. Born remarks that those to whom Eduard Desor was known as one of the greatest of Swiss scholars in geology and primitive culture-history had little conception of the width and range of his pursuits. "To extend light in all directions," he observed, was the task of his life.

#### NOTES OF TRAVEL.

M. CH. RUELENS, Keeper of the Royal Library at Brussels, has submitted to the Antwerp Geographical Congress a notice of a curious document preserved in the MS. Department in the shape of an autograph MS. volume, addressed in 1613 to Philip III., King of Spain and Portugal, by an official *descubridor*, and treating of the Malay Peninsula, Java, China, and the ancient geography of Asia, in which mention was also made of a Southern India, supposed to be Australia. This work bore the name of Emmanuel Godinho de Eredia. M. Léon Janssen has lately succeeded in reproducing the Portuguese MS., with facsimiles of its fifty-nine maps, plates, and drawings, and has added a French translation and notes. Only 120 copies of the work have been struck off, and, of these, only twenty-five were for sale. The work is entitled *Malaca, l'Inde méridionale, et le Cathay*, and has an Introduction by M. Ruelens. Among the curious illustrations in it are detailed maps of Malacca and its environs, of the Sunda Archipelago, and of the land which Godinho calls Southern India, supposed to be Northern Australia, topographical plans, portraits of several viceroys of the Indies, in addition to those of St. Francis Xavier and the author himself, drawings of natives, animals, &c.

THE King of Italy has lately presented a gold medal, accompanied by a complimentary letter, to Mme. Carla Serena for her services to ethnography by the researches she made during her well-known travels in the Caucasus.

At the last meeting of the Italian Geographical Society, Prof. F. Minutilli read a paper on Africa, considered from the points of view of science, civilisation, and commerce.

DURING his recent journey in Abyssinia, M. Achille Raffray visited the town of Lalibéla, and spent a week there for the purpose of investigating and making drawings of its ten churches cut out of the living rock, from which they are separated by trenches. They were built, or rather cut out of the rock, about the begin-

ning of the fifth century by 400 or 500 workmen whom King Lalibéla had procured from Jerusalem and Alexandria. From an archaeological point, M. Raffray's discovery of these monolith churches, as he terms them, is considered most important, for previously there was only a rumour of the existence of such monuments. Before going to Lalibéla, M. Raffray visited the lofty mountain plateaus on which are found the sources of the River Gulima, which, flowing to the east, sends its waters down to the deep depression of Lake Aussa, and of the Taccazé and the Tellaré, which eventually unite, and flow into the Nile. In the course of his travels, M. Raffray has also made some interesting discoveries in the departments of zoology and botany.

IN consequence of Mirambo, the Wanyamwezi chief, having seized all the roads through Unyanyembe, and thus prevented communication with the Belgian station on the eastern shore of Lake Tanganyika, an armed body of men is said to have been lately despatched by the Sultan of Zanzibar, with instructions to force their way to Karema, and ascertain the safety of M. Ranaeckers. Altogether, the position of affairs in East Central Africa is by no means satisfactory.

FROM the opposite side of Africa, the Rev. W. W. Bagster, of the American missionary expedition, writes that, in his opinion, their main station must be at Bailundo, fifty miles short of Bihé, and that from it they will be able to move on the country to the north and also to the north-west of Bihé, where the language is half Ganguela and half Ambunda, and afterwards into Ganguela and the region beyond. The expedition will thus traverse the highlands in perhaps their greatest length inland, and will be on the line of the densest population towards the centre of Africa. A not unimportant fact is that the Ganguela language would take them almost across the continent, as they would follow the trade of these people.

#### SCIENCE NOTES.

*The Discovery of the Pouched Marmot in Pre-glacial Beds.*—Near Mundesley, on the coast of Norfolk, there occurs a deposit called the "Arctic Freshwater Bed," discovered a short time ago by Mr. A. Nathorst. This formation is of considerable geological interest, inasmuch as it is supposed to offer the earliest indications of the advent of Arctic conditions in that area. Mr. Clement Reid, of the Geological Survey, has obtained from this bed a few teeth and bones, which are the first vertebrate remains yet unearthed from the deposit. These remains have been studied by Mr. E. T. Newton, of the Museum of Practical Geology, who refers them to the pouched marmot (or *Spermophilus*), and has described and figured them in a recent number of the *Geological Magazine*. Remains of the *Spermophilus* of any age are so exceedingly rare in this country that the discovery is welcome to British geologists; but it is especially interesting as showing that the pouched marmot lived in East Anglia at the beginning of the Glacial period, and prior to the deposition of the Till, or Lower Boulder Clay.

AN anthropological society has been founded at Brussels, M. Vanderkindere, Rector of the Free University, having been elected president.

#### PHILOLOGY NOTES.

At the Philological Society's meeting on Friday, March 17, Dr. Murray explained the system on which he proposed to mark the pronunciation of words in the society's English Dictionary, and defended his plan, on practical grounds, against the objections of the strict phoneticians.

MR. KARL BLIND's essay on "New Finds in Shetlandic and Welsh Folk-Lore" will be concluded in the April number of the *Gentleman's Magazine*, when, besides a number of Sea-Sprite and Fish-Man tales recently discovered in South Wales, the Kymro-Silurian origin of the Welsh people and the question of the Fianna and other semi-mythical and historical invading races of Ireland will be touched upon.

THE Imperial Academy of Austria has just published at Vienna vol. v. of the "Corpus Scriptorum Ecclesiasticorum Latinorum," containing *Orosius*, edited by Prof. Zangemeister, head librarian of the University of Heidelberg. During the Middle Ages the History of Orosius was the favourite text-book. Its abridged translation into Anglo-Saxon, ascribed to Alfred the Great, is a proof of its popularity in Britain. It is noteworthy that no critical edition has yet proceeded from England. In 1738 the Dutchman Havercamp published the first fairly readable edition, and this edition has been reprinted since without any material deviations. Owing to the great popularity which Orosius enjoyed with the clergy, we possess a great number of MSS., and among them one as old as the sixth century, and one dating from the eighth. Prof. Zangemeister gives the readings of the MSS. deserving authority in a very full critical apparatus; and he also gives references to the writers used by Orosius, as well as to those who have quoted from him. The volume contains, in addition, the "Liber Apologeticus," a portion of which, written by St. Augustine himself, was in former editions included in the text of Orosius, and not marked as an interpolation. The value of this edition is greatly enhanced by five exhaustive Indexes.

MR. W. A. CLOUSTON, of Glasgow, is about to reprint, by subscription, Sir William Ouseley's Persian text and English translation of the *Bakhtyar-Nama*; or, the Story of Prince Bakhtyar and the Ten Viziers, which was published in 1801, and has now become of great rarity. This new edition will be accompanied by an Introduction and notes, and the price to subscribers will be 6s. 6d.

MESSRS. WILLIAMS AND NORGATE have published the fourth volume of Prof. Oldenberg's edition of the Pāli text of the *Vinaya Pitaka*.

THE first part of Dr. Morris's edition, for the Pāli Text Society, of the *Anguttara Nikāya*, consisting of the *Eka-nipāta* and the *Duka-nipāta*, is now passing through the press.

PROF. HERMANN JACOBI, of Munich, is editing the *Ācāranga Sūtra*, one of the sacred books of the Jains, for the Pāli Text Society.

#### MEETINGS OF SOCIETIES.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, March 2.)

SIR J. FIBBALD D. SCOTT, BART., in the Chair.—Mr. Somers Clarke, jun., read a paper on the remarkable sculptured font in the church of St. Nicholas, Brighton, giving a careful description of the subjects represented, and specially referring to the scenes in the life of St. Nicholas.—Mr. E. T. Newton read a paper on the discovery in 1879 of a Romano-British cremation urn in Cheapside at a depth of eighteen feet below the pavement. Among other evidences of cremation were two pieces of the *humeri* nearly surrounded by green glass, which must have been in a state of partial fusion when it became pressed round the bones.—Mr. J. O. Scott exhibited a cast of the upper portion of an effigy of a civilian from North Curry church, and portions of delicate plaster figures of cows and other animals found walled up in the chancel of that church.—Mr. Micklethwaite was disposed to think that these might be votive objects.—Mr. A. E. Griffiths exhibited a fine example of a

British urn, full of ashes and bones in an undisturbed state, found at Hampton Wick.—Mr. R. S. Ferguson sent three examples of funeral chalices and patens discovered in Cumberland, and contributed some notes upon these relics.—Mr. E. T. Newton laid before the meeting the urn and bones forming the subject of his paper.—Mr. J. A. Spurnell Bayley exhibited a collection of rubbings of brasses of ecclesiastics from Essex, which were commented upon by Mr. Micklethwaite.

PHILOLOGICAL SOCIETY.—(Friday, March 3.)

A. J. ELLIS, ESQ., President, in the Chair.—The paper read was "Old-English Contributions," by Mr. H. Sweet. The paper dealt chiefly with the influence of stress in Old-English sound-changes. Such forms as *eam*, *heara*, were explained as the unemphatic duplicates of the emphatic *com*, *heora*, &c. Similarly, *all* was explained as the generalised weak form corresponding to the strong *eall*, even West-Saxon preserving unaccented *a* in such words as *Oswold*, *hláford* = *hláf-word* = *ward*, where it was rounded by the *w*. *Bint* was shown to be the weak form corresponding to *bindeð*, and to have arisen from earlier *bindit*, which, again, is a modification of *bindid*, in accordance with the general law by which unaccented final *d* became *t*, as in *sint*, *weorðmynt*, &c. By Verner's law, these two forms point to an earlier distinction of accent, the same verb having the accent sometimes on the root, sometimes on the ending, the latter having been the emphatic form, and given rise to such forms as *bindeð*, the former having been unemphatic and produced *bint*, &c.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, March 7.)

MAJOR-GEN. PITT-RIVERS, President, in the Chair.—Mr. E. T. Newton exhibited a Romano-British burial urn, containing human bones, found in Chesapeake, about eighteen feet below the footpath, in 1879. Two of the bones are encrusted by molten green glass.—Mr. E. H. Mann read the first part of a monograph on the aboriginal inhabitants of the Andaman Islands. Many points regarding the physical characteristics of these savages on which misapprehensions have hitherto existed were noticed. The latter portion of the paper was devoted to a description of the tribal communities and the peculiarities connected with the subdivision of the same among inland and coast men; and reference was made to the system of rule and the power of the chiefs, and various details connected with manners and customs were illustrated.—Dr. J. G. Garson exhibited an Andamanese skeleton, recently presented to the Royal College of Surgeons by Mr. W. Beatson, of the Bengal Medical Service.

FINE ART.

*Geschichte der griechischen Plastik.* Von J. Overbeck. Dritter Halbband. (Leipzig: J. C. Hinrichs.)

THE lapse of ten years or more which has called into existence a third edition of Overbeck's *Greek Sculpture* has at the same time brought to light a mass of new material to alter old opinions. It is characteristic of Prof. Overbeck that almost nothing that is new escapes him, whether it be sculptures recovered by excavation, or conclusions arrived at by fresh trains of argument. In the present edition, however, it is more with newly found sculptures that he has to deal. We have already had the figures from the Temple of Zeus at Olympia and the statue of Nike to serve as a basis for our knowledge of Alkamenos and Paeonios. Now we have the Hermes as a standard by which to measure the style of Praxiteles, if not to show the splendour he had attained in other works with which the ancients were more familiar. Since the days of the Apollo Belvidere no statue has occupied so much of

public attention as the Hermes. There is no charm it has not been found to possess if we could really admit as charms qualities that belong to effeminacy. In this respect Prof. Overbeck is guiltless. He, in fact, bestows a little space on playful excerpts about the subject. The main question for the moment is how to restore the statue, and on this we get no very decided opinion. From analogy it is admitted that Hermes might very well have held up in his right hand a bunch of grapes to tempt the young Dionysos. The action of the child would then be to reach forward towards the grapes with his left hand, and to steady himself with his right, resting on the shoulder of Hermes. But it is objected that in such circumstances Hermes would necessarily be looking direct at the child. This, however, is not the case. His look is, in fact, fixed between it and the object in his right hand; and in a restoration lately made in this country the interpretation which has been adopted is that Hermes was represented in a moment of divided attention, such as may be seen any day under similar circumstances. He tries to look at once at the grapes and the infant Dionysos. Overbeck takes it for granted that Hermes had originally a metal wreath on his head; and there are certainly several small holes which might well be explained as having been meant for the attachment of a wreath. But the author does not suggest what the wreath had represented—whether vine or ivy, to suit the character of Dionysos, or simply laurel, to give dignity to Hermes himself. The hair is roughly treated, producing an effect of contrast with the finely modelled face, which it bounds and defines very decisively over the forehead and temples.

For the Aphrodite at Knidos, Overbeck accepts the type on the coins of that town, confirmed by existing statues in marble. As Michaelis showed, the goddess stands holding with her left hand, which is extended sideways, the end of a piece of drapery as if just on the point of letting it fall altogether. Among the known statues of this type there is none of extraordinary merit. We want to see one from the hand of a Greek, if not from that of Praxiteles himself. There is in the British Museum a now famous bronze head of, I believe, Aphrodite. With it was found a hand holding the end of a piece of drapery. Both head and hand clearly belong to the same statue; and, if they are compared with the acknowledged copies of the Aphrodite at Knidos, they will be seen to agree distinctly in action, while, to a great extent, the type of face is the same. The statue had been of colossal size, and must have been the work of a master in the art of sculpture. So that Engelmann (*Arch. Zeit.*, 1878, p. 150) was amply justified in treating it as possibly a work of Praxiteles himself, rendering in bronze, with perhaps no great variation, the ideal of Aphrodite which he made for Knidos. It was, in fact, a happy thought of Engelmann to point this out, and it is particularly strange that Overbeck should ignore it.

The sculptures obtained in the excavations at Ephesus occupy considerable space in this new edition. Not that there is anything much to be made of them. They cannot be made to fit in with the character of Scopas. Even the

best piece among them does not meet with much approval. As to Scopas, nothing certain has been found in recent years except the fragments at Tegea, where he built and adorned the temple of Athena Alea. There can hardly be a doubt of these remains being from his hand, and it is a matter of regret that they have not yet been published in any form which would make them intelligible. As regards the Attic school of this period, it is another source of regret that Prof. Overbeck has not given a series of illustrations from the statues and reliefs of the Nereid monument, as it is called. It is clear that in many respects he appreciates them highly. They have been well published by Michaelis in the *Monumenti* of the Institute at Rome, but they deserve to be known far beyond the circle of those who have access to that work.

It might be said that the demand for a third edition is, in itself, a sufficient recommendation of Overbeck's *History of Greek Sculpture*. But, while general utility might bring about this result, we may be allowed to say here that it is also a work possessed of qualities which render it indispensable to students occupied with minute enquiries into the history of Greek art. A. S. MURRAY.

MR. COX'S EXHIBITION.

THE Conduit Street Galleries have not often been so well filled as by the pictures of deceased masters of the British school which Mr. Cox has withdrawn from his stores of works of art. They comprise several works of importance—Turner's early "Battle of the Nile" (129), for instance, formerly in the possession of Mr. Woolner, which was exhibited in 1799, a very astonishing work for a man of four-and-twenty. In loveliness nothing here equals Etty's "Bather" (45), from the Gillott collection. It was by pure accident, as we learn from Mr. Cox, that Etty obtained the exquisite model; and mindful of his pictures from the "Coral Finders" to "Joan of Arc," and of the many fine studies of female figures now hanging on the same walls as "The Bather," we are struck with the potency of chance on painters so highly gifted, but so little imaginative, as Etty. By sheer industry, by skill in painting, and sense of colour and harmony of line, he attained fame; but how much more swiftly would he have acquired, how much more surely retained, it, if he had painted this woman as often as Romney painted Emma Lyon! He could not select beauty; and a highly refined type seems to have come in his way once only.

Another picture of importance is Sir Edwin Landseer's "Savage Lion" (254)—said to be the "Sir William Wallace" of Exeter Change—painted in all the strength and seriousness of the artist's youth. These early studies of Landseer are often grand; and this is one of the grandest of them. No one, except Rubens, painted lions so well. Our national collections contain many fine examples of his later "veins," but we have no specimen of the unique and splendid genius of Landseer's wild youth, untamed by society, unsophisticated by sentiment. The young Landseer was not so poetical as the old, and we have no reason to regret that the painter of "Nero" and "Sir William Wallace" developed into the Landseer of "Night" and "Morning;" but both were great, and we should like this magnificent brute hung in the same room with "Suspense" and "Alexander and Diogenes."

Mr. Cox has, and has long had, another picture which, though scarcely important, is

nationally] very interesting. It is called "Sir James Thornhill's Academy" (191), and attributed to Hogarth. We have good reason for doubting both the title and the ascription, and still better reason for our conviction that both cannot be correct. If it be "Sir James Thornhill's Academy," it is very unlikely to have been painted by Hogarth, as that academy was probably closed before Hogarth had attained sufficient skill as a painter to execute this work. It more probably represents the academy in St. Peter's Court, St. Martin's Lane, set up by Hogarth himself after his father-in-law's death. But, all doubts apart, it is a clever picture in Hogarth's style, representing one of the earliest of those drawing-schools in London which preceded the establishment of the Royal Academy.

Of the numerous portraits here by Reynolds and Gainsborough we have no space to give a detailed notice. Though others by the former artist, such as that of "Horace Walpole," may have greater interest, there is none to compare in vigour of design with the masterly head of "Lord Lifford," Lord High Chancellor of Ireland (28). In the same way the portrait of "Abel," musician to H.R.H. the Princess Charlotte (180), seems to us the finest Gainsborough, although those of "George III.," "Garriek," and "Sterne" have more historic attraction.

The strength of the exhibition—with the foregoing exceptions, a very clever scene from *Tristram Shandy* by Philip Reinagle (25), and three of Poole's grandest compositions—lies in the landscapes. Of Wilson there are several small specimens of a high quality. Turner is represented by a few unimportant examples besides that already mentioned; Muller, by one large and grand work; and there is a great gathering of the works of William Linton, including a fine moonlight scene. More interesting than these are some examples of Gainsborough, including his "Broken Egg" (24), a replica of "The Market Cart" (6), and a beautiful little picture called "Studious and Idle Boys" (116). The Norwich school is very well represented. By "old Crome" there are twenty-seven pictures. One, a "View near Bury St. Edmunds" (4), is a fine and curious early work; most of the others, views on the shores and in the lanes of Norfolk, are in his more mature style, mellow and rich in colour, and "racy of the soil." Of Ladbroke, his brother-in-law, there is a fair example, by Stannard two and by Stark one, which call for no particular notice. It is different with the Vincents and the Cotmans. By the former there is a large view of the Thames from the Surrey side of Waterloo Bridge, painted in 1820 (98), and a "Landscape with Cattle" (115), one of the most charming of the small landscapes in this collection. Of Cotman, who, if he could not beat Crome in his own line, was a far more original and versatile genius, there are several works of great beauty. The most perfect in tone and the simplest in design is "Wherries on the Yare" (103). It is admirable in colour, with its gold-bronze sails against the soft gray sky of its low white clouds, and rich harmonies of sombre browns and greens in hull and water. Not less noble and simple in colour and design is the view of "Merton Hall, near Norwich" (32), with its excellent groups of figures, slight in execution, but solid in effect. Fineness of finish and boldness in colour are the characteristics of another scene by the same hand (106), in which a gravelly road dips from the foreground to travel through an undulating country to the sea-shore. In the distance are pinky banks of clouds on a primrose sky, cut off by a brilliant band of blue sea; these are separated by brown-green woods and hedges from the bright, almost metallic green of fields of young corn, and these are contrasted with the blue-green of

grass-land in shade. Almost equally to be admired is another scene on the Norfolk coast (95).

Of James Ward the collection contains several capital works, including a fine sketch for his gigantic Derbyshire landscape now in the National Gallery (242); and we must not conclude this imperfect account of an interesting collection without mentioning Romney's very sweet portrait of "Mrs. Camden" (85), or a beautiful landscape by Richard Westall—"Twilight" (109), one of the most "unexpected" sights in the gallery. COSMO MONKHOUSE.

#### ARCHAEOLOGICAL NOTES ON THE TERRA D'OTRANTO.

##### I.

THE chief object of my second visit to Southern Italy was to study the ancient topography and historical monuments of the province of Lecce or Terra d'Otranto. This province, known in antiquity under the name of Calabria—which was transferred in the Middle Ages to an altogether different country—comprises the territories of the Messapians, Iapygians, and Salentini. From the archaeological point of view, it constitutes a very clearly defined district, the monuments of which possess highly original characteristics of their own, wholly distinct from those of the monuments of Apulia, although the latter borders upon it, and was inhabited by populations of identical race and language, but much more completely Hellenised in manners.

To the antiquaries of England and France, and even of other parts of Italy, the Terra d'Otranto is practically a *terra incognita*. It is almost wholly unvisited, and scholars have but very imperfect ideas of the archaeological wealth which it contains. This state of things is rendered more remarkable by the fact that the inhabitants cannot be reproached with indifference to their country's antiquities. There are few places in the province where there are not one or more amateurs who superintend the local archaeological "finds," collect and preserve them with due care, or even devote their time and energies, more or less successfully, to their study and interpretation. There are several private collections in the district, the most important of which are those of Signor L. de Simone, at Villa Sant'Antonio, near Lecce (containing the most extensive series yet brought together of Messapic inscriptions); of Signor Nerregna, German consul at Brindisi (consisting principally of medals and painted vases); and of Signora Scarl-Colucci at Fasano (composed wholly of objects from the ruins of Gnathia). The collection formed by Signor L. Maggiulli at Muro-Lecce has been generously presented by its proprietor to the Museum of Lecce, in which he still continues to deposit objects dug up year by year from the ruins of the ancient city, the name of which is still unknown, but which has been succeeded by the village of which Signor Maggiulli is syndic. The cities of Brindisi and Taranto, and even the little town of Ostuni, have established in their public buildings the nucleus of a museum of inscriptions which will be developed by further discoveries; to the municipal libraries of Oria and Gallipoli, founded by bequests from private individuals, small archaeological collections are attached which already contain various objects deserving of attention.

But at Lecce especially the Archaeological Commission of the Terra d'Otranto has formed, in the last few years, a collection which is, unfortunately, stowed away in a very insufficient room at the prefect's residence, but which even now deserves to take high rank among the most important museums of Italy. Everything, indeed, in this museum is

not of equal interest; a sufficiently searching criticism has not always been employed in the acquisition of the monuments which it contains, and it will be necessary later on to eliminate a certain number of obvious forgeries. But even with these weak points, which are, after all, but few, the collection is highly valuable and interesting. The series of vases and of terracottas are particularly magnificent; among the bronzes and engraved stones there are likewise some first-class specimens; and, finally, the medals, which were without exception found in the country, are well classified and numerous. This last, however, is probably the department in which there will be most forgeries to be thrown out whenever the final revision of the collection takes place.

Justice, then, should be done to the generous efforts of the antiquaries of Lecce. They have done, and are doing day by day, all that is in their power to preserve, collect, describe, and classify the monuments of their province; and it is earnestly to be desired that the same should be done in every province of Italy. The archaeologist who visits the Terra d'Otranto does not find himself, as he might imagine beforehand, in a wild and unexplored country. Even in the smallest towns he is tempted to say, like the Greek shipwrecked mariner who espied geometrical figures drawn on the sand of the shore on which he had been cast up by the sea: "Courage! I see traces of men." Nor is it only vestiges of the dead past, that will meet him; he will find himself among living scholars who will receive him with the most gracious and thoughtful hospitality; who will put themselves at his disposal so absolutely as even to embarrass him by that refinement of kindness which the Greeks so well called *φιλοξενία*; who will vie with one another in doing him the honours of the country; who will escort him with delight to all that he has to see because they know it beforehand. In a word, he will everywhere find abundant preparations for his task; and all he has to do is to entrust himself to their conduct in order to gather in, even in a hurried tour, a rich harvest of facts and observations which he has merely to contrast and to combine.

##### MEGALITHIC MONUMENTS.

One of the points which most strangely distinguish the Terra d'Otranto from the other parts of the mainland of Italy is the great number of megalithic monuments, or, at least, of a certain class of such antiquities. I allude to the species of *menhirs* which present most analogy to the *Stantare* of Corsica and the *pedras fittas* or *pedras longas* of Sardinia, and which are called by the inhabitants of the country *pietre fitte* or *Sannà*. Native archaeologists have noted their existence at Muro-Lecce, on the road from Lecce to Merine, as well as near Carpignano, Corigliano d'Otranto, Santa Lucia in Martano, and Palazzano, a few miles from Taranto. In the course of my own tour, I observed others near Giurdignano; near Supersano, between Maglie and Ruffano; near Ruffano itself; close to the Specchia di Santa-Teresa, on the high downs above Ruffano; and, lastly, as you enter the village of Patù, near the Capo di Leuca.

It is noteworthy that no monument of this class exists in the districts of Fasano, Ceglie, Oria, and Brindisi. With the exception of that of Palazzano, which is in the *circondario* of Taranto, they are entirely confined to the extremity of the Iapygian peninsula, beyond a line drawn from sea to sea, between Lecce and Gallipoli.

The *pietra fitta* near the Specchia di Santa-Teresa is the only one which presents to a certain extent the shapeless aspect characteristic of our *menhirs*. All the rest have the appearance of long beams of stone, narrow and less thick than they are wide, squared with a certain

amount of care, and hewn on the precise spot on which they stand from the banks of soft white limestone flush with the surface of the soil. They are fixed at the lower extremity into a socket formed at the surface of these same banks of stone. In some cases the original builders so arranged that the natural rock in which they were planted should form a kind of square pedestal, roughly shaped by the hand of man.

If the *pietre fitte* of the territory of Otranto must necessarily be compared with the *menhirs* of Western Europe, although denoting a more advanced stage of industry in their execution, the same province—so far, at least, as I am aware—contains nothing similar to the *dolmens* and covered ways. But it is probably allowable to classify with the megaliths, though it is obviously of natural origin, the remarkable rocking-stone of the neighbouring village of Giuggianello. This is a block of limestone in the shape of an oval lens, measuring 15·60 mètres in circuit, 5·70 mètres at its greatest diameter and 2·85 mètres at its smallest, and 2·30 mètres at its greatest thickness. With the point of rock which holds it in equilibrium, it presents very much the appearance of a mushroom on its stalk, and a very gentle touch is enough to set it in motion. This stone is called "*La furticiddhu de la vecchia de la Manni*," and it is invested with a sacred character in the eyes of the peasants of the neighbourhood, who perform pilgrimages to it. But what gives it a peculiar interest from the archaeological point of view is that, as recognised by Signor L. de Simone, who was the first to call attention to it, it is scarcely possible to doubt that it is alluded to in a passage of the treatise *περί θαυμασίων ἀκουσμάτων*, falsely attributed to Aristotle. This runs as follows:—

"In the remotest part of Iapygia there is a stone so huge that it would be almost impossible to carry it away on a chariot. But Herakles raised it without an effort, and threw it behind him; and it so poised itself that it can be moved merely by touching it with the finger."

FRANÇOIS LENORMANT.

#### NOTES ON ART AND ARCHAEOLOGY.

WE understand that de Neuville's great picture "*The Cemetery of St. Privat*" will be exhibited during the coming season by Messrs. Dowdeswell at their gallery in New Bond Street. The incident represented is the last desperate resistance made on August 18, 1870, in the churchyard of St. Privat by the French, consisting of the 9th battalion of Chasseurs and the 4th, 10th, and 12th regiments of the Line—who were left in the burning village to cover the retreat of Marshal Canrobert—against the Royal Prussian Guard, the Prussian Corps, and the Saxon Corps. Overpowered by the numbers which poured through every inlet into the churchyard, the last of the French, defending their ground inch by inch, were either killed or taken prisoners.

THE Queen, before her departure for Mentone, acknowledged in a gracefully worded letter the pleasure it has given her to receive a special large-paper copy of Mr. Tuer's *Bartolozzi and his Works*.

A COLLECTION of original drawings, made for Dalziels' Bible Gallery, is now on view at the Fine Art Society's Rooms, in New Bond Street. There are nine works by Sir F. Leighton, three by Mr. G. F. Watts, eleven by Mr. E. J. Poynter, and works by Messrs. Holman Hunt, E. Armitage, F. Madox Brown, F. Sandys, F. R. Pickersgill, and other artists of distinction. Some of the works have a special interest from the fact that they are drawn on wood.

THE building which has been erected by Miss Marianne North just inside the northern entrance of Kew Gardens is fast approaching completion, and will be opened to the public on May 15. The structure (from a design by Mr. J. Fergusson) is externally very simple, and is surrounded by a verandah, under which seats are placed for the convenience of visitors. The gallery within is finely proportioned and well lighted, and the walls are surrounded by a dado of wood-panelling, every panel being a specimen of the choicest wood of one or other of the tropical countries, the scenery and vegetation of which are represented in the paintings with which the walls are lined. These beautiful and instructive oil studies, some 1,200 or 1,500 in number, represent the labour of eight or ten years, and were all painted from nature by Miss North in Brazil, Japan, Borneo, Java, the West India Islands, Australia, New Zealand, India, Ceylon, &c., &c. The whole of this precious and original collection will, on May 15, be presented to the nation by Miss North, together with the building which she has erected at her own expense to contain them.

M. ODILON REDON, the exhibition of whose sketches at the office of *Le Gaulois* is now creating a great sensation, has published (Paris: G. Fischbacher) a collection of lithographic designs inscribed to Edgar Allan Poe. A French critic, reviewing M. Redon's work, has truly characterised this artist by saying that to him, more suitably even than to Beaudelaire, might be applied Victor Hugo's apophthegm, that he has created *un frisson nouveau*. The originality and power of the sketches gathered into this album cannot be gainsaid; they are replete with imagination; but they lack the element which is the soul of art—beauty. Lord Verulam's dictum, that there is no beauty without strangeness in its proportions, would appear to have become distorted in M. Redon's eyes into—strangeness only is beautiful. Despite their intensely horrible grotesqueness, they possess a weird fascination, nor, once examined, will they be readily forgotten.

A SECOND edition of Leonardo da Vinci's *Treatise on Painting*, from the well-known old MS. in the Vatican Library, has just been published by the German painter, Herr Heinrich Ludwig. The first edition (which is very inaccurate) was edited by Manzi in 1817. In Herr Ludwig's new edition the Italian text is accompanied by a German translation, and by an extensive commentary, which, however, does not refer to the striking differences between the MS. in the Vatican and the still existing MSS. in Leonardo's own handwriting.

WE are to have another book about Millet. M. Amiot, of Cherbourg, has collected photographs of all Millet's early works (mostly portraits) which he could find in the neighbourhood, and proposes to publish them with such information as he can gather about the artist's early life and struggles.

THE appearance of Mr. Hamerton's splendid new volume on *The Graphic Arts* (Seeley) is in every way worthy of its subject, the author, and the publisher. The greatest care has evidently been taken with the illustrations, which are exquisitely printed, most of them from plates produced with the assistance of photography, by one or other of the new "processes." Excellent are the imitations of charcoal designs by Messrs. Goupil, of woodcuts by Messrs. A. and W. Dawson, and of etchings by M. Armand Durand, but perhaps the most wonderful facsimile of all is that of a lead-pencil drawing by Turner, executed by M. Dujardin.

M. CAMILLE LÉCUYER, whose magnificent collection of Greek pottery formed one of the attractions at the Trocadéro in 1878, has begun

the publication of a series of portfolios illustrating the choicest specimens. The first of these (Paris: Rollin and Feuardent) contains twenty-one plates, with descriptive text by MM. de Witte, Fr. Lenormant, and others. The price is thirty francs.

M. VACQUIER, the architect recently charged by the municipality of Paris with the duty of supervising all demolition and digging from an archaeological point of view, has justified his office by finding and preserving an old Roman bas-relief near the Boulevard Saint-Marcel. Unfortunately, the inscription has been obliterated. Similar remains have been found on the site of the Roman road which passed right through the *cité*, or *île de France*.

A LITTLE pamphlet has been published at Liège by M. A. de Ceuleneer upon the ancient Christian tomb discovered near Tongres in January of last year. The tomb is a double one, constructed for the most part of bricks. Some bones, gold and glass beads, and the remains of other ornaments were found inside. But the main interest of the discovery lies in traces of fresco painting, and of an inscription, which can be seen on the partition wall. M. de Ceuleneer is disposed to assign the date to the beginning of the fourth century, before the Teutonic invasions.

IT is stated that Dr. Isidoro Falchi, inspector of excavations for the Campiglia Marittima, has discovered, on the hill of Colonna, the site of an ancient city, which he identifies, on the evidence of some coins and other relics, as that of Vetulonia, an important city of Etruria.

THE *Revue critique* states that a Catalogue of the objects preserved in the Tchinitli-Kiosk Museum of Antiquities at Constantinople has been prepared by a student at the *École française* of Athens, and will shortly be published. The collection in question has been arranged by Hamdi-Bey, who is Director of the Turkish School of Fine Art.

#### THE STAGE.

##### "ROMEO AND JULIET" AT THE LYCEUM THEATRE.

EVEN if the production of "*Romeo and Juliet*" should add little to the reputation of Mr. Irving as an actor—a point as to which, notwithstanding some disadvantages on the actor's part, I am considerably doubtful—it will be found to have afforded another instance of his sagacity as a manager. There was an old-fashioned idea that in many of the arts a high standard of taste was sure to be costly to its possessor; there was an impression, even until quite lately, that an insensibility nearly as strongly marked as the insensibility of the general public was a quality indispensable for the man who would cater for the public wants. But this somewhat cynical belief has of late suffered certain rude shocks. In journalism the sensational leader, in picture dealing the profuse recommendation of tawdry and impudent design, and in theatrical management the proved capacity to out-do your professional brother in the depths of an ungainly realism have, in conspicuous instances, failed of the success that has somehow come to those caterers for the world who have known how to be a little in advance of the world, and who have dared as public persons to exercise the taste which they possess in private. In a word, it is beginning sometimes to be successful to look at your enterprise—whatever your enterprise



may be—from a high and liberal standpoint. The intelligent newspaper manager of the day presses literature into journalism; the intelligent picture dealer ceases to recommend the vulgar and commonplace—nay, very possibly prides himself a little too much on his appreciation of the eccentric and his insight into the odd; and the intelligent director of theatres brings general culture and artistic taste to bear upon matters from which a dozen years ago culture and taste were generally divorced. One of the pleasantest things to remember in connexion with this Lyceum revival of "Romeo and Juliet" will be the evidence it has afforded of the employment of knowledge, skill, and artistic sensibility.

No single performance in "Romeo and Juliet" can be selected as a great piece of acting, though there are many good bits; but the *ensemble* is excellent. The hero and heroine, the pair of star-crossed lovers, play their part in the midst of the broils of two great families and of the splendour and gaiety of Italian life—a life still not devoid of just those sudden contrasts of fortune which it is the habit to associate more particularly with the conditions of modern existence. Perfection of accessory, an unremitted beauty of scenic effect, have been attained. Not only money, but high taste and the thoughts of instructed people, have been lavished on the surroundings of the persons of the drama. In itself, this is obviously to be praised—it is to be recognised with cordiality. I think, nevertheless, that the degree to which the elaboration of the setting has been carried weakens rather than strengthens the illusion which the play should produce. It is an instance of true commercial, as well as general, intelligence: the scenery and appointments are such that they would draw the public for several months even if the Romeo and the Juliet were little short of ludicrous, or if, with a tolerable hero and heroine, the cast were generally weak. But neither of these things happens. The most popular actor and one of the most popular actresses of the day are in the leading parts—they have their shortcomings, as we shall immediately hint, but they are too skilful to be ludicrous; the general cast, instead of being weak, is, save in one or two cases, almost as strong as it is nowadays possible to make it. But yet it is the scenery that dominates; the "warmth, life, and romance" are communicated, it may be, but in unaccustomed ways. When the visit has been paid, and this and that vision of

"Fair Verona, where we lay our scene,"

has passed before the eye, what is it that the eye most retains and the mind most remembers? Is it—to put the thing in that interrogative form which commended itself particularly to Mr. Chadband in his discourses—is it the course of the story? Is it the personality of the lovers? Or, is it not rather this gesture of chivalry and that of grace, and the remembrance of moonlit gardens, of a street fight (organised by Angelo), of a dance performed exquisitely, and of a gathering crowd on the deep stairs of the Capulet's vault? And yet the acting is not insignificant. But—and here is the

point we must needs insist upon—it would have taken not only genius, but faultless genius, to dominate over such surroundings. The surroundings are now and then a splendid encumbrance. The preparation of them involves long waits, in which the interest of the story must necessarily seem to wane. The presentation of them continually invites the attention to new beauties of detail, and the necessary business of the play suffers meanwhile. At least that is how I feel it—that there is a point beyond which scenic perfection only arouses a disturbing curiosity; people are intrigued to know what is the last thing ingenuity has devised. The profound impression created by Mr. Irving in Hamlet—I am not at all sure he would have created it had "Hamlet" been mounted with quite the magnificence of the present play.

There is little reason to find fault with Mr. Irving for not attempting to look like a smooth and comely lad. His judgment is displayed by his very avoidance of the effort. You must take a man as he is—the manliness and energy of early middle age must atone for the absence of a softer charm. Elaborate making-up will only make him look older, and, as in the case of Delaunay at the Français, you think a man really older than his years when you see him engaged in a fruitless design to compass the graces of adolescence. Mr. Irving's complete activity and alertness, his picturesqueness of aspect, and his continual intelligence of the character, do not allow him to be an absolutely ideal Romeo; but they allow him to be a Romeo of impulse, fire, and passion. And how about Juliet? Fire and passion are her requisites likewise—they are her requisites above all—and fire and passion are conspicuously missing in the Juliet of Miss Terry. In the balcony-scene she is satisfactory; in the potion-scene and in the vault-scene she is inefficient; that is to say, the Juliet that she represents is fascinated, but not consumed. In the ball-scene, the actress makes welcome display of all her familiar graces; in the balcony-scene, she is genuinely suggestive—her Juliet is under the necessary spell. No little art is shown in her winsomeness with the Nurse; and her single line of quiet reproach to the Nurse, later on, "You have comforted me marvellously," is said with a significance strongly marked, and a reality happily found. But the latest scenes are wanting in the imagination of tragedy. Nothing is called from out of the depths. The actress deals with tragedy like an eighteenth-century portrait-painter—like Romney, for instance. The first word is grace—but so is the last.

Of the remaining performances, that of the Nurse by Mrs. Stirling has been most praised. It is a remarkable character-picture; and, were it not for a certain under-lying coldness which I seem to trace always in Mrs. Stirling's emotion, it would be wholly delightful. The under-lying coldness may, I allow, in the present circumstance be exactly appropriate—it suggests well enough the unconscious selfishness of the old, in whom the sources of feeling run dry. The person here suggested is not bad-hearted, or without some moderate share of feeling for others; but she and her own dullish interests are

the centre of the world, and to anything approaching a passion of affection she is—simply inaccessible. Miss Louisa Payne's Lady Capulet is a sensible representation of a youthful matron—"much on your years," she says to Juliet, who was fourteen, "was I a mother made": Lady Capulet is much younger than her lord. Miss Payne represents her elegance well, and also that polite indifference to her child which Shakspeare, with prophetic eye, discerned in the typical woman of society. Mr. Terriss is a spirited and noisy Mercutio of the accepted fashion, delivering with only too much zeal to the audience, instead of to the stage, his speech about Queen Mab. The enthusiasm of his description carries people with him; but his own enthusiasm is in excess of his judgment. Mr. George Alexander is excellent as the Count Paris; and Mr. Mead is perfect as the Apothecary, the brief scene between this actor and Mr. Irving being one of the most telling and vivid in the play. I often like Mr. Howe, but I know no reason why Capulet should be suggestive of a strong English Conservative, deeply charged with the peculiar sacredness of vested interests.

FREDERICK WEDMORE.

## MUSIC.

### RECENT CONCERTS.

On Monday evening last week Mdme. Schumann made her first appearance at the Popular Concerts, and played Schumann's fantasia in C (op. 17), dedicated to Liszt. Mdme. Schumann's playing, whether from an intellectual or poetical point of view, has lost none of its power and charm; it is, of course, only natural that she should every year lose rather than gain in physical strength, but her store of vigour and energy is by no means exhausted, and she must still be regarded as one of the greatest of living players. The public applauded not only the player, but also the noble work which she chose for her *début*. It is one of Schumann's most elaborate compositions for the pianoforte, and a truly inspired work, not containing a single uninteresting bar from beginning to end. Schumann has prefixed to this fantasia a short motto from Schlegel, but we think his original idea was still more appropriate. The work was to be called "Obulus," and the three movements were to be named respectively "Ruinen" (Ruins), "Triumphbogen" (Triumphal Arch), and "Sternenkranz" (Crown of Stars). Perhaps from a feeling of modesty, Mdme. Schumann has hitherto refrained from playing very much of her husband's music; but, as Robert Schumann is now universally appreciated and admired, and as Mdme. Schumann stands unrivalled as an exponent of his works, we hope that this season she will not fail to draw largely from that source. If she should give a pianoforte recital, why should it not be a Schumann recital? The programme included Beethoven's quartett in E minor (op. 59, No. 2), magnificently played by Herren Joachim, Ries, and Straus, and Signor Piatti.

Last Saturday afternoon Mdme. Schumann made her second appearance at St. James's Hall, and gave a most impressive rendering of Beethoven's sonata, "Les Adieux, l'Absence et le Retour." Max Bruch's Hebrew melody, "Kol Nidrei," played a short time ago, was also repeated, with the addition of the harp accompaniment (Mr. Putman). We think the organ might also have been employed as a substitute for the orchestral accompaniments.

On Monday evening Mdme. Schumann performed Beethoven's sonata in E flat (op. 27, No. 1). Her rather hurried tempo of the *andante* movement was certainly open to exception. A very interesting feature, however, of the programme was the first performance at these concerts of Schumann's *Fantasia stücke* (op. 88) for piano, violin, and violoncello. The four movements of which this work is composed, although by no means elaborate, are full of grace and humour; the second and fourth (*humoreske* and *finale*) in particular are lively and characteristic.

At the third concert of the Philharmonic Society last Thursday, the programme contained no less than four novelties. Mr. F. Corder most satisfactorily conducted his concert-overture, "Ossian," originally intended as the prelude to a grand opera on the subject of "Fingal." His themes are somewhat peculiar, but are treated in a clear and skilful manner; and the orchestration is most effective. The next novelty produced, written for chorus and orchestra, was Brahms' cantata, "Nanie." The music is both interesting and full of ingenuity, but comes as a disappointment after the charmingly original and poetical setting of the same words by Hermann Goetz. The latter felt his subject intensely, and every note of his music breathes the spirit of the words. The ecclesiastical strains of Brahms are, however, unsuitable to the poem, and leave the listener frigid and unsatisfied. The performance of this by no means easy work was good. The other two novelties do not require any detailed description; the one was a youthful work by Mendelssohn—a *scena* excellently sung by Mdme. Patey—and a solo and chorus, "The Water Nymph," of Rubinstein. Herr Joachim played Mendelssohn's concerto in his accustomed unapproachable style. The programme included Beethoven's "Eroica" and Spohr's "Jessonda."

J. S. SHEDLOCK.

Now ready, in super royal folio, half-bound in russia or morocco, with gilt titles and edges, price £8 6s.

## THE STATISTICAL ATLAS OF ENGLAND, SCOTLAND, AND IRELAND.

Edited by G. PHILLIPS BEVAN, F.S.S., F.G.S., &c.

The Work is divided into Fifteen Groups, each group including Three Maps with small Plans of the Capitals, one for England, one for Scotland, and one for Ireland (on the same scale), the whole Atlas thus containing Forty-five Maps. Each Group is accompanied by copious Letterpress, bringing its Statistics up to the latest date. The following subjects are treated upon:—

- |                            |                                    |
|----------------------------|------------------------------------|
| 1. RELIGIOUS.              | 9. LEGAL.                          |
| 2. EDUCATIONAL.            | 10. RAILWAY and TELEGRAPH.         |
| 3. INDUSTRIAL.             | 11. SANITARY.                      |
| 4. CRIMINAL.               | 12. GEOLOGICAL and MINING.         |
| 5. POOR LAW and PAUPERISM. | 13. HYDROGRAPHICAL (WATER SUPPLY). |
| 6. MARINE (COMMERCIAL).    | 14. POLITICAL.                     |
| 7. AGRICULTURAL.           | 15. POPULATION.                    |
| 8. MILITARY and NAVAL.     |                                    |

No efforts have been spared to make the information reliable, and as full as is compatible with clear delineation; and it is confidently hoped that the result is an illustrated compendium of British statistics which will form a unique work of standard reference.

"It is evident that an atlas of this kind, under such competent editorship as that of Mr. Bevan, will prove of service for a great variety of purposes."—*Times*.

"The work will be a valuable assistance to those who desire, as everyone should, to know the real condition of their own country."—*Economist*.

"When complete, this series, which has so far been compiled with great care and attention, will form a valuable work of reference."—*Globe*.

Prospectuses on application.

W. & A. K. JOHNSON, Edinburgh; and 6, Paternoster-buildings, London, E.C.

Now ready, large 8vo, cloth, 300 pp., 106 Woodcuts, price 8s.

## GEOLOGY OF THE COUNTIES OF ENGLAND, AND OF NORTH AND SOUTH WALES.

By W. JEROME HARRISON, F.G.S.,

Science Demonstrator for the Birmingham School Board, late Curator Leicester Town Museum.

To the detailed description of the Geological Features of each County, there are added lists of the local Scientific Societies, Museums, Maps and Memoirs of the Geological Survey, and the more important books and papers written by private workers.

LONDON: KELLY & CO., 51, GREAT QUEEN STREET, W.C.; and  
SIMPKIN, MARSHALL, & CO., STATIONERS' HALL COURT, E.C.

### HUMOROUS READINGS.

If you want a Good Laugh, Read "MEN'S WRONGS, occasionally called WOMEN'S RIGHTS;" also, by the same Author, "A NIGHT with a BABY." Cause endless fun, and roars of laughter.

"Produce merriment, whether read in the fireside circle or in public."  
Vide Public Press.

Price 1s. 1d., in stamps, or 1s., Postal Order, for the two, post-free.

JOSEPH FRANKS, Barrowfield, West Bromwich, near Birmingham.

Now ready, Vol. XII.—EGYPTIAN TEXTS.

### RECORDS of the PAST:

Being English Translations of the Assyrian and Egyptian Monuments. Published under the sanction of the Society of Biblical Archaeology. Edited by S. BIRCH, LL.D.

With an Index to the Contents of the Series. Cloth, 3s. 6d.  
London: S. BAGSTER & SONS, 15, Paternoster-row.

1882 EDITION of DEBRETT has over 125 pp. more matter than last year. [Just ready.]

DEBRETT for 1882 is corrected to two months' later date than other similar works.

DEBRETT for 1882 furnishes ten times more information respecting Living Members of the Nobility and lateral Branches than all other kindred books combined.

DEBRETT'S PEERAGE, BARONETAGE, KNIGHTAGE, and TITLES of COURTESY for 1882. Price 27s. 6d., handsomely bound; or in 2 vols., 15s. 6d. each.

London: DEAN & SON; and all Booksellers.

DO YOU WANT A GOOD ATLAS for a PRESENT or OTHERWISE?

### LETT'S POPULAR.

They are the Newest, the Best, the Cheapest, and contain information not to be found in any other.

SERIES ONE.—Thirty-six General Maps, with Consulting Index.

SERIES TWO.—Forty Maps of British Empire, including India, on Large Scale, with Plans of Towns and Cities, Geological Maps, &c.

PRICES OF EITHER SERIES.

Paper Edition. Boards, 10s. 6d.; cloth, 12s. 6d.; half-calf or morocco, 17s. 6d.; full morocco, 38s. 6d.  
Cloth Mounted Edition. Cloth boards, 21s. 6d.; half-calf or morocco, 31s. 6d.; full morocco, 43s.

### BRITISH IMPERIAL ATLAS:

being the two foregoing bound together.

Seventy-Six Maps and Plans, and Consulting Index of 25,000 Names.

PAPER EDITION. Cloth boards, gilt edges ..... £1 1 0

Half-calf or morocco, gilt edges ..... 1 11 6

Full morocco, for Presentation ..... 2 12 6

CLOTH MOUNTED EDITION. Cloth boards ..... 2 7 6

Half-calf or morocco, gilt edges ..... 2 14 0

Full morocco, for Presentation ..... 4 4 0

Prospectuses from all Booksellers and Stationers, or  
LETT'S (LIMITED), LONDON BRIDGE, E.C.

## TRÜBNER & CO'S NEW PUBLICATIONS.

### THE INDIAN EMPIRE:

Its History, People, and Products.

By W. W. HUNTER, C.I.E., LL.D. Demy 8vo, cloth, 16s.

### COMPARATIVE HISTORY of the EGYPTIAN and MESOPOTAMIAN RELIGIONS.

By P. C. TIELE. Vol. I, HISTORY of the EGYPTIAN REVOLUTION. Translated from the Dutch, with the assistance of the Author, by J. BALLINGAL. Post 8vo, cloth. [Nearly ready.]

### THE ESSAYS and DIALOGUES of GIACOMO LEOPARDI.

Translated by CHARLES EDWARDS. With Biographical Sketch. Post 8vo, cloth, 7s. 6d.

### TRÜBNER'S SERIES OF SIMPLIFIED GRAMMARS of the PRINCIPAL ASIATIC and EUROPEAN LANGUAGES.

Edited by E. H. PALMER, M.A., Lord Almoner's Professor of Arabic in the University of Cambridge, and Examiner in Hindustani to H.M. Civil Service Commission.

### HINDUSTANI, PERSIAN, and ARABIC.

By the EDITOR. Crown 8vo, cloth, 5s. [Now ready.]

### TRÜBNER'S CATALOGUE of DICTIONARIES and GRAMMARS of the PRINCIPAL LANGUAGES and DIALECTS of the WORLD.

Second Edition, considerably Enlarged and Revised, with an Alphabetical Index. A Guide for Students and Booksellers. 8vo, cloth, 5s.

### GENJI MONOGATARI: the Most Celebrated of the Classical Japanese Romances.

Translated by SUYEMATZ KENCHIO, Attaché to the Japanese Legation in London. Crown 8vo, cloth, 7s. 6d.

### A SON of BELIAL: Autobiographical Sketches.

By NITHAM TRADLEG, University of Bosphorus. Crown 8vo, cloth, 5s.

### TSUNI—HGOAM: The Supreme Being of the Khoi-Khoi.

By T. HAHN, Ph.D., Custodian of the Grey Collection, Cape Town. Post 8vo, cloth, 7s. 6d.

### THE RELIGIONS of INDIA. By A. Barth.

Authorized Translation by Rev. J. WOOD. Post 8vo, cloth, 16s.

### YUSUF and ZULAIKHA: A Poem. By Jāmi.

Translated from the Persian into English Verse, by R. T. H. GRIFFITH. Post 8vo, cloth, 8s. 6d.

### XVII. OPUSCULES. By Juan de Valdes.

Translated from the Spanish and Italian, and Edited by JOHN T. BETTS. Crown 8vo, cloth, 6s.

### DR. BREEN'S PRACTICE: a Novel. By W. D. Howells.

Crown 8vo, cloth, 6s.

### THE EMPEROR: a Romance. By GEORG EBERT, Author of "Uarda," &c. From the German, by CLARA BELL. Authorized Edition, Revised and Corrected. 3 vols., fcap. 8vo, cloth, 7s. 6d.

### EPISODES in the LIVES of MEN, WOMEN, and LOVERS. By Edith Simcox. [Shortly.]

Crown 8vo, cloth.

#### CONTENTS.

In Memoriam.  
Consolation.  
A Dipsych.  
Someone had Blundered.  
Midsummer Morn.  
At Anchor.

Men, our Brothers.  
Love and Friendship.  
Looking in the Glass.  
The Shadow of Death.  
Eclipse.  
Sat est Vixisse.

LONDON: TRÜBNER & CO., LUDGATE HILL.

SATURDAY, MARCH 25, 1882.

No. 516, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Eighth Report of the Royal Commission on Historical Manuscripts.*

IN issuing its Eighth Report the Royal Commission on Historical Manuscripts prides itself upon having examined some five hundred collections since its first appointment. This in itself is good work. If it had done nothing else, the Commission would be entitled to the praise of having awakened the interest of owners who may have thought little, if they thought at all, of their MSS. and papers. We shall hardly ever again hear of diplomatic or domestic correspondence being sold for waste paper after lying for years, forgotten, in garrets or outhouses; nor again of glorious bonfires of dust-gathering old letters lighted up during some energetic spring cleaning. We may rather expect to see the other extreme—papers, merely because they are old, indiscriminately laid up in lavender and treaded with a superstitious reverence and an exaggerated idea of their importance. But better this than careless indifference.

The successive Reports have, in the nature of things, gone on steadily increasing in bulk. The present issue runs to three volumes—the first, with its large Appendix and Index, containing nearly 800 pages; the second, 166 pages. The third volume (issued since this article was written) deals with Lord Ashburnham's famous collection.

Now it is in no mere spirit of fault-finding that we say that to us this Report seems unnecessarily long. Making every allowance for difficulties which all who have had to do with cataloguing and calendaring of papers know to be inevitable, one turns over many of these pages with a sigh for an editor's trenchant pen. No one will grudge the space filled by copious extracts from interesting papers which are in private hands, and are therefore not always accessible. For example, the fluent letters of Charles O'Connor of Belanagare, and the valuable historical and social letters in the possession of Lord Denbigh will be read with interest and profit. But it is in dealing with the more ancient documents, usually deposited in public or corporate libraries, that the qualities of the cataloguer are tested. The art of sifting the wheat from the chaff is not so easy as might appear; and in some of these pages we are regaled with an amount of chaff which we would gladly have seen blown to the winds before the press fixed it where it is. What, for instance, we may ask, is the historical value of lengthy descriptions of fines and recoveries, with repetition of all their wearisome verbiage? If it is the business (which we doubt) of the Commission

to chronicle such small beer, let the brew at least be a short one which will not flood its pages with "abovesays" and "aforesays," and curiously exact descriptions of those not very rare devices, notarial marks. A single example is enough to show what we mean.

"17 June, 27 Elizabeth.—Final concord, made in the octaves of the Sacred Trinity, at Westminster, before Edmund Anderson, Francis Wyndham, and William Peryman, justices, and others of the Queen's lieges there, between Thomas Walmesley, serjeant-at-law, plaintiff, and George Earl of Cumberland and Francis Clifford, esq., deforciant, respecting the manor of Cowthorpe alias Cowlethorpe with its appurtenances, and respecting sixteen messuages, twenty tofts, two dove-cotes, twenty gardens, three hundred acres of arable land, a hundred acres of meadow, two hundred acres of pasture, a hundred acres of wood, two hundred acres of moor, fifty acres of turbary, sixty acres of scrub and briery, and rent of twenty shillings, with appurtenances in Cowthorpe alias Cowlethorpe, Byckerton, and Hunsynore, and concerning the advowson of the church of Cowthorpe aforesaid, co. York: by which fine the said deforciant acknowledges the right of the premises to be in the said plaintiff."

Nor is it pleasing to meet in a publication of this nature the attempts at fine writing which crop up in certain of the reports in the Appendix. The language has hitherto been generally sober enough; and we may hope that in future it may be so maintained, particularly in a work which is in a great measure intended for historical students.

In the present Report the Commissioners have dealt with some twenty collections in England, four in Scotland, and five in Ireland. The first collection which is noticed is the large one at Blenheim, chiefly consisting of the papers of John, Duke of Marlborough, and his son-in-law Charles, Earl of Sunderland. The late Mr. Horwood, who reported on the collection, evidently felt at a loss how best to handle such an enormous mass of material, and he has therefore selected for fuller illustration those portions which have a literary interest. Hence we have our attention called to the letters which passed between Queen Anne and the Duchess, touching on the differences which separated "dear Mrs. Freeman" from "unfortunate Morley;" and to some score of letters from Pope to the Duchess. With regard to the latter, Mr. Horwood observes that they are written "in such terms that it seems impossible that Atossa, in Pope's *Epistle on the Characters of Women*, can be meant for the Duchess." But we know from Mr. Courthope's recent volume of the new edition of Pope's works that Atossa was meant for the Duchess, and that Pope meant to publish it, but with such disguises that the character might be taken to represent another person. There are also printed at length three letters of Defoe, written in 1708 when on his political mission in Scotland. Attached to one addressed to Godolphin, his new patron, is a curiously worded postscript referring to private difficulties. "I have layn," he says,

"at the pool for deliverance a long time, but have ever wanted the help needful when the moment for cure happen'd. I most humbly seek your Lordship's help, which with the

breath of your mouth can restore the distresses of your faithful servant."

In the Earl of Portsmouth's papers we are introduced to a great man in an unexpected situation. Sir Isaac Newton, no longer resting at his ease in his garden and philosophising on the falling apple, is here hard at work, not to say drudging, in his office at the Mint. As the Report says:

"the notion that Sir Isaac Newton's successive offices in the Mint were places of easy employment, allowing him abundant time for his scientific pursuits, is strangely irreconcilable with the revelations of MSS. that prove him to have been a painful toiler at petty and un congenial tasks;"

but we are inclined to doubt whether Sir Isaac was really called upon to write so many painful drafts of so many official letters. It is more probable that he had the failing not uncommon in active-minded men—over-anxiety to have a thing done, and unwillingness to depute matters of detail to others. And we think we see an excuse for him in thus personally discharging "the literary functions of an office that made him a frequent correspondent with the Treasury." We have known heads of departments equally fidgety, and spoiling quite as much paper when addressing My Lords of that autocratic Board. Apart from this personal interest, the papers are very valuable for the history of the coinage and minting of the period, and generally deserve the full notice which they have received. We have no space to go into Sir Isaac's troubles with clipped coin and Wood's halfpence (which, like many English things much decried in Ireland, proved to be of unusually good quality); nor can we more than refer to the work he had with the Alva Silver Mine, near Stirling. The connexion of a German name (that of Dr. Brandshagen, who was sent down to examine the ore) with precious metal to be extracted from Scottish soil irresistibly recalls the figure of Dousterswivel in *The Antiquary*. We may, however, stop to recommend to the notice of those who are answerable for the poverty-stricken designs of our present bronze coinage an ingenious scheme of some unknown projector—"That the copper coin be henceforward a series of events of history, commencing [of course] at the glorious Revolution of 1688."

After describing the MSS. of the Earl of Jersey, the most important of which is a political treatise on the social state of England at the close of Henry VIII.'s reign, the Commissioners print the calendar of documents in the House of Lords, from 1666 to 1670-71. Among these papers they direct attention to the minutes of the committee, in 1669, on the fall of rents and decay of trade. The evidence of the well-known Josiah Child enumerates the depressing causes to be, among other things, taxes on home manufactures, export of coin, bad poor-laws, scarcity of labour, the fire and plague, "usual plenty of corn," and "the improvement of Ireland, which exports to the colonies in Dutch ships." Yet he thinks that "perfect free trade is an advantage." Another interesting document is the draft of a Bill "for punishing and suppressing of atheism, profaneness, and profane cursing and swearing." The scale of fines for bad language runs down the ranks of society

from the peer at 20s. to the "any other person" at 1s., and impartially includes the clergy, "a dignified clergyman under the degree of a bishop" being rated at 10s. The documents connected with absolutely private interests are not so valuable as those calendared in the last Report. Here, however, are to be noted, among attempts for social improvement, Bills for stopping duels, against transporting English subjects beyond seas, to prevent stealing and transporting children; and pointing in the same direction is the petition of the poor distressed debtors, December 12, 1670, whose hard treatment is shown in the cruel proverb, "That they will make dice of their bones." We should also mention that those who wish to read the arguments in Skinner's case can now do so in the printed decipher of the expunged entries in the Journal.

The Annals of the College of Physicians begin in the year 1518, and contain much that is interesting for the history of manners. It is a satisfaction to find that quacks so often met their due, even in spite of great people's interference, as when Lord Hunsdon tried to beg off Paul Farfax, who had been caught administering "celestial water." Still, in these days we must not say that the College was right in imprisoning a lady for practising medicine. But, after all, she was but a weak sister, who promised not to do it again. Among the records of the plague in London in 1563, it is told that, after a whole family had been swept away, three dogs of the household died; so it was ordered, somewhat illogically, that all dogs and cats should be destroyed, to prevent spread of infection. We are glad to see that in 1591 one Roger Powell was cited for posting on the walls certain "bragging bills," which we take to be the forerunners of those advertisements of miraculous cures which adorn the walls of our railway-stations and the covers of our periodicals. In 1605, the College foolishly doubted whether they could elect a Scotchman. The King, of course, thought otherwise; so elected he was.

The letters of the seventeenth and eighteenth centuries in Lord Denbigh's collection, the greater part of which were catalogued in the last Report, are, almost without exception, worth reading. The new ones include additional letters to Dykevelt, and, at the end, several ladies' letters, written in a lively strain. We may quote a specimen from one of Lady Westmoreland's, written from London in 1745:—

"No news is come of the surrender of Carlile and Mr. Wades marching towards the rebels. Everybody is full of anxiety for the events of their meeting, as the late bad weather must have harass'd our troops extremely in their march. If he is not successful, we must expect the utmost confusion here, and indeed everything bears a dismal aspect. If the rebels shou'd come southward sure you won't think it advisable to stay in the country, since I am told they would probably come by Coventry, tho' I must own nothing but fear wou'd drive one to this town, for I never knew it half so disagreeable, and in fine days have repented leaving the country twenty times."

Turning to what may be called the archaeological side of the Report, two ancient collections come under notice—viz., the muniments

of Magdalen College, Oxford, and the Cathedral Library at Canterbury. The short abstract describing the former supplements the one which appeared in the Fourth Report of the Commission. Printed *in extenso* is a declaration of the grounds of the insurrection in Kent in 1450, drawn up in English in a rustic style (and for this reason of linguistic value), the importance of which as the "first open manifestation of Yorkist sympathies" is noted by Mr. Macray.

The MSS. of the Dean and Chapter of Canterbury which are here described are the registers of Christ Church, the original charters having been already examined. But, first, Mr. Sheppard gives us an account of the MS. known as the Kentish Domesday of the monastery, written early in the twelfth century. The differences, chiefly of omission, from the text of the King's Domesday can be seen by the specimens which are printed; and the variations in the spelling of local names should be remarked. The registers Mr. Sheppard divides into three classes:—

"1. The Cartularies. 2. The Records of the Acts of the Prior and Chapter acting as Custodes Spiritualitatis, sede vacante. 3. The ordinary conventual registers, written up from day to day by the Cancellarius of the monastery, and chiefly occupied by matters connected with the domestic discipline of the convent, but also containing frequent notices of secular matters here and there interspersed;"

and he leads us, by careful analysis, through the contents of about half their number.

The largest collections of municipal archives reported on are those of Chester and Leicester. The former city can boast of documents as early as the twelfth century, the first being a licence to the citizens from Henry II. The total number of charters is, however, small—a deficiency which is compensated by upwards of five hundred books and a nearly equal number of letters and papers. The sheriffs' Year-Books begin in the reign of Henry V., and are cited as containing important information on the internal affairs of the city. But these are only briefly noticed, and the chief attention is directed to the charters and correspondence. Some social restrictions are curious, one of which we may quote:—

"Order, made 32 Henry VIII., for correcting and putting an end to irregularities amongst women in the wearing of caps, kerchiefs, and hats; whereby it is ordained, 'That after the eighth day of September next comyng, no maner single or unmarried woman within the saide citie shall were upon her hede eny whyte cap or of other colour under payne of ii.s. for every tyme so offendinge, nor that eny wyfe, wedo, or other woman or mayde wythin the same citie after the daye aforesaid shall weare eny hatt of blacke or other colour oneles it be when she rydes or els goith on walking abroad into the feldes or country under payne of iij.s. iijj.d.' &c.

And might we recommend the following good practice for imitation by some of our London vestries?—

"The R<sup>t</sup> Hon<sup>ble</sup> the Mayor and the Worp<sup>th</sup> the Justices of the peace of this Citty will from tyme to tyme walk personally through the severall streets and lanes in this city, and take notice where the same are foul and dirty."

In the Leicester collection, the most interesting documents are a record of early inquisitions on the origin of bridge-silver and pontage

before the end of the eleventh century, and the charter in French of Edmund Crouchback, of 1277, which has been long mislaid. Both are printed in full, and of the latter there is also given an English version of the fifteenth century. The curious story of the origin of the taxes, as told in the first of these documents, is too long to be quoted here; and we must refer the reader to the Report, where he will find a trial by wager of battle in which the combatants fought "from the first hour even to the ninth," and even at that late hour kindly warned each other against impending harm. Without irreverence, we may confess that the reading of this duel recalls to us another famous one which Alice witnessed in the looking-glass.

Several other charters of this collection are also printed in full—in some instances, we think, rather unnecessarily; but in such documents we generally find something to please us in the names of witnesses, to which the eye naturally turns. We are glad to note such names as Alexander le Deboner, John Fridaylein, Simon Curlevache, and Symon Sixeandtwenti; but we are inclined to doubt the accuracy of the reading of "Guidone de Leziman, fratre nostro" in a charter of Henry III. as representing the name of Gui de Lusignan, the King's half-brother.

Space will not allow more than a brief reference to a few of the remaining collections; but we should not dismiss the English portion without a word for the records of the Ewelme Almshouses, which, though few, are calendared in a way to bring out interesting points of local custom. A delightful piece of canine Latin appears under date of 1637, when an unhappy poacher was fined 16d. for shooting a hare "cum bombardo."

We have already referred to the excellent letters of Charles O'Connor of Belanagare. These are by far the most readable of the Irish papers before us. The portion of the Ormonde collection here reported on, which consists entirely of petitions, is rather disappointing. Lord Talbot de Malahide's papers, on the other hand, relate to the well-known and interesting period of the Revolution, and it is to be regretted that they are so few and in such bad condition. Among them is an account of James's private estate in Ireland.

Mr. Gilbert continues his catalogue of the MSS. in Trinity College, Dublin, and prints some full extracts from interesting personal narratives of the period of the Civil Wars, including the curious "Aphorismical Discovery of Treasonable Faction," an account of Irish affairs from 1641 to 1652.

The papers of the Duke of Manchester, which form the subject of the second volume of Appendix, have been deposited by his Grace in the Public Record Office. They cover the period from the reign of Henry VIII. to the beginning of this century; and also include the collection of the family of Rich, Earls of Warwick, with which the House of Montagu was allied. Among the latter are papers relating to the early history of the colonies in Virginia and the Bermudas, those of Virginia being of special interest as showing the cruelties and miseries to which emigrants were subjected. A large part of



the Montagu collection consists of the diplomatic correspondence of Charles, the first Duke of Manchester, from 1688 to 1708, which has been used in various historical works. A very accurate account of the whole collection has been drawn up in an exhaustive calendar and report by Mr. Pike, of the Record Office.

E. MAUNDE THOMPSON.

"Classical Writers." Edited by J. R. Green. *Demosthenes*. By S. H. Butcher. (Macmillan.)

THIS is an admirable little book. Mr. Butcher has brought his finished scholarship to bear on a difficult, but most interesting, chapter of Greek literary history, and only those who have some previous acquaintance with the ground can appreciate the amount of labour and of original criticism which he has condensed into 172 pages. The result is as fresh and attractive in form as it is ripe in learning and thorough in method. Greek literature, above all others, exacts a true feeling for language as the first condition of its successful treatment. The Greek masterpieces, alike in verse and in prose, are works of art which at no moment lose their contact with nature; and no one can be in full sympathy with them whose trained instinct cannot follow the free play of the living speech. It is here that the scholarship sometimes described as "verbal" asserts its indispensable value for the higher criticism. Such an intimacy with classical Greek as is implied in the power of writing classical Greek prose is an invaluable source of insight into the style and tone of a master like Demosthenes. Mr. Butcher's primer forcibly illustrates the sense in which the best Greek scholar is the best critic of Greek literature.

The first chapter, on the "Age of Demosthenes," is a pregnant sketch of Greek politics and manners in the fourth century B.C.; the last, on "Demosthenes as a Statesman and an Orator," will probably be its rival in general interest. But the intermediate chapters, dealing with the particulars of biography and work, will certainly not be less attractive to students of Demosthenes; and there are not many students, it may safely be said, who will not learn something new from them. The analyses of the speeches are remarkably well done—being readable in themselves, and at the same time directly helpful for the study of the Greek text. I am not satisfied that the slightness of the reference to Philip in the speech for the *Rhodians* is an adequate reason for shifting its date from 351 to 353 or 352 B.C. (pp. 43, 44). There are some good observations at p. 139 on the danger of pressing purely stylistic evidence where it is doubtful whether a speech was written by Demosthenes or by a contemporary of competent rhetorical training. In some such cases, as in those where critics differ regarding the precise lines of suture in the Homeric poems, demonstrative proof is beyond the reach of modern criticism. In the Homeric problem we have to allow for a traditional epic style. So here we must allow, not merely for common rhetorical formulas and topics, but also for a special disturbance of the "personal equation"—viz.,

the well-known freedom with which even the best writers of Greek rhetorical prose directly borrowed or adapted passages from each other. I am glad to notice that Mr. Butcher recognises the *ἄλογος αἰσθησις* of Dionysius as a test of *idiom* presumably finer than moderns can be sure of possessing.

Mr. Butcher's view of the Harpalus affair is that Demosthenes was, perhaps, really guilty, but may have taken the money with the purpose of forming a nucleus for a national defence fund. It is quite true that the political morality of ancient Greece distinguished between the traitor who took a bribe against his country and the patriot who took a bribe in its interests. The evidence for this obscure affair does not appear sufficient to decide the fact. So far as it goes, however, I still incline to believe, as I have said elsewhere (*Encycl. Brit.* vii. 71), that there is the strongest probability in favour of Demosthenes having been innocent. The concurrence of two powerful influences would have sufficed to procure his condemnation by an Areopagus which, in those days, cannot have been inaccessible to either. One was that of the Macedonian party; the other, that of the "young Athens" party, who resented his successful opposition to the desperate and interested advice of Harpalus that Athens should at once rise against Alexander.

The use of modern illustration for classical history and literature demands much tact. It may be desirable to indicate an analogy where it would be quite misleading to institute a parallel. Mr. Butcher is within the proper limit when he suggests a resemblance between ancient Macedon—the northern and half-barbaric power, ambitious of touching the Mediterranean—and modern Russia; between Philip's emphasis in disclaiming designs which he was eagerly prosecuting, and the same characteristic in Napoleon. The more detailed comparison of Demosthenes to Burke is duly guarded, and is justified by several traits, particularly by the way in which both orators develop principles from facts. The points of personal likeness, we might add, bring into stronger relief the contrast between the conditions of political and social life with which the two men had to deal. I have no doubt that this excellent sketch will greatly serve the intelligent study of Demosthenes in England. Primers like this deserve the praise, *βαυὰ μὲν ἀλλὰ ῥόδα*.

R. C. JEBB.

*Calendar of Home Office Papers, 1770–1772.*

Edited by R. A. Roberts. (Longmans.)

THE month of January in the first of these years was a troubled period in English history. A majority of the House of Commons had just affirmed the incapacity of Wilkes to sit in Parliament, and declared Col. Luttrell the duly elected member for Middlesex; but the members of the Ministry, in their alarm at the re-appearance of Lord Chatham in political life, began to entertain doubts about the wisdom of the conduct they had themselves advised. One after another of these perplexed politicians retired from their posts; the freeholders of the various counties sent up indignant remonstrances to their members

and prayed for a dissolution of Parliament; and, at last, the Prime Minister himself felt that he could retain office no longer. He pleaded the "constant fatigues of his office" as his excuse, and surrendered his place to the more pliable Lord North.

A far larger portion of this volume devoted to Irish affairs than to any other subject. Lord Townshend, the Viceroy, sought and obtained the permission of the Cabinet for the dismissal from their appointments of some of his prominent opponents, and for the removal of others from the ranks of the Privy Council. One of these gentlemen, before throwing himself into opposition, had, if the statements of the Viceroy can be trusted, offered himself with obliging courtesy for the post of Chief Secretary, and when that was declined had expressed his willingness to vacate his seat in Parliament in favour of a viceregal nominee on condition of receiving a peerage. The striking of this high-minded patriot out of the list of Irish privy councillors had such an effect upon the Duke of Leinster that he asked for a similar "favour" to be conferred on himself. In due course the favour was granted, and the Duke's letter (p. 42 of Calendar), thanking Lord Townshend for his trouble in the matter, is as fine a specimen of Irish sarcasm as can be desired. These measures did not smooth the path of the Viceroy, and not a post passed without his transmitting to England the particulars of the intrigues in which he was involved and the harassing difficulties of his position. More than once he sent to the Secretary of State a list of the members who had passed over to the opposition, with the details of the preferments which they had received or coveted. These greedy placemen clamoured for peerages for themselves, preferments for their brothers, and pensions for their friends. A more painful picture of Irish corruption at this epoch could not be painted than is contained in these letters of the Viceroy. The difficulties of his position were enhanced by the fact that the Ministry continued to grant to their supporters large pensions on the Irish Civil List. The most flagrant instance of this kind was the pension of £1,000 a-year conferred on "Jerry" Dyson during the lives of his three sons. When it was first announced to the Viceroy he had predicted that a "most disagreeable address" would be carried against it, and his prophecy was not falsified. The pension came under the notice of the House of Commons, and was condemned by a majority of twelve votes.

During this same period affairs in Jersey were disturbing the repose of the Secretary of State. Some of the inhabitants had broken out into open riot, and could not be pacified until the special commissioner pointed out to them the proper course which they should adopt for obtaining a removal of their grievances. After a critical examination of the complaints of the islanders, he arrived at the conclusion that the people were sincerely attached to their Sovereign, and that the fault lay with the governing body of the island. Like most other reformers, the commissioner speedily incurred the displeasure of partisans on both sides. On the one hand, the lieutenant-bailly

defended himself persistently until he tired out the patience of the Secretary of State and brought down on his own head a sharp rebuke for the impropriety of his conduct. On the other, a "low, caballing pamphleteer, pensioned by Government," called Dr. Shabbear—this must be the notorious doctor whose pension was one of the gifts bestowed by Lord Bute on literature—published and sent to every member of the Privy Council a work traducing and vilifying the character of the commissioner. These disputes dragged on for years, and are left unsettled at the close of the volume. During these unhappy years Jersey had become an asylum for abandoned characters from the neighbouring districts of France; but the attempts of the lieutenant-governor to banish them from the island were thwarted by the lieutenant-bailly.

If any further proof were needed of the eagerness with which George III., when a weak Ministry was in office, kept in his own hands the disposition of any piece of preferment which might become vacant, it would be found in one of the earliest entries in this Calendar. This is an unofficial letter sent to inform the Viceroy of Ireland, in explanation of an appointment to the colonelcy of a regiment, that Lord Weymouth received from the King the first intimation of the vacancy, and, at the same time, instructions of the manner in which it should be filled up. One of the papers described by Mr. Roberts is a memorial to the King from Mrs. Cornelys for support in continuing the performances in Carlisle House, Soho Square, which she had established under the patronage of the Duke of York. The unhappy woman met with no encouragement from George III., and, after passing through many vicissitudes, ended her days in the Fleet Prison. Among the petitioners to the Secretary of State will be found the name of Sir John Hawkins, the biographer of Dr. Johnson. His first anxiety was lest he should be dispossessed from his post of chairman of sessions; his second was that he might receive the honour of knighthood. In this volume, as in its predecessors, there are published many appalling lists of convicted criminals. Indeed, it must be confessed that the pictures of English life presented in its pages are not flattering to the age.

W. P. COURTNEY.

*The Postage and Telegraph Stamps of Great Britain.* By Frederick A. Philbrick and William A. S. Westoby. (Sampson Low.)

THIS book consists of two distinct parts—a succinct history of the growth and development of the postal service of Great Britain, and an elaborate catalogue of all the stamps which have hitherto been issued under the authority either of the Postmaster-General or of private telegraph companies. When we bear in mind the important part that postal labels now play in the life of civilised nations, it is easy to understand why grave men should make a serious study of their classification and history. If coins facilitate the exchange of commodities, postage stamps are hardly less useful in rendering easy and

expeditious the interchange of thought. The study of coins is a recognised science under the title of numismatics; while outside a small circle the very idea that used-up stamps can serve any other purpose than to amuse the play-hours of school-boys would be generally derided. But seeing that postage labels are likely in the future to be of great value to the historian and archaeologist, it is surely not too much to ask that the Trustees of the British Museum should acquire while there is yet time a really comprehensive and representative collection of postage stamps. We say while there is yet time, for it is evident, considering their perishable nature, that stamps which are rare to-day will, not many years hence, have totally disappeared, or will be only procurable at a wholly disproportionate outlay. It is doubtful whether even now a really first-class collection of stamps could be bought for less than £2,000; it is certain that thirty years hence double or perhaps treble that sum will not purchase the same collection. We may add that Germany has already recognised the value of a national stamp collection, inasmuch as the Berlin Post Office contains a museum of all material having any relation to the different postal services of the world in ancient or modern times, including a well-selected and extensive assortment of postal labels, envelopes, and cards.

To some readers the most interesting portion of the book under review will be the lucid summary which the authors have given of the growth and development of the modern postal system. As far back as the reign of King John, entries are to be found of payments to *nuncios* for the conveyance of Royal despatches; in the days of Edward I. stations similar to the *posita* of the Roman Empire were established where these messengers might procure relays of horses for hire. But it does not appear that the posts were employed for other uses than the conveyance of Governmental despatches; and it was only by slow steps, which are not always easy to trace, that private persons were enabled to avail themselves of their services. It is certain that early in the sixteenth century a post existed for the conveyance of letters from England to the Continent; and we learn from Stow, in his *Survey of London*, that the Flemings, or Flemish merchants, claimed by prescription the right of appointing a master of the strangers' post. But this privilege was challenged in the year 1558; and, the dispute being referred to the Privy Council, that body finally decided, in 1581, that for the future the master of the posts should have charge of both the English and foreign posts under the title of "Chief Postmaster." In the middle of the seventeenth century the Corporation of London tried to set up a rival Post Office for inland letters; but, on the then Postmaster appealing to the Privy Council, it was held that "the office of Postmaster is and ought to be at the sole power and disposal of Parliament." The status of the Post Office, as well as of the chief official appointed to superintend it, were more clearly defined by a statute passed during the Protectorate, and re-enacted by the 12 Car. II. c. 35, which provided that

there should be one Post Office, and one officer styled "The Postmaster-General for England and Comptroller of the Post Office." In 1710 the whole law on the subject was remodelled by the Act 9 Anne, c. 10, which made elaborate provisions for the despatch of letters beyond the seas, and also for the establishment of branch offices at Edinburgh, Dublin, New York, and in one of the Leeward Islands. This Act continued to be the basis of all further legislation until the year 1837.

The great struggle between the advocates of cheap postage and the official classes commenced about the year 1833, and was practically terminated in favour of the former when the Parliamentary Commission, appointed in November 1837 to consider the feasibility of Rowland Hill's scheme of a uniform and cheap postal scale, reported in March 1839 in favour of Hill's proposal recommending a uniform twopenny rate. Sir Rowland Hill's great discovery was merely an application of common-sense principles to the conduct of the business of the State. In those days postage was charged not by weight, but according as the letter to be forwarded was written on one or more sheets, and according to the distance it had to travel. Thus the labour of examining each letter at the office of receipt for the purpose of taxing it was considerable; and when it is added that the burden of payment generally fell on the receiver, and not on the sender, it will be evident that another source of serious delay and needless labour was caused by the collecting of the rate due when the letter had reached its destination. Such an impression had Hill's exposure of the absurdity of the above system, as embodied in his celebrated pamphlet, entitled *Post Office Reform: its Importance and Practicability*, published in 1837, made on the public mind, that the Government, on the presentation of the Report of the Commission, resolved to go beyond its recommendation, and introduce a uniform penny rate. A Bill providing for this great reform received the Royal assent on August 17, 1839. Its provisions were only temporary; but in 1841 they were made perpetual, and at the same time authority was given to the Lords of the Treasury to introduce, by means of Royal warrant, such further changes in the postal rates as they might from time to time deem advisable.

As a catalogue and history of English postal labels, the book before us is thoroughly exhaustive. No peculiarity of engraving, of colour and shade, of perforation, of paper, of watermark, or even of gumming, has been passed over by the authors. In a word, Messrs. Philbrick and Westoby have done as much for the lover of English stamps as Brunet has done for the lover of books. English postal franks fall into four clearly marked divisions—adhesive stamps, stamped covers and envelopes for enclosing correspondence, newspaper wrappers and post-cards. It is in the above order that the authors present the postal and afterwards the telegraph stamps of Great Britain; and within these limits, and those imposed by certain subdivisions, the chronological order of issue has been carefully preserved. By far the most important class of English postal stamps

are the adhesive labels, which come under three distinct heads—line-engraved stamps, stamps embossed in relief, and type-printed stamps. The adhesive embossed stamps, which were prepared at Somerset House, never met with any large amount of popular favour, probably on account of their inferior adhesive properties, but the line-engraved and type-printed classes demand some attention. In line-engraving, the lines which are to appear in colour are cut into the plate in *intaglio*, whereas in type-printing the reverse is the case, the lines being cut in *cameo* or relief. Of the former class, the dark-red penny, which was superseded at the end of 1879, is a well-known example, while the latter is represented by the Venetian-red penny which took its place, and indeed by all the adhesive labels now in use. As a work of art, we imagine few persons will give the palm to the present penny stamp over the line-engraved label, which, prior to its supersession, had been in circulation for all but forty years. We must console ourselves with the reflection that, as more than 2,000,000 penny stamps are used every day, it was in the highest degree important for the authorities at St. Martin's-le-Grand to be supplied with a label that can be produced at a cheap rate. There is no reason why the art of engraving dies for printing postage or any other kind of stamps should not stand on the same level as that of casting coins and medals. The work produced by the American Bank Note Company is of high artistic excellence; take, for instance, the labels lately supplied by this firm to Brazil, bearing the likeness of the ruler of that country, which is equal to a good photograph.

The critical portion is concluded by a descriptive catalogue of various trials, essays, and proofs which have been made since the passing of the Act of 1859, as well as of telegraph stamps, both official and private. It only remains to add that, as regards paper and printing, this book will be an ornament to any library.

ARTHUR BARKER.

*Bristol Past and Present.* By J. F. Nicholls and John Taylor. In 2 vols. (Bristol: J. W. Arrowsmith; London: Griffith & Farran.)

IN these two handsome volumes we gladly welcome a well-directed attempt to make accessible and attractive to the public the most permanent results of laborious research in special departments of history. Such labours, so indefatigably pursued and so clearly described, fully entitle this work to rank among the most important contributions to local history which have for some time been printed; and, indeed, it must be regarded as something more. It is a storehouse of curious and erudite learning, such as only born antiquaries could have accumulated during long lives of intelligent and minute study.

The form and spirit of Messrs. Nicholls and Taylor's civil and ecclesiastical History of Bristol places it far above all preceding topographical publications dealing with a city which, previous to the era of railways, ranked perhaps as third in importance in the kingdom. Both authors and publishers

have been unsparing of labour in their endeavours to supply a desideratum in topographical literature. It is seldom that biblioplists of the present day are so enterprising as to venture on *éditions de luxe* in the shapely but nearly obsolete size of quarto. In such form, however, is this well-arranged publication of Mr. J. W. Arrowsmith, of Bristol, issued, each separate volume being the work of distinct authors, who have undertaken what everyone will acknowledge to have been an interesting but, at the same time, a difficult enterprise.

The civil history of Bristol, comprised in the first volume, is due to Mr. J. F. Nicholls, chief librarian at the Bristol Free Library. Its ten chapters are devoted to tracing the origin and growth of Bristol and its development as a maritime port in the prehistoric, Roman, Teutonic, and Norman periods, together with the more generally interesting eras of Plantagenet, York and Lancaster, Tudor and Stuart. The second volume, dealing with the ecclesiastical history, is from the pen of Mr. John Taylor, librarian at the Bristol Museum and Library, who has chiefly confined his labours to the annals of the cathedral, the various churches and their original muniments, and other curious information and incidents connected with parish affairs. It would be impossible to give our readers any adequate idea of the extraordinary minuteness with which these several portions of the work have been carried out by their joint authors. All sources of information seem to have been laid under contribution. There is hardly a book referring at Bristol from which they have not made illustrative extracts; and the result is that the volumes are the most attractive that could well be compiled on such an interesting subject. The task, though difficult, has been well and laboriously executed. Everyone who has proposed to himself the task of describing a place such as Bristol, or any large portion of a county, must acknowledge how anxiously he has enquired for every scattered notice, however brief, of anything relating to it. Letters, documents, or books are greedily searched; and, while much has to be passed over as scarcely worth the reading, something is to be learned, or a hint gained, where no better information can be obtained. The most determined writer of notes and keeper of commonplace books must be shocked in his purpose of making the world wiser by his remarks when he finds every place of likely interest pre-occupied by rival historians.

But Messrs. Nicholls and Taylor, by the manner in which they have treated their valuable History of Bristol, raise themselves very far above the level of common hand-book compilers. They have gathered their materials with care, and put them together with skill. There is method in the arrangement and clearness in the succession of the narrative. They might, without doubt, have rejected many an old and uncertain fact; but they seldom introduce new ones unless they be worthy of record. In short, the work certainly supplies a want, inasmuch as, previous to its publication, anyone desirous of obtaining information upon the subject was compelled

to have recourse to various works, some of them difficult of access, and most of them out of date.

In our very high commendation of these volumes we are bound to notice the admirable manner in which they are printed. It is a source of regret, however, to find the wood-cut illustrations so unequal; with the exception of some facsimile engravings representing curious objects, out-of-the-way places, and plans or maps, they fall far short as works of art of those usually found in the most ordinary publications. The authors have hardly been discreet in depending upon friends for the loan of blocks and engravings, many being little better than rough diagrams, poor in art, and quite unworthy of the general get-up of the work. With these exceptions, the volumes before us are fully entitled to the praise of diligence, care, and good sense—qualities sufficient to make any book valuable. Little is left for any future historians to tell of Bristol; the subject seems almost exhausted by Messrs. Nicholls and Taylor.

LEOPOLD CHAS. MARTIN.

*Jus Primæ Noctis: eine geschichtliche Untersuchung.* Von Dr. Karl Schmidt. (Freiburg im Breisgau: Herder'sche Verlags-handlung.)

BEFORE we say anything as to the subject of this book, a word of praise is due to its complete and methodical appearance. It is well printed, and in Roman letters, instead of the alphabetical nightmare which too many Germans still affect. The Preface, which gives a list of those with whom the author has been in correspondence, is followed by a table of contents, from which we can at once perceive the elaborate manner in which the different portions of the subject have been classified and arranged. We have then a list of books cited, with an indication of the era of the authors. This extends to thirty-one pages, and, although we shall indicate some trifling omissions, it is certainly the most exhaustive bibliography of the subject that has yet appeared. That of Léon de Labassade is mere child's-play in comparison. The text of the book, carefully arranged, concludes with a recapitulation, and is followed by capital chronological, topical, and personal indexes. These may appear trifles, but it is the want of such methods and appliances that hinders the usefulness of many otherwise meritorious books.

The real or supposed existence of the *droit de seigneur* is known to most lovers of literature. It is the motive of a play by Beaumont and Fletcher, and it is the foundation of a once well-known English comedy. There are many allusions to it in Voltaire's polemical writings, and he has also made it the subject of a trifling dramatic work. In the recent national exhibition at Milan there was an oil painting by Signor A. Ferraguti, which was supposed to represent a victim of this infamous law.

And now Dr. Schmidt calmly assures us that this law or custom, cited a thousand times to prove the brutality of the Middle Ages and the abject slavery of the poor under the feudal system, never had existence, and that the belief in it is merely "ein gelehrter

Aberglaube." The superstition, if not killed, will certainly be scotched by Dr. Schmidt's vigorous attack. His examination of all the evidence usually relied upon shows that it is quite inadequate to support the vast superstructure which has been reared upon it. Hector Boëthius appears to be the originator of the belief. In his account of the mythical King Evenus, the contemporary of Augustus in Scotland, he says:

"Fecit ad hæc plura, relatu indigna, leges tulit improbas omnem olentes spurcitiam: ut liceret singulis suæ gentis plures uxores, aliis sex, aliis decem pro opibus ducere. Nobilibus plebeiorum uxores communes essent, ac virginis novæ nuptæ loci dominus primam libandi pudicitiam potestatem haberet."

Boëthius died in 1550, and there is no earlier testimony as to the existence of the *jus primæ noctis* in Scotland. That law, which is believed to have extended over a large part of Europe, has left no evidence of its existence in laws, charters, decretals, trials, or glossaries. It is inconceivable that it should have been left undenounced by the preachers and unsatirised by the poets. But if this utter silence is conclusive against the existence of such law or custom, how shall the general belief at a later date in its existence be explained? Various causes contributed. There was classical witness to ancient traditions of tyrants who had distinguished themselves by proceedings of the nature which the *jus primæ noctis* was supposed to legalise. From various parts of the world came reports of travellers as to tribes among whom defloration was the privilege or duty of kings, priests, or other persons set apart for the purpose. Finally, the existence on the part of the feudal lord of a claim to a determining voice in the marriage of his vassals, and to receive a payment at the ceremony, is undoubted. To this *mercheta mulierum*, the fine paid for permission to marry, a grosser meaning has been attached than the words will warrant. Dr. Schmidt has given every passage that is usually cited in proof of the reality of the *jus primæ noctis*, and his criticism upon them seems to us to be as successful as it is destructive.

To the vast array of authorities cited by Dr. Schmidt, we may add that the Pascual de Andagoya is very explicit as to defloration by the priests of Nicaragua—*cf.* Schmidt, p. 358; Andagoya, *Narrative*, p. 33 (Hakluyt Society, 1865). Some analogy may be found between the *mercheta* and the tax known as *Bhet marocha*—the money given to the zamindar in Lower Bengal on each marriage among his ryots. It is still paid, though now regarded as a voluntary gift (*Mookerjee's Magazine*, September 1872, p. 146). Finally, we may call Dr. Schmidt's attention to the curious tract published in 1714 (there were earlier issues) under the title of a *Modern Account of Scotland*. It was issued without author's name, but is known to have been written by Thomas Kirk, of Leeds; and on p. 19 there is an unequivocal reference to the existence of the *jus* in Scotland at that date. Kirk travelled in North Britain in 1677; and a MS. of his notes of travel, the material from which he constructed his bitter attack on all things north of the Tweed, was published in 1832 as an appendix to

Thoresby's Letters. A perusal of it does not give one a favourable impression of its writer, and it contains no reference to the *jus primæ noctis*. That was an additional insult thrown in when he compiled his "Modern Account."

WILLIAM E. A. AXON.

#### MINOR VERSE.

*The Odyssey.* Rendered into English Verse by Gen. Schomberg. (Murray.) The Cave of the Nymphs is as much the test-piece of a translation of the second half of the "Odyssey" as the Ship or Scylla is of the translation of the first. Let us hear Gen. Schomberg.

"A haven in the land of Ithaca  
There is, called Phorceys from a seagod old;  
And from this haven jut two promontories  
With rugged cliffs, which on the harbour side  
Slope gently down, but break without the wave  
Raised by the blustering winds; unmoored,  
within  
May lie the high-decked ships, when they have  
reached  
The tranquil bounds of that safe anchorage:  
And at the haven's head an olive-tree  
Its leafy branches spreads, and near to it  
There is a shadowy cave, a lovely nook,  
Shrine of the Nymphs whom men call Naiades:  
Within, the rocks are moulded into shapes  
Of basins and of double chalices;  
There hive the bees, and there are shafts of  
stone  
Which spring aloft, on which the Naiads weave  
Their azure garments wondrous to behold;  
And there perennial waters ever well:  
And double is the entrance to the cave;  
The one for mortals slopes down to the north;  
The other, hallowed to the gods, looks south;  
On it no mortal man may dare to tread,  
For the immortals is this path reserved."

This is, on the whole, a better translation than the ordinary verse-translation of the classics, and its length in proportion to the original (23:17) is not, perhaps, excessive, considering the relative capacity of the hexameter and the English heroic. But Gen. Schomberg seems to have constantly made Homer say what he may possibly have meant, but does not say. He does not say that the haven was "called Phorceys" from the god; he does not say that the ships are high-decked; the bounds tranquil; or the anchorage safe. The original does not say that the rocks are "moulded," &c., but merely "there are inside stone bowls and jars." So also the direct sense of *lótoí* is evaded by "shafts." "Perennial waters ever well" is tautological. Nor is there anything about mortals "daring to tread," the simple word *εὐρύχωρος* rather suggesting that the way is either unknown or inaccessible to men. Gen. Schomberg is not specially to blame for these slips. They and their likes are the inevitable result of verse-translation.

*Translations and Original Pieces.* By the late C. G. Prowett. Edited by C. H. Monro. (Deighton, Bell and Co.) This, though the actual value of its contents is not of the greatest, is an interesting book. The author, who died six or seven years ago, a little less than sixty years old, was a fellow of his college at Cambridge, and a barrister, but by predilection a newspaper editor and contributor to *John Bull*, and a cultivator of elegant literature—not so easy to cultivate now as it once was in the days of close fellowships and easy public appointments. Mr. Monro has, therefore, not done ill to collect his "remains," though we are not sure that the plan of "silently correcting" mistranslations is quite justifiable. If it was done at all how is it that a note on the phrase "turned from life's banquet as one satisfied" has only a reference to Horace? Surely the "plenus vitæ conviva" of a poet earlier

and more than head and shoulders taller than Horace might have been added.

*English Work and Song.* By An Englishman. (Sampson Low.) We have read better books from the literary point of view than this, but rarely one that invited greater sympathy with the mood of its writer. He is, by his own showing, a colonist in Victoria, who has been there since his childhood, but who calls himself (as he has a right to do) an Englishman. He thinks his new country "the most English offshoot of the parent stem," but sees certain drawbacks in her which he thinks study of good literature in a patriotic spirit likely to cure. The book contains a long dramatic romance on Hampden; another called "A Sabine Wedding," with Virgil and Horace figuring as characters; and some historical ballads. Perhaps some people may wonder whether the peculiar dangers of Victoria, as indicated in the Englishman's own Preface, are likely to be modified by the holding up of Hampden as a special patriot, but that is no business of ours. The book is a healthy and a well-intentioned book, and its healthiness and goodness of intention are not marred by any fatal faults of expression.

*The Flying Dutchman, and other Poems.* By E. M. Clerke. (Satchell.) This little book chiefly contains historical ballads of the stirring and heroic kind. They are not easy things to do, and Miss Clerke has not made her task any easier by fixing on subjects which inevitably invite comparison with certain very well-known masterpieces. That comparison is not favourable, and sometimes the yawning gulf of bathos swallows up this lady's work with a terrible devouringness. But she has a certain command of good noisy expression, as, for instance, in the following stanza:—

"The void profound was stirred with sound,  
And, quick with stings of fire,  
And echoing far from star to star  
Pealed heaven's tremendous choir.  
Those flaming shafts whose torment wrung  
All secrets from the dark,  
Pierced not the shield of shadow flung  
Around the fated bark."

We do not know that this is exactly our favourite style of poetry, but "in Ercole's vein—a tyrant's vein—a vein to tear a cat in—to make all split" Miss Clerke may be acknowledged to have a certain facility.

*Lyrics and Ballads.* By Zeta. (Provost and Co.) "Zeta" informs us that he or she "once was like the blithesome lark"—a condition which, if it be authentic, must be allowed to be something of an excuse for publishing poetry. The utterances of the lark-stage of Zeta's existence do not, however, seem to have found a home here. Many of the separate statements in the volume are undeniable, such as

"The sky is blue, the sea is bright;"  
while to others, such as

"You are in love with Caroline,"

it is impossible for anyone who is not in possession of fuller information than the ordinary critic enjoys to oppose a serious denial. But, speaking generally, the positions advanced are not interesting, which is a drawback.

*Fancy, and other Poems.* By John Sibree. (Tribner.) This is, apparently, a re-issue of a small volume of poems which first appeared a year or two ago. Some of them have considerable merit, especially "Fancy" and "How Lord Archibald sought the Grail." The additions are mostly devotional. The whole book contains but a few score pages, but in thought and imagination it is much superior to most minor poetry. The author's command of expression is less decided.

*Rip Van Winkle, and other Poems.* By A. R. Grote. (Kegan Paul, Trench and Co.) The



sole *differentia* that we have been able to discover between Mr. Grote and hundreds of other minor bards is that he prints only on the obverse of his pages, which are very nice *papier vergé*. Did he never hear of Rivarol's terrible joke on Florian? That amiable fabulist was (like a very different person, Heine) fond of half-titles, fly-leaves, &c., and somebody was once complaining of this before the spiteful Gascon. "Oh!" said he, "I'm sure the blank pages are much the best." It is barely possible that what Rivarol said in jest might, in Mr. Grote's case, be said in earnest, by some unkind people.

*Translations and other Rhymes.* By F. C. Lea. (Philadelphia: Privately Printed.) These translations (prettily printed in a small quarto shape which seems to be common in America for poetry, and which is well suited to it) are fair, if nothing more. They follow Mr. Longfellow often in style, and sometimes in choice of subject. Mr. Lea should not say offhand that the "cruel lady of Thibaut de Champagne's love" was Queen Blanche, for it is more than doubtful, and, as she was thirty years his senior, he is not very much to be pitied if she was. To speak of "Guillaume" de Poitiers seems unscholarly; he should be either Guillem or William. Mr. Lea, like his betters, has tried the *Ballade des Dames de Villon*, and has failed, like them, but more unpardonably. It is inconceivable that even a translator should think the utter feebleness of

"And Joan of Arc, whom, in despair,  
At Rouen burned the English foe,"

a tolerable equivalent for the strong and perfect original

"Et Jehanne la bonne Lorraine  
Qu'Anglois brûlèrent à Rouen."

So, again, the rendering "in the old time" for Marot's "au bon vieux temps" argues an insensibility which is a little wonderful.

*Poems.* By Arthur Bridge. (Bentley.) When Mr. Bridge calls the present Poet Laureate an "adder of sweetness" there is a delightful Scandinavian sound about the phrase. Unluckily, however, Mr. Bridge is not enigmatic, and means by adder one who adds. Mr. Bridge is dreadfully afraid of the critic, whom he evidently feels inclined to call an adder in the other sense. The present viper will not bite Mr. Bridge much. He is rather voluminous, and his volume is not of great value, but he is tolerably harmless, and, being evidently very young, may improve.

*Don Pedro the Cruel.* By James Prior. (Hamilton, Adams and Co.) This historical tragedy on a well-known subject, the fate of Blanche of Castile, is like a good many other historical tragedies, rather better than most of them perhaps, and distinguished by no very glaring defects of language or versification, but hardly remarkable.

*Three Vows, and other Poems.* By W. B. Greene. (New York: Putnam's Sons; London: Sampson Low.) Mr. Greene, in his Preface, makes a sort of apology for "roughness." He may well do so. For our part we are contented with expressing an absolute refusal to consider as poetry either this:

"The time, the day, the hour, has now come,  
And Isabel's black eyes shone 'neath a radiant  
Wreath of orange-white. The doctor was not  
there;"

or this:

"London, of restless life incarnate  
For multitude compact, but one might seem  
One vast arch-monster murmuring through the  
night.  
Take a hansom with a flying cob  
Bob-bob, hob-nob, and bob,  
A sixpence extra on the job,  
Bob-bob, hob-nob, and bob,"

The poet in Mr. Greene is like the doctor at the wedding—he is not there.

*Raolo: a Drama.* By A. B. (Aberdeen: Avery and Co.) *Raolo* has one great virtue—it is a drama in three acts, not in five. As the three appear to contain about a thousand lines apiece, it may be feared that the usual number would have proved too long for representation. "A. B." is a more complete master than any we have met for some time of the peculiar variety of blank verse which was practised between Ford and Dryden, as, for instance:

"What's the matter? Don't gape and stare so  
wild,  
You look as you'd been bit by a mad dog.  
You can't always win, you must lose sometimes;  
Drink this and it will cool you, drink it all,  
That's right. You feel better now, don't you?"

This is the grand simplicity of passion and nature.

*The Temptation of Job, and other Poems.* By Ellen Palmer. (Philip.) Miss Palmer's poems are not all sacred in subject, but there is a sufficient number of such pieces to bring the whole under the benefit of the rule that sacred poetry, unless very bad, is safe from hostile criticism, and unless very good does not need or deserve praise.

*Poems.* By Mrs. C. B. Langston. (F. V. White.) This is a nice little book, with nice gold edges, and a great many nice little poems of the domestic affections, as thus:

"TO A PARROT.

"Beautiful stranger, what Nature can do  
Comes home to my mind when I look upon you."  
"To a Butterfly," "To My Soul," "To Lucy Bell," &c., &c., are Mrs. Langston's themes; we do not care to pick to pieces the work she has embroiled on them.

*Lyrische und epische Gedichte.* Von F. Roeber. (Berlin: Janke.) *Das Mürchen von König Drüsselbart.* Von F. Roeber. (Iserlohn: Bädker.) Comparatively little is read or known in England of contemporary German poetry. Those, however, who take an interest in the subject will be glad to make acquaintance, if they have not done so already, with Herr Roeber. His dramatic *Mürchen* strikes us as better than his ballads. For he has a distinct grasp of dramatic verse, though, perhaps, like many of his countrymen, he rather abuses the redundant syllable. In the ballads his chief technical fault is a lumbering in his anapaests. As that precious foot is the wonder and despair of all non-Teutonic nations in these days when quantity has disappeared, a Teutonic poet should be very careful of it, and by no means give occasion to the enemy to blaspheme.

#### NOTES AND NEWS.

WE are informed that the first instalment of Mr. Froude's *Life of Carlyle* (Longmans) will be published on the 31st inst. The work, which is complete in itself, consists of two octavo volumes, with two portraits and four views, all being etchings. It is a history of the first forty years of Carlyle's life, and we understand that it may almost be considered of the nature of an autobiography, as it contains much of Carlyle's own writing. Some very interesting letters from Goethe and Edward Irving will appear; but no letters will strike the reader with more force than those from the pen of Mrs. Thomas Carlyle.

MESSRS. LONGMANS AND CO. will also publish volumes iii. and iv. of Mr. Lecky's *History of England in the Eighteenth Century*, during April. These volumes will embrace the period 1760-80.

THE April part of *Gleanings from Popular*

*Authors* will be of special interest, among the contents being Mr. Robert Browning's fine ballad, "Heroé, Riel;" Mr. H. J. Byron's "Showman's Song;" and one of Thackeray's "Yellow-plush Papers."

THE second edition of Mr. Furnivall's *Browning Bibliography* has just been issued, "newly imprinted and enlarged to almost as much again as it was," as N. Ling said on the title-page of the Second Quarto of *Hamlet*.

WE are glad to hear that Messrs. Macmillan and Co. promise to follow up their "people's edition" of *Tom Brown's School Days* with two series of selections from Washington Irving's *Sketch Book*. The one will be entitled "Old Christmas," and the other "Bracebridge Hall;" and each will be illustrated with upwards of 100 original illustrations by Mr. Randolph Caldecott, engraved by Mr. J. D. Cooper. They may be expected in the autumn. How it may be in America we know not; but we incline to fear that Washington Irving's reputation in this country needs some fillip of the kind.

THE series of *Modern School Readers* published by Messrs. Cassell, Petter, Galpin and Co., and adopted by the London and numerous provincial School Boards, has been introduced at the Patna College, the teachers in which are preparing a translation, with notes, to meet the requirements of Indian students.

THE Wyclif Society has, besides its London and General Committee, an Oxford Committee, a Cambridge Committee, and a Yorkshire one. The committees are finding that, though everyone acknowledges England's debt to Wyclif, and thinks that it is a plain duty to print the great Reformer's works, yet almost everyone is convinced that it is somebody else's business to pay the debt and do the duty, their own task being only to contribute words and sentiments, but by no means guineas. Still, the society slowly grows. Subscriptions and donations should be sent to the hon. secretary, Mr. J. W. Standerwick, General Post Office, E.C.

A NEW edition of *Cassell's Illustrated Bible* is about to be issued in serial form, for which a series of original paintings has been prepared by the following among other artists:—M. L. Gow, G. L. Seymour, H. M. Paget, H. C. Selous, M. E. Edwards, Towneley Green, W. J. Morgan, and C. Gregory. These designs will be carefully reproduced in the best style of chromolithography.

MESSRS. KEGAN PAUL, TRENCH AND CO. will shortly publish a volume upon *The American-Irish and their Influence on Irish Politics*, by Mr. Philip H. Bagenal.

ON Tuesday next, March 28, the first number of a new weekly satirical journal, price one penny, entitled *The Fool*, will be published. Some original features will be introduced, including a caricature double-page portrait upon a new principle.

MR. DAVID BOGUE announces for early issue *Clever Things said by Children*, by Mr. Howard Paul, and *Country Sketches in Black and White*, by Mrs. J. E. Panton.

MR. ALFRED H. HUTH has lent the copy of his late father's unique MS. of a unique version of the French *Merlin* to Prof. Gaston Paris for his series of articles on the French Arthur Romances now appearing in the *Romania*. Prof. Paris intends to examine closely the relation of the English Arthur Romances to the French versions.

MR. C. S. LOCH, secretary of the Charity Organisation Society, sums up in the current number of the *Sanitary Record* the conclusions which he has drawn from the prolonged investigations by committees of that society of

the working of the Industrial Dwellings Acts, and the desirable means of remedying their defects.

We hear that Mr. J. S. Fletcher is engaged in the preparation of a new volume of poems.

HER MAJESTY THE QUEEN has accepted a copy of the "Biography of Prince Leopold, with Selections from his Addresses and Speeches," which forms the third volume of *Talks with the People*, published at "Home Words" office.

THE City of London Publishing Company will issue on May 1 the first number of a new shilling monthly, entitled the *S. Peter's Magazine*. This periodical will be edited by Mrs. Marion Drake.

MR. HARRY BLYTH is writing for Messrs. Cassell, Petter, Galpin and Co. a work of fiction under the title of *A Romance of Love and Marriage*.

MR. WILLIAM ANDREWS, of Hull, has commenced in the *Leeds Express* a series of papers dealing with local history, biography, folk-lore, &c., entitled "Echoes of Old Leeds."

MESSRS. W. WALKER AND SONS, of Otley, will have ready at an early date an important addition to Yorkshire literature, called *On Foot through Wharfedale*, by Mr. Fred Copley, a favourably known local author and antiquary. The volume will include descriptive and historical notes, legendary and traditional lore, of the towns and villages of Upper and Lower Wharfedale. Numerous full-page illustrations and maps will be furnished.

CAPT. DUMARESQ DE CARTERET BISSEON is engaged in passing through the press the following works:—*Our Schools and Colleges*, seventh edition, vol. i., for boys, vol. ii., for girls; *Julius Caesar*, being the First Part of the Dumaresq Series of Shakespeare's Plays; *The Oxford and Cambridge Certificate and Local Examination Record*, vols. i., ii., iii.; *The Drama as an Element of Education*. These three last works are almost ready, and will be published immediately.

MR. RICHARD HERNE SHEPHERD has in preparation, and will shortly issue, *The Bibliography of Tennyson: a Bibliographical List, arranged in Chronological Order, of the Published and Privately Printed Writings of Alfred Tennyson, D.C.L., Poet Laureate, from 1827 to 1882*, uniform with his Bibliographies already published of Ruskin, Dickens, Thackeray, and Carlyle. It is on a totally distinct plan to *Tennysoniana*. Mr. Shepherd's earliest contribution to Tennysonian bibliography appeared sixteen years ago in the columns of *Notes and Queries*. Subscribers and correspondents are requested to communicate with Mr. Shepherd at his private address, 5 Bramerton Street, King's Road, Chelsea, S.W.

THE inedited writings and letters of Manzoni are being prepared for publication by Signor Bonghi, who will gladly receive any original letters (or copies of them), directed to him at Via Vicenza, Rome.

AMONG Messrs. Sonnenschein's list of forthcoming works we notice: *The Best Books: a Classified Bibliography of the Best English Books in all Subjects, together with their Sizes, Prices, Dates, and Publishers' Names*, compiled by J. Jacobs; *Common Sense about Women*, by T. Wentworth Higginson; and *Epics and Romances of the Middle Ages*, adapted from the work of Dr. W. Wagner, by M. W. Macdowall, and edited by W. S. W. Anson.

THE first number of the *Scottish Review*, to be published by Mr. Gardner, of Paisley, may be expected to appear in October. Considerable

space will be given to "Contemporary Science" and "Contemporary Literature," and to "summaries of the best articles appearing during the quarter in the leading Reviews and periodicals, both at home and abroad." Articles of a political or controversial character in the *Scottish Review* will bear the names of their authors.

THE concluding volume of the new edition of *Jamieson's Scotch Dictionary* may shortly be expected. The delay in the publication is due to the pains taken in the work of revision.

MRS. MORTIMER COLLINS has a new novel in the press, entitled *A Broken Lily*, which will be brought out in three volumes by Messrs. Hurst and Blackett during the course of next month. The same firm will also issue in April a new novel, in three volumes, by Mrs. Randolph, called *Iris*.

*Flirting made Easy* is the title of the twenty-third volume of "Judy's Shilling Books," and will be issued on Friday, March 24. It is written by C. H. Ross, and illustrated by Dower Wilson.

MR. ST. JOHN BRENON, the author of *The Tribune Reflects*, *The Witch of Nemi*, &c., is about to publish a tragedy entitled *Cesar Borgia*.

IN the *Indien Spectator* (February 26) we read:—

"His numerous Indian admirers will be interested to hear that Prof. Max Müller has just finished a translation of Kant's *Critique of Pure Reason*, we believe the greatest philosophic work of Germany. It was published exactly a century ago, and is still unsurpassed in its field. The time will come when Indian students will read that book with admiration, and they will be surprised then at the light weight of what is called modern philosophy as compared with Kant. True it is that froth floats on the surface, pearls lie at the bottom."

ULRICO HOEPLI, of Milan, will commence forthwith the publication of a *Universal History of Literature*, which it is hoped to complete in the course of two years. The book will be edited by Signor Angelo de Gubernatis.

THE first volume has appeared (Rome: E. Loescher) of a series of essays on classical and mediæval Rome, under the title *Roma nella memoria e nelle immaginazioni del medio evo*, by Prof. A. Graf. The second volume is in the press.

THE Berlin Academy has resolved upon publishing the entire series of Greek Commentaries upon Aristotle as a supplement to its edition in five volumes of the philosopher's works. The collection will comprise about twenty-five volumes, of which two volumes are in the press, and will be ready very shortly.

OR the many sixpenny editions that are now littering the bookstalls like annuals in winter time, none is more welcome than *Tom Brown's School Days* (Macmillan). Not only is it the one book by which its author will be remembered, but it is also the one book about boys which boys and grown-up men alike care to read. What the verdict of women is we are not quite so sure. At the worst, this book will preserve an idealised aspect of public-school life to generations that may have devised something better for themselves. Messrs. Macmillan have reproduced the illustrations by Mr. Arthur Hughes and Mr. Sydney Prior Hall, which, we confess, never entirely satisfied us. We should have preferred no illustrations, and double, instead of treble, columns of text. It is very rarely that illustrations really help a good book. But this is a "people's edition," and the publishers may be trusted to know what the people want.

# ORIGINAL VERSE.

## THE TAY BRIDGE DISASTER.

(7.15 p.m., December 28, 1879.)

AN eerie winter night!—with souls fourscore  
Freighted, the steam-spiced cars still northward  
pass'd,  
Fulfilling their dread doom; unreck'd the roar  
Of boding blast.

Above the furious frith the haught bridge hung,—  
Bridge men deem'd should for aye its proud  
place keep:

Loud laugh'd the gale, broke haught bridge,  
doom'd cars flung  
Down to dark deep.

Alas for grief-rent heart, for death-reft home!  
Where lusty lads, sweet maidens, children gay?  
Dead in dark deep, beneath the wind-whirl'd foam  
Of storm-toss'd Tay.

JOHN HOSKYNs-ABRAHALL.

# MAGAZINES AND REVIEWS.

*The Antiquary*. March 1882. (Elliot Stock.) This is a very satisfactory number of a magazine which is becoming an important feature in our historical literature. The present instalment contains but little padding, but we may perhaps be permitted to point out that the article on "Early Books on the Gipsies" certainly falls under that head. Mr. Fergusson's "Notes on the Names of Women" is a remarkable paper. We do not agree with some of his conclusions, but the few columns he has given us on the subject show wide reading and sound scholarship such as we should naturally expect from the author of *The River Names of Europe*. Mr. Hewlett's "Gleanings from the Public Records" form an interesting sheaf, but they would have been more useful if exact references had been given in every case. There is a horrible entry from the *Coram Rege* Rolls of Henry III., which we commend to the study of those who consider "the ages of faith" as wiser and better than the distracted time in which our own lot is cast. A certain William le Sauvage took prisoner three persons, two men and a woman, whose only offence seems to have been that they were aliens. One man died in prison, the other lost a foot by putrefaction, and the woman seems to have lost both her feet from the same cause. At length it occurred to their captor to take these poor wretches to be tried in the King's court. When they arrived there, the court refused to try them, for the very good reason that they were not charged with "any misdeed for which they could suffer judgment." They were therefore permitted to depart; but we do not hear that even the mildest censure was passed on William le Sauvage. Mr. J. H. Round gives some valuable notes on ancient land tenures recorded in Domesday. The time has not yet come when a history of land-holding in England can be written, but papers of this stamp are very useful in paving the way for such a work. Mr. G. Laurence Gomme has an article, written with much knowledge and care, on "The Communal Habitations of Village Communities."

THE *Scottish Celtic Review* has now reached its second number, which, besides a substantial kernel of Celtic philology, contains a tale called "The Muileartach," with notes and translations by J. G. Campbell, of Tiree; it is a very curious, weird story, which Mr. Campbell refers to the war of the elements, Muileartach being, as he thinks, a personification of the Western Sea. Mr. Alfred Nutt contributes valuable notes on the story of the Tuairisgeul Mor, that appeared in the previous number, in some of which he has been anticipated by a review of that number in *Nature*. The present number closes with the words and music of "Macrimmon's Lament."

## LITERATURE IN RUSSIA.

WE reprint the following letter from this month's number of *Le Livre*:—

St. Petersburg: February 1882.

In speaking of Russian literature it is necessary to discuss the politics of to-day. The reader may look far and wide for a book containing no allusion to one or other of those burning questions which now absorb every Russian who reads, writes, or thinks; he will find none, except it be a cookery book or some technical treatise. Again, the commercial conditions of literature in this country are such as to account for the complete absence of those trashy productions with which the book markets of other countries are flooded. Nor do our journals think themselves bound to amuse their readers; hence the *feuilleton* novel after the style of Bouvier, Belot and Co. is almost unknown. We have no publisher whose special business it is to diffuse the sale of such stories by reprinting them in book form. In a word, literature in Russia has not yet reached that stage in which the tradesman robs the author of his great and noble mission, and literature becomes a mere caterer for the baser appetites. In this country, every book, whether devoted to fiction, science, history, education, or jurisprudence, makes its first appearance in some one or other of the Reviews, which are more numerous here than anywhere else. Each Review has its distinct political colour, and this of course is an omnipotent factor in the shaping of the literature the magazine provides. At this moment a warm controversy is being carried on between the Slavophil party, towards which the Government leans, and the European party, which finds its ideal in the political life and literature of England, France, and Germany. Assuredly, M. Veselovski, who is now publishing in the *Messenger de l'Europe* a most interesting work on the influence exercised by Western civilisation upon Russian literature, has been inspired by this controversy. As yet the author has only reached the reign of Catherine II., but he has promised to trace before long this influence in the nineteenth century. Let us look back for a minute at the period of Catherine II. M. Veselovski clearly shows that all the more eminent writers of her reign were inspired by the poets and philosophers of France, England, and Germany. Catherine herself, in her political, literary, and educational reforms, was but the echo of Western ideas. Thus her well-known address to the Legislative Commission only welded together the humanitarian principles preached by the thinkers of that day—Montesquieu, Voltaire, and Beccaria. The Empress's views on education were those of Locke, of Montaigne, of Diderot, and of the new German school. She herself admitted that in her dramatic compositions she copied Shakespeare. Again, the first satirical Review to appear in Russia, which she secretly patronised, followed in the footsteps of Addison's *Spectator*. As regards the other authors of that day—Novikoff, for example, who was an enthusiastic exponent of science, drew all his materials from European sources. Raditcheff inscribed in his political programme the freedom of the serfs, the liberty of the press, religious liberty, and trial by jury—all reforms borrowed from the philosophers of the eighteenth century. His *Journey from St. Petersburg to Moscow*, which caused his exile, was copied from Sterne's *Sentimental Journey*. To give a complete list of all the Russians who were disciples of the philosophers would fill too much space, and the Slavophiles can only ignore the progress made by Russia under the influence of Western culture by dint of firmly shutting their eyes. Another question which sharply divides the two parties is the liberty of the press. The

Slavophiles argue that he who urges the freeing of the press is no real friend of the people, because in Russia barely ten per cent. of the population can read. The advanced party, while admitting the fact that the masses cannot read, maintain that the press is still a friend to the man who is unable to profit by its teaching; for it is only by the voice of the press that abuses can be brought to light, humanitarian schemes ventilated, and reform accelerated. Nor can it be denied that the voice of Russia would have more weight in Europe if it was felt to be the voice of a free people.

When we consider the existing condition of Russian literature, it will not be difficult to imagine the astonishment generally felt by Russian journalists on the appearance, a few months since, of Tourgueniev's *Song of Love* in the *Messenger de l'Europe*. Love has always held a very insignificant position in Russian literature; if a writer touched this question, it was invariably in the style of Tchernichewski in his novel, *What is to be done?* or of Herten, in his first tale, *Whose Fault?* The passion was always treated from its psychological aspect; and yet, at this time of trouble, M. Tourgueniev gives us a love idyll. Not unnaturally the question was asked whether any of the hopes and fears by which the soul of every Russian is now consumed can find an echo in the breast of the great novelist. What would France have said had Victor Hugo warbled of Psyché and Daphnis during the terrible year 1871? I imagine she would have felt what Russia feels to-day. A German literary journal has stated that Tourgueniev was only induced to publish his *Song of Love* by the repeated and urgent instances of M. Stasionlevitch, who is editor of the *Messenger de l'Europe*. If this be the case, the latter rendered his friend a poor service. This work had scarcely faded from recollection when the papers announced the forthcoming publication of another story by the same author. On seeing the intended title—*The Forlorn*—readers concluded that they would be treated to a study from real life, and rejoiced at the thought that the great artist was about to draw in his bold and graphic style the portraits of the men who have kept our country in a state of terror for many years. Still a few voices whispered doubts as to the realism of this last work of Tourgueniev, who has not resided in Russia for some years. One paper published in its column of jests the following pleasantry:—"What Russian author has attained to an advanced age?" The answer was, "Tourgueniev, because he has left Russia." To appreciate this joke it is necessary to know that nearly all Russian authors have died young. At last the book began to appear in the pages of the *Messenger de l'Europe*, which usually publishes M. Tourgueniev's works. And again the hopes of readers were disappointed, for the story possesses no actuality. *The Forlorn* has nothing in common with the men on whose photographs the public had hoped to gaze; it is a story of a feather-brained hero, or rather of a lunatic. Nor is the study so finished as to have been able to command success had the book been published forty years ago, when it would have possessed some living interest. To console us, we have only the hope of reading before long in the *Pensée Russe* five new stories from the pen of the novelist Tolstoi. We learn from the author's friends that the first of this series has been completed; and it is said that Tolstoi himself was unable to contain scalding tears as he read aloud a touching description of the misery of the peasantry. Here is a most characteristic anecdote of this author. It so happens that a census will shortly be taken in Moscow. M. Tolstoi has thought this a golden opportunity for seeking out those parts of the town where misery has made itself a home;

and, not content with securing for himself the office of census-taker, he has published an eloquent address, earnestly recommending all who would study the sufferings of the poor in this great town from the life to follow his example. He believes that after such a diagnosis of the disease it will be easier to find a remedy.

When I inform you that one of our foremost dramatists, M. Ostrovski, has just placed on the boards a new play, *Actors and Audiences*, I have told you nothing, for, notwithstanding his undeniable ability, M. Ostrovski is unknown in France. And here I may as well notice the little account which your papers and Reviews make of Russian literature. M. Ostrovski is well known in Germany; and the *Rivista Europea* has just published an Italian translation of *The Storm*, one of his best dramas. Yet French readers take an interest in the manners and customs of foreign nations. We Russians are grateful to you for having given us from the pen of M. Elisée Reclus, the eminent geographer, studies of Russian life which defy competition. M. Rambaud's *History of Russia* is also a work of a very high stamp. But I cannot say as much for the pictures of our social life drawn by your novelists. Leaving aside M. Tissot (the depth of whose ignorance is truly appalling), I will mention the novels of Mme. Henri Gréville, who has taken rank as an authority on things Russian. Yet I do not hesitate to say that French literature would have been the gainer, and French readers would have formed a much truer conception of the period described by Mme. Gréville, had this writer contented herself with translating the works of Gontcharoff, Dostoievski, and Ostrovski—works that will ever remain as a living witness to the memory of the time which gave them birth. Ostrovski's literary career now spans thirty years, but he has lately abandoned the subjects in which he most excelled, and by which he made his name. That is to say, the delineation of lower middle-class Russian life, composed of shopkeepers and small Government clerks—in a word, of that life which the Russian critic Dobroulioboff has called "the unknown land." In his last work Ostrovski has tried to paint the trials of a young and beautiful actress. In spite of her genuine talent and love of her profession she can only command success by becoming the mistress of a wealthy patron of the drama, who, after a time, abandons her to a dissolute nobleman. The struggle of the actress against a remorseless fate is drawn with a power and truth which render it not only a work of art of absorbing interest, but an eloquent sermon on the vanity of life. M. A.

## AN ORIGINAL LETTER OF ST. GEORGE ASHE.

THE following letter from St. George Ashe—Swift's tutor in Trinity College, Dublin, and afterwards Bishop of Clogher—which, it is believed, has not hitherto appeared in print, contains some passages of historical interest:—

"Vienna Dec 1<sup>st</sup> 1690.

"I will not tell you with what extreme joy and content I received your Welcome Packet of November the 24<sup>th</sup> because who are always among your friends, Books, and acquaintance cannot conceive the satisfaction there is for a melancholy, banished man to receive valuable communication at a 1000 miles distance, and to find he is so affectionately remembered by those he loves, neither am I at all surprised at the indefatigable care you have taken to advance my fortune, because 'tis just the same that I would do (were it in my power) to serve you and what is the duty of every sincere Friend: But as for the favour the Bishop of Oxford hath shew'n me, I have herewith (as you ordered) acknowledged it, and desire you to deliver, or send my letter: I am sorry my

Musick and other things I sent a while ago did not please, but 'twas not fair in you or your freinds to alight them because they were not excellent, would you refuse, or despise a present Indian or Chinese Coyne, because not so fine as your Mill'd Mony, you should therefore in Justice consider the Country from whence they come, and the different genius, and on that score be satisfied, and grateful for them; however I am promised by Sign. E. Draghi (the Celebrated Imperiall Chappell Master) some very extraordinary pelces, and even Compositions of the present Emperor, and if Cæsarean Musick will not please you I must despair. as to the account you give me of my Country 'tis extremely melancholly, and I am sorry our present circumstances here on the Turkish side, will not permit me to show you a pleasanter prospect, we have Tartarian Rapparios also, and German Torcos too, that plunder, and spoyle y<sup>e</sup> poor Hungarians more cruelly then they. I lately saw a memoriall of the Coun<sup>t</sup> Palatine of Hungary presented to the Emperor, where all their late 7 Years miseries are pathetically described, and thence it is demonstratively shewne, that, that unhappy Country has all along suffered incomparably more from the Imperialists then the Turks (this paper is part of the Collection of publick accounts which with many others I have made, all which at my returne, I will communicate tho' by no means vye with you. I could be even with you too for your simile's of the Pelican, and the Phoenix, but that I have another that runs almost as strongly in my head, and that is of a Watch, or Clock, whose spring is broke, you know in such a case with what violence the wheels run downe and all goes back againe; 'twas just so here upon the Death of the late Duke of Lorraine (that maine springe, and primum Mobile of the German Clockwork) whose warlike stirring genius and French Activity, gave all the force to their slow heavy counsellors, and upon whose loose, all the mighty progresse he had made, all those 200 leagues of Conquered territory, and numberless Forts and Townes which were wound up, and added to the Imperiall Crown by his Victorious arme suddainly ran down againe, and in 4 months time from talking, and boasting to beselge Constantinople, we were reduced to the second dread of a seige of Vienna. Prince Lewis of Baden too (the Heroe, our other good Genius) is almost disgusted and weary of the service, being generally thwarted in all his Noble Designs and Projects by Cabinet Ministers men that never saw war, but in History and can scarce distinguish a pike from a Musket; one instance hereof I'll give you, (which however is a secret) that in the year (89) when this Prince, with 15,000 men only, over-run 3 or 4 Intire Provinces, gained two pitched battles, against twice his number, took Nissa, Pyrot, Widen Semandria, Pristena &c. and made the Turks tremble even at Adrianople; at his returne, instead of deserved Laurels, and Tryumphs, he mett with a severe reproof at home, for dangerously exposing the Emperors troops, and all his successes were attributed to rashnes and folly, but the beginning of this year when they againe courted him to take the Command of the Imperiall Forces, he modestly excused himself, saying that now indeed 'twould be inexcusable rashnes (when there was no Army nor preparations) to expose his handfull of men to 150000 Turks; yet they forced him to accept the hazardous employ, and tho' he has saved them Transylvania, they ungratefully impute their other losses to his Mismanagement; before he begun the Campaigne, he presented to the Emperor a very handsome souldierlike account of the present state of those Fronteer Provinces, of the Want of sufficient Garrisons, Subastances, Troops &c. and a plaine Prophecy of all the Misfortunes that have happened, A copy of which Paper I have. Methinks indeed we are fain into a wonderful pleasant scene of affaires which would make even a Stoick laugh, an Emperor who understands Letters, and a Book much better then a Sword, and can Manage Beads, and the Breviary, more dexterously then Generalls Truncheon, had yet by great chance, like to have been the greatest Conqueror of his age, till by as odd a whimsey of fortune another Souldierlike Genl (for such is the Grand Visier, a meer Book-worm, and one who never saw a seige 'till that of Nissa) unravell'd all againe the most Christian King, eldest son of the Church, and Scourge of Hereticks, is in strict

brotherly alliance with the Turks and Algereens, the sworn Enemys of Christianity; and all other Catholic Princes and even our good Emperor himself (who sett up to be a Saint for Bigottry) united with the Arch Heretick K. William, the support, and restorer of our sinking reformation; to consider all this impartially wou'd almost tempt a man to be of Machiavel's opinion, that in Statesmen and great persons, Interest, and Religion, are often but two spetious names for the same thing. But 'tis quite out of my province, to pretend to Politicks, however to make an end of this head, you must know, that at present the Elector of Bavaria is here, and assiste daily in the Councils of War, where great preparations are making for an Early Campaigne, that all Military action upon the Frontiers is at an end, except Prince Lewis's expedition to intercept (if possible) a considerable party of Turks, and Tartars, who designed an irruption into Transylvania, that Genl Healler, depositing 2300 Ducats for caution of his returne, is expected here every day from Teckeleys Camp, which is now in Valachia, near the passe of Cronstatt. And now to come to matters of Learning (according to old Cedant arma togæ) I heartily thank you for S<sup>r</sup> W. P.'s [Petty's] Pol. Arith. which I will carefully peruse, tho' I have not been wanting to take care of laying in a Stock of the like observations here, having drawn up Queries of all sorts (the most pertinent I could think of) and sent them about into several parts of Germany, Transylvania, &c. to the learned men, in hopes to procure satisfactory Answers, some I have got and more I expect, and tho' I do not propose to have leisure here to reason upon them, to compare Phenomenas, and deduce Consequences, yet such provision perhaps of fitting materials may be made as may probably in time produce somewhat.

"I had lately a letter from the Professor Sturmius, containing an account of a new perpetual motion, which I have not had opportunity yet to examine; one Dr Wagensell likewise of the same University has lately invented an Hydraspisor Engine safely to passe all waters of which I have the description, Mr Warhelbaur of Nuremberg has sent me his observation of Mercury's passing the Sun the 30<sup>th</sup> of last October (which I will speedily communicate to Mr Flamsteed) and Sig<sup>r</sup> Magliabecke (the Duke of Florences Library-keeper) has sent me a very particular account of all the new Books and Virtuoso transactions of Italy, in returne to which I must intreat you to let me have a list of our New valuable Books and what the R. Soc is doing. I got so far into the good graces of the Emper<sup>r</sup> Library Keeper that he freely communicates what Books and Maps I please to my Chamber and I hope to returne with the Gleanings of what is best and most Curious in that inestimable Collection. I have made a tolerable Collection of ancient and Modern Medalls to entertaine our Freind Dr Madden, and to shew you how far my Correspondence is extended I have settled a Commerce of Letters with a Celebrated Russian Bishop Counsellor to the Czars, and chiefs of their Ecclesiasticks, by which means perhaps some better accounts may be had of that almost Terra Incognita.

"I herewith inclose a project of an Historicall Society to be founded in Germany of which my Freind Mr Job. Ludolf is named President, and now I think I have sufficiently tyred both you and myself therefore (dear George) adieu give my service particularly to all Freinds, let me hear from you frequently, and largely while I stay, and get me soon (if you can) a Creditable call to return home.

"Pray let me hear how and where Dr Willoughby is. "Y<sup>e</sup>"

"S<sup>r</sup> GEO ASHE."

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BUISSON, F. Dictionnaire de Pédagogie et d'Instruction primaire. 2<sup>me</sup> Partie. Paris: Hachette. 38 fr.  
DAVID, E., et M. LUSKY. Histoire de la Notation musicale depuis ses Origines. Paris: Fischbacher. 20 fr.  
FALUCCI, E. Il Mar Morto e la Pentapoli del Giordano. Napoli. 6 fr.  
FLORIMO, E. Bellini: Memorie e Lettere. Napoli. 4 fr.  
MEYERER D'ESTRAY. La Papouasie ou Nouvelle-Guinée occidentale. Paris: Chalmel. 7 fr.

- MONTROSIER, E. Peintres modernes: Ingres; H. Flandrin; Robert-Flcury. Paris: Baschet. 10 fr.  
PETZOLDT, J. Catalogus bibliothecae Dantæ Dredensis a Philalethe b. reg. Ioanne Saxoniae conditæ auctæ reliquæ. Leipzig: Teubner. 5 M.  
ROUSSIN, A. L'île de la Réunion. T. 1 et 2. Paris: Vanier. 150 fr.  
SAINT-HILAIRE, B. Fragments pour l'Histoire de la Diplomatie française du 23 Septembre 1800 au 14 Novembre 1801. Paris: Imp. Chamerot.  
ZAHN, Th. Cyprien v. Antiochien u. die deutsche Faustsage. Erlangen: Deichert. 3 M.  
ZANPA, R. La Demografia italiana. Studiata più specialmente in riguardo all' Azione dei Monti e delle Pianure sulla Vita dell' Uomo. Napoli. 12 fr.

##### THEOLOGY.

- SAVOUS, E. Les Dilectes anglais et le Christianisme, principalement depuis Toland jusqu'à Chubb. Paris: Fischbacher. 4 fr.

##### HISTORY.

- CAMPARDON, E. Les Prodigalités d'un Fermier général complément aux Mémoires de Madame d'Épinay. Paris: Charavay. 15 fr.  
COMBES, J. L'Entrée de Bayonne de 1565 et la Question de la Saint-Barthélemy d'après les Archives de Simancas. Paris: Fischbacher. 3 fr.  
CORCIA, N. Dell' Origine di Roma. Parte II. Napoli. 10 fr.  
COURCY, P. P. de. Volume complémentaire à l'Histoire généalogique et chronologique de la Maison Royale de France, etc., par le Père Anselme. Paris: Firmin-Didot. 130 fr.  
MONUMENTA Germaniae historica. Auctorum antiquitum tomus V. pars prior. Jordanis Romana et Ostia. Rec. Th. Mommsen. Berlin: Weidmann. 8 M.  
URKUNDBUCH, handsches, bearb. v. K. Hölbaum. 3. Bd. 1. Abth. Halle: Waisenhaus. 5 M.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- FLEISCH, M. Untersuchungen üb. Verbrecher-Gehirne. 1. Thl. Würzburg: Stuber. 3 M.  
GRAEFFE, E. Uebersicht der Seethierfauna d. Golfes v. Triest. II. Die Coelenteraten (Spongien). Wien: Holder. 1 M. 30 Pf.  
GROBEN, G. Doliolum u. sein Generationswechsel. Wien: Holder. 10 M. 80 Pf.  
MEYER, E. Einleitung in das Studium der aromatischen Verbindungen. Leipzig: Winter. 4 M.  
MILINOWSKI, A. Elementar-synthetische Geometrie der Kegelschnitte. Leipzig: Teubner. 8 M. 80 Pf.  
SCHWENKDIK, E. Untersuchungen an 10 Gehirnen v. Verbrechern u. Selbstmördern. Würzburg: Stahl. 2 M. 80 Pf.  
WALK, B. Ueb. die Familie der Bopyriden, m. besond. Berücksicht. der Fauna der Adria. Wien: Holder. 8 M. 80 Pf.

##### PHILOLOGY, ETC.

- CATONIS, M. P. de agricultura liber, M. Terentii Varronis rerum rusticarum libri tres. Ex rec. H. Kaili. Vol. I. Fasc. 1. Leipzig: Teubner. 2 M. 40 Pf.  
ENGELBRECHT, A. G. De scollorum pesti. Wien: Gerold's Sohn. 3 M.  
HESYCHI Milleci onomatologi quae supersunt cum prolegomenis ed. J. Flach. Leipzig: Teubner. 9 M.  
HILDEBRANDT, J. Die astronomischen Kapitel in Maimonidis Abhandlung üb. die Neumondabklärung. Uebers. u. erl. Berlin: Stuhr. 2 M.  
KOLSTER, W. H. Virgili Eklogen in ihrer strophischen Gliederung nachgewiesen. Leipzig: Teubner. 4 M. 80 Pf.  
ROEDER, W. Ueber C. G. Cobers Emendationen der attischen Redner, insbesondere d. Isaios. Berlin: Weber. 1 M. 50 Pf.  
THEILMANN, Ph. Das Verbum "dare" im Lateinischen als Repräsentant der indoeuropäischen Wurzel "dha." Leipzig: Teubner. 2 M. 40 Pf.

##### CORRESPONDENCE.

A PICTURE BY ROGER VAN DER WEYDEN AND ONE BY DIERICK BOUTS.

London: March 21, 1882.

It is well known to all students of Flemish painting that the great artist of Brussels, Roger van der Weyden, painted a "Descent of Christ from the Cross," which, in its day, was one of the most popular pictures of the Northern school. Its popularity is sufficiently attested by the fact that it was copied, and again copied, by pupils and admirers; and, if we are to believe Mr. Weale, the painter manifested his own satisfaction with the work by himself reproducing it. In the Escorial, in the S. Trinita Museum at Madrid, in the Museums of Berlin and Cologne, and in the gallery of the Liverpool Institution, not to mention plenty of other places, copies more or less accurate may be seen: see Crowe and Cavalcaselle (German translation), p. 240; also *Jahrbuch für Kunstgeschichte*, i., p. 46. The copy at Cologne is of particular interest, because it is one of the few dated (1480) works by the very interesting master called "of the Lyversberg passion;" and also because it connects him directly with the central master of the school of Brabant.



According to Crowe and Cavalcaselle, the middle picture of the original altar-piece is now in the Museum del Prado at Madrid. Of the original wings they say nothing. The wings of the copy at Cologne bear representations of the apostles Andrew and Thomas; but they are introduced as the patron saints of the donors, so that nothing can be learned from them of the originals. Having a few moments to spare the other day at Liverpool, I hurried into the gallery of the institution to have a glimpse at the copy preserved there. Happily, this is still in possession of its original wings, and these bear representations of the two thieves on their interiors; the exteriors I could not see. The style of the painting is poor enough; but at present we are only concerned with its subjects. As fortune would have it, only a few weeks before I had spent some days in the gallery of the Städel Institute at Frankfurt, and had been particularly interested in a tall panel, upon which is painted one of the two thieves on the cross. At the bottom of the panel are seen the heads of the Centurion and another, who are looking upwards towards the right and out of the picture. The figures are painted on a gold ground. It is noted in the Catalogue that the panel is clearly the left wing of some triptych or other.

The moment I cast eyes on the little Liverpool copy of the "Descent," it became evident that the Frankfort picture was a wing either of the original or of one of the copies of Roger's picture. So far as size goes it might very well form a panel of the left wing of the original, and the style of the workmanship is so remarkably fine that it is hard to believe the painting was done anywhere but under the master's eye.

A further link in the chain of evidence has recently been brought to light by M. Hymans, the well-known director of the Print Room at Brussels. In an article recently contributed to the *Bulletin des Commissions royales d'Art et d'Archéologie*, accompanied by an excellent reproduction, he describes an engraving by the "Master of 1464," which is nothing else than a copy of Roger's "Descent from the Cross." He points out that every figure in the engraving corresponds to one in the picture, the only noticeable difference being that on either side of the central cross are the crosses bearing the dead bodies of the thieves.

M. Hymans says:—

"Dans la gravure la composition se présente en hauteur. Non seulement la croix a été de beaucoup élevée, mais on voit aussi, à droite et à gauche, les deux larrons crucifiés, l'un de dos, l'autre de face, à peu près comme dans l'estampe du maître à la Navette."

He adduces this alteration as confirming his opinion that the engraver was no servile copyist, but may quite well have been Roger himself. Whether that is the case or not, the fact remains that these two thieves are the same as those on the wings of the Liverpool copy.

Further arguments might be brought forward, if need were, to prove the identity in subject between the Frankfort panel and the left wing of Roger's original painting; but it seems that enough has been said. It may be remarked that the panel was bought at Mannheim in 1840. Height, 1'33 m.; breadth, 0'91 m.—see Städel Catalogue, 1879.

While on the subject of Flemish painting, I may point out the authorship of a picture preserved in our own National Gallery (No. 774). It represents the Virgin seated on a throne with the Child in her lap, St. Peter and St. Paul kneeling on either side, the one holding the Virgin's open book, the other offering a pink to the Child. At present it is attributed to Hugo van der Goes. With this attribution Crowe and Cavalcaselle disagree, and they incline to refer it to some pupil of Memling's. As a matter of fact, it is

an undoubted work of Dierick Bouts, the meritorious town painter of Louvain. If anyone will compare the heads of the two saints with those of the two apostles sitting on the right hand of Christ in the picture of the Last Supper in St. Peter's Church at Louvain, he will find that they are taken from the very same models. If further confirmation is required, it may be found in the peculiar drooping form of the eyelids and the slight woodenness of the expressions, as well as in the hardness of the colouring and the weakness of the drawing about the knees.

Considering that the very fine picture of the "Exhumation of St. Hubert" is certainly not a work of Bouts', it is pleasant to find that our National Gallery does possess one genuine painting by that artist.

W. M. CONWAY.

#### PROPOSED CORRECTION OF PUNCTUATION IN A PASSAGE OF BARNABAS.

Laverton Rectory, Bath.

I propose to call attention to a passage in chap. xiii. of the Epistle of Barnabas, the meaning of which seems greatly marred (even in the most recent editions) by an erroneous punctuation. Some minor faults in the punctuation of the passage (both in the Greek text and in the Old-Latin version), as given in the early editions, have already been corrected (without remark) by various editors; but the one which seems to me the most important of all has been allowed to remain.

In all the editions which I possess (except Dressel's, of which I shall speak presently) the passage is thus punctuated:

καὶ συνέλαβεν. Ἔτα καὶ ἐξήλας κ.τ.λ.

Some editors, in accordance with the Sinaitic MS., omit the second καὶ. The omission in no way affects the subject of my letter. Dressel (in accordance, he says, with three MSS.) gives the strange punctuation:

καὶ συνέλαβεν ἔτα. Καὶ ἐξήλας κ.τ.λ.

and translates accordingly. The punctuation which I propose is:

καὶ συνέλαβεν. Ἔτα. Καὶ ἐξήλας κ.τ.λ.

putting a colon after Ἔτα, and printing the second καὶ with a capital, so as to mark the beginning of a fresh quotation. The passage will then consist of two distinct quotations, the second being introduced by Ἔτα, as in chap. vi., § 3. The first quotation (beginning at Ἐδεῖτο) is from Gen. xxv. 21, the second from vers. 22 and 23, the greater part of ver. 22 being omitted. The second quotation is inaccurate, καὶ ἐξήλας being substituted for ἐπορεύθη δέ.

It is singular that such a simple correction seems to have escaped all the editors. This is still more strange in the case of Dressel, who quotes from one MS. substantially the same punctuation which I propose, and one nearly the same from another. Apparently he did not see that the punctuation of those MSS. was intended to show that ἔτα was used to introduce a new quotation.

It is by no means improbable that Ussher thus exhibited the text in his edition (Oxford, 1642), and that if that edition had ever been published this punctuation would have been adopted by all subsequent editors.

The minute collation which I am now making of various editions shows more and more plainly what a serious loss was probably sustained by the unfortunate destruction of Ussher's edition in the fire of October 6, 1644. Unfortunately, the copy which I discovered in the Bodleian (and which I hope to reprint at the Clarendon Press in the course of the present year) breaks off abruptly in the middle of the words ἡμῶν and "quomodo," near the beginning

of chap. ix., so that it throws no light upon the present passage.

If my view is correct, the translators, from Cotelierius to Sharpe, are all more or less at fault in the matter, none of them having seen that ἔτα is here used to introduce a new quotation. The word is omitted entirely in the Old-Latin version, and wrongly represented by Fell and Reithmayr in their additions to that version.

J. H. BACKHOUSE.

PS.—With respect to the mistake ἐν ἰσχυρί (near the beginning of chap. vi.), which I pointed out in a former letter, I can now add to the editions which I there mentioned as exhibiting the mistake, those of Galland (1765), Hefele (1842), and Migne (1857). It occurs also in a transcript (in an unknown hand) preserved at Dublin among Ussher's papers. But, as I stated in my previous letter, Ussher's own text gives the correct form, being (I believe) the only edition, except those of quite recent date, which does so.

There is a similar, but still more inexcusable, error near the end of chap. xii., where διαρρήξω (for διαρρήξω) is found in Menard, Voss (1646, but not 1680), Mader, Cotelierius (1672 and 1698, but not 1724), and Le Moyne.

With respect to ἐληλυθῆναι (for ἐληλυθῆναι), near the beginning of chap. vii. of Polycarp's Epistle, the correct form is given in Pearson's *Vindiciae* (both in the original edition and on p. 504 of A.O.L. reprint), and in Galland's *Bibliotheca*. Thus Routh's and Jacobson's notes are still more incorrect than I stated them to be. On the other hand, ἐληλυθῆναι is given, not merely in Ittig's edition (the text of which might have been printed from some previous one), but on p. 186 of his *De Haeresiarchis*, and in Le Moyne's notes (ii. 401), as well as in his text. It is also twice given in Tentzel's *Exercitationes* (pp. 158 and 162).

#### RESEMBLANCES BETWEEN THE SHETLANDIC SPEECH AND THE GOTHIC.

Glasgow: March 13, 1882.

Mr. Laurenson need not go so far afield as the Gothic in search of parallels to his Shetlandic words. Some of them are evidently borrowed from Scotland. This is clearly the case with *ere-oy* and *du-oy*, which are respectively the Gael. *iar-ogha*, a grandson, and *dubh-ogha*, a great grandson. The former is from *iar*, after, and *ogha*, son; so that the *ere-oy* (the *ier-* of *ier-oe* used by Scott) has nothing to do with Goth. *airiza*, E. *ere*. And surely the Shetlandic *gang*, *loof*, *rinse*, *meat*, have not either in form or meaning "a clear resemblance to the Moeso-Gothic" rather than to the Icel. *ganga*, *löfi*, *hreinsan*, *matr*, or the Eng. (or Scotch) *gang*, *loof*, *rinse*, *meat*.

C. ANNANDALE.

Oxford: March 13, 1882.

I hope that Mr. A. Laurenson will before long give us some more specimens of the interesting Shetland speech. I do not think, however, that there is anything remarkable in his Shetland words in regard to their resemblance to the Moeso-Gothic of Uphilas. Where the words he cites are not Icelandic, they may be explained from Anglo-Saxon.

A few mistakes in Mr. Laurenson's letter may be pointed out. Go. *sprauto* is not cognate with Sh. *sprit*, Eng. *sprit* = Icel. *sprettr*, a spring, bound, run; nor with *sprightly*, which is from *spright*, *sprite* = Lat. *spiritus*. Go. *kasja* (gen. *kasjies*) is the rendering for "a potter," from *kas*, a vessel, pot, and has nothing in the world to do with our romance word *case* = O. Fr. *casce*, Lat. *capsa*.

For the Shetland *pu* is compare the Rushworth Gospels, Luke xix. 21, where *tu es* is rendered *pu is*.

A. L. MAYHEW.

## THE BASQUE VERB.

6 Norfolk Terrace, Baywater, W.: March 20, 1882.

Mr. van Eys (see ACADEMY of March 18, 1882) says that Basque initial *d* is the pronoun "it," or the direct regimen always expressed in all active verbs, and upon this egregious grammatical blunder he bases one of his reasons against my verbal theory. Every tyro knows that initial *d* is not always "it;" and, if want of philological sense and complete ignorance of the Basque verb did not prevent Mr. van Eys from seeing the truth, he would certainly admit that all the past and conditional tenses of the transitive voice, which constitute more than half of the Basque verb, present no such initial *d*. How, then, can this letter represent "it" in *nuen, zenduen, zuen, genduen, zenduten, zuten*. "I had, thou hadst, he had, we had, you had, they had it," or in *nuke, zenduke, luke, genduke, zenduke, lukete*, "I should, thou wouldst, he would, we should, you would, they would have it," and in the immense number of their derivatives? If Mr. van Eys has no better argument against my theory, this certainly has nothing to fear from his misrepresentation of the part played by initial *d*.

Another argument of Mr. van Eys in favour of his very curious *eroan* hypothesis is also based upon another grammatical error. "Nowhere *daut*," says he, "stands for *daut*!" If Mr. van Eys were possessed of any knowledge of the Labourdin verb, he would not ignore that *daut*, in this dialect, in which no *eroan* exists, does not mean in the least "I have it," but only "he had it to me," neither more nor less than the archaic Labourdin *draut* of Liçarrague's N. T. *Daut*; on the contrary, when it represents the original form of Biscayan *dot*, generally in use, it has no other meaning than that of "I have it," while in *draut* I see the demonstrative *aur*, a perfect synonym of *au, hau, haur, gau, kau, kaur*, without finding in this terminative the least trace of the factitive verbal noun *eroan*, the *a* of which, as it belongs to the root *joan*, "gone," cannot so easily be suppressed as Mr. van Eys seems to think.

That I give *liteke* ("he could") as a flexion of *izan* ("to be") is only true in Mr. van Eys's imagination. This terminative, when it occurs among the terminatives of the type *izan* ("to be"), is given in my *Verbe* in italics in order to show, as it is explained by a note, that it belongs to a different type (*adi*) and replaces in Labourdin: *litzake, Guipuscoan; litzateke, Biscayan; lizate, Souletin*, which are printed in roman as all the other terminatives of the *izan* type.

Mr. van Eys's letter contains other grammatical errors, which I cannot enumerate for want of space. Those I have pointed out are more than sufficient to prove that the mistakes he thinks he finds in me are, I am sorry to say, to be found in him. I say "sorry," for it is sad to see grave errors and misrepresentations systematically replacing scientific arguments. I shall avoid in future any further discussion with Mr. van Eys. L.-L. BONAPARTE.

## A GREEK EPITAPH AND WORDSWORTH'S "LUCY GRAY."

Combe Viarage, near Woodstock: March 20, 1882.

Some time ago I was reading in Kaibel's *Epigrammata Graeca ex Lapidibus collecta* (Berolini, 1878) the following:—

"572. Romae. C. I. 6273.

Θ(ε)ῖς κ(αταχ)ονίς).

Εἰκοσι με ἔψαυτα καὶ ἑπτὰ μόνους ἐνιαυτοὺς

Παυλείων γαῖη δέξατο νεκρῆν.

καὶ μοι ἀδελφεὶ κείτῃ νῆν ἐγγυρὺς Ὑγελή

ἐπταέτης· τῆς δ' ἦν οὐτὶ γλυκεῖον.

M. Julius Epictetus filius suis et sibi et Magiae Nice coniugi. I vel II saec.—4 pulcerrime hoc dictum.

The fourth Greek line—deservedly eulogised

by Herr Kaibel—reminded me of the latter half of this second stanza of Wordsworth's "Lucy Gray":—

"No mate, no comrade, Lucy knew;  
She dwelt on a wide moor—  
The sweetest thing that ever grew  
Beside a human door."

JOHN HOSKYNs-ABRAHALL.

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 27, 8 p.m. Society of Arts: "Hydraulic Machinery," by Prof. John Perry.  
8 30 p.m. Geographical: "Merv and its Surroundings," by Mr. Edmond O'Donovan.  
TUESDAY, March 28, 8 p.m. Royal Institution: "The Mechanism of the Senses," XI., by Prof. J. G. McKendrick.  
8 p.m. Civil Engineers: "The Design of Structures to resist Wind Pressure," by Mr. Charles Bender; "The Resistance of Viaducts to Sudden Gusts of Wind," by M. Jules Gaudard.  
WEDNESDAY, March 29, 8 p.m. Society of Arts: "A New Antiseptic Compound, and its Application to the Preservation of Food," by Prof. Barff.  
THURSDAY, March 30, 8 p.m. Royal Institution: "Resemblances of Sound, Light, and Heat," III., by Prof. Tyndall.  
8 p.m. Antiquaries.  
FRIDAY, March 31, 8 p.m. Royal Institution: "Electric Discharge in a Magnetic Field," by Mr. W. Spottiswoode.  
SATURDAY, April 1, 8 p.m. Royal Institution: "Volcanoes," III., by Prof. H. G. Seeley.

## SCIENCE.

*Le Livre de Sibawaihi, Traité de Grammaire arabe par Sibouya, dit Sibawaihi.* Texte arabe publié d'après les Manuscrits du Caire, de l'Escurial, d'Oxford, de Paris, de Saint-Petersbourg et de Vienne, par Hartwig Derenbourg, Professeur d'Arabe littéral à l'Ecole spéciale des Langues orientales. Tome premier. (Paris: Imprimé par Autorisation du Gouvernement à l'Imprimerie nationale.)

THE publication of this book at the Imprimerie nationale reflects the highest credit upon the French Government. Its appearance is a happy augury that, true to its traditions, that Government still fosters the study of Oriental literature, especially of Arabic. Equally auspicious is the circumstance that a work of so much intrinsic merit as the Grammar of Sibawaihi, and withal so voluminous—the part under review consists of 460 closely printed small folio pages—should have met with a most painstaking, indefatigable, and competent editor. Although M. Derenbourg promises a memoir of the author in the next and concluding volume, a brief sketch of his history will not be out of place here. Abu-Bishr (or, as some style him, Abu-'l-Hásan, and others, Abu-Kathir) 'Amru-bin-'Uthmán-bin-Kánbar, al-Báry, al-Háritby, was surnamed Sibawaihi (from the Persian *Sibayah*) on account of his predilection for the fragrance of apples, or because of his fair skin and rosy complexion. He studied grammar under the famous Khalil, and was regarded as the most illustrious grammarian of his time, inasmuch that his work generally went by the name of *al-Kitáb*, or The Book, κατ' ἑξοχὴν; "for when it was said at al-Bárah that such an one had read The Book, the Grammar of Sibawaihi was indicated thereby." Having had a dispute with the eminent al-Kísá'iy on a point of grammar, the matter was referred to the Khalifah Harún-ar-Rashíd, who decided in favour of al-Kísá'iy, which so much disgusted Sibawaihi that he retired to Shiraz, where he died A.H. 180 = A.D. 796, having given directions before his decease that his Grammar should be buried with him. Akh-fash, however, who had taught him rhetoric,

succeeded in having the MS. disinterred by his heir, from whom he purchased it for thirty dinárs of gold. M. Derenbourg in his Preface gives a minute and most interesting description of the different transcripts of the work consulted by him, including those still extant at Paris, at St. Petersburg, at Cairo, at the Escurial in Spain, and at the Bodleian. The prolegomena, marginal notes, and colophons attached to these MSS. bear the most ample testimony to the high esteem in which the author was held by native Arabic scholars through successive generations. Al-Mubárrad, as quoted by the Mulla Kátib Chálaby, says of the Grammar under review: "No such work as this was ever written heretofore. All other works on science require the aid of other books to elucidate them, but this is complete in itself." The same author—I mean al-Chálaby—gives a list of no less than thirty-two commentators on the Grammar between A.H. 284–776 = A.D. 897–1374.\* Their Commentaries, which sometimes consist of annotations on the entire work and sometimes on a section of the same—as those of az-Zamákhsary on the poetry quoted therein—frequently appear under different titles, whereby the name of the original author is often eclipsed. Nevertheless, after the lapse of ten centuries the pre-eminence of Sibawaihi is still recognised by the erudite among the Arabs, who may well boast that at so early a period the rules of their grammar were formulated with a fullness and accuracy unparalleled in the language of any other people on the face of the globe.

De Sacy, it appears, was unacquainted with this great work when, in 1810, he printed the first edition of his *Grammaire arabe*, except through the numerous quotations therefrom occurring in the writings of later authors. M. Quatremère having subsequently called his attention to the MS. of the *al-Kitáb* preserved in the Bibliothèque nationale, he introduced thirteen chapters of the book, seemingly selected at random, into his *Anthologie grammaticale arabe*, first printed in 1829. Another step in the same direction was taken by the present editor, who in 1867 published his *De Pluralium linguæ arabicæ et æthiopicæ formarum omnium generis origine et uolulo scripsit et Sibawaihi capita de plurali*. The above limited essays comprised, as far as I am aware, all that had been done towards bringing Sibawaihi into more general notice until the last-named accomplished Orientalist imposed upon himself the arduous task of reproducing the original work in its entirety.

A detailed analysis of the Grammar will be more in place on the publication of the second volume. Suffice it to say here that the arrangement of the different parts of speech, including their inflections, under separate heads serves to facilitate its study by relieving it, in a measure, of the intricacy common to similar works of ancient date. These headings are, for the most part, concise abstracts

\* As M. Derenbourg may not have seen the work of al-Chálaby, I take the liberty of mentioning that its title is *Kashfu-ḥ-Zhuhán 'an Asmí-'l-Kutub wa-'l-Funán*, printed at Cairo, A.H. 1297 = A.D. 1879, in two volumes. The list above referred to will be found in vol. ii., pp. 151, 152.

of the contents of each *Bâb*, or chapter; and M. Derenbourg deserves credit for having indexed them at the end of the volume. The prose and poetical illustrations introduced by way of example under each article are numerous and apposite, and constitute, in my opinion, the most valuable part of the work. The principal objection to the Grammar, as a whole, is its bulk, and that, doubtless, has been the main reason of its having fallen into general disuse, even among Arab-speaking peoples. One has often to wade through long paragraphs to ascertain how a verb is conjugated, or a noun or a pronoun declined—all which inflections might be far more clearly set forth in paradigmata arranged in a tabular form. A well-digested abridgement of Sibawaih drawn up on that plan would be a great boon to native students; and a translation of the same into one of the Continental languages would rival the best Arabic Grammar in Europe.

GEORGE PERCY BADGER.

#### CURRENT SCIENTIFIC LITERATURE.

*The Bible and Science.* By T. Lauder Brunton, M.D., F.R.S. (Macmillan.) Dr. Brunton is evidently bound on astonishing us all. He was one of the editors of a famous vivisectionist handbook which scandalised many good people. He is, as everybody knows, our leading toxicologist, and he has somehow got himself mentally identified with the "advanced" scientific party. Yet here he positively writes a work on apologetics—a harmony or compromise between science and religion. It is a little of the nature of a patched-up peace, we must admit—that is common enough in this kind of temporary armistice; but the wonder is that Dr. Lauder Brunton should think it worth his while to tread in the well-worn steps of Hugh Miller and Prof. Hitchcock. The book begins with a little talk about Egypt and the Exodus; it then diverges into a long and generally able *résumé* of the theory of evolution, which is purely scientific in spirit; and it finally returns to apologetics in the few last chapters, which are meant to show that the theory in question is not necessarily Atheistic, nor anti-Christian, nor unbiblical. So long as Dr. Brunton sticks to science his work is excellent. He tells the lay-reader as much evolutionism in a small compass as such a person is likely to care about swallowing whole; and he tells it pleasantly and well. Moreover, he gives plenty of wood-cuts, familiar enough to readers of scientific literature, but fresh to the general public—the Darwinian coral islands, the dimorphism of primroses, *compsognathus* and *hesperornis*, *amphioxus*, the ascidian larva, and the tadpole, the mammoth of La Madelaine, embryo dogs and embryo tortoises, the development of the horse's hoof, and so forth; all of which are excellent in their way. It is when he comes to apologetics, however, that Dr. Brunton begins to surprise us. To say the truth, he seems to reason like a man who does not quite believe his own argument, but thinks it will be nearly good enough for other people. We have all the old compromises refurbished once more—the seven days of creation to be taken as seven epochs; literal interpretation impossible; Paradise just in the place where the human species must have been evolved; the flood due to a local submergence; the ark drifted by currents to Mount Ararat; the sun standing still upon Gibeon merely the record of a total eclipse; and all the rest of it. We do not for a moment mean to suggest that Dr. Brunton is disingenuous in any of his explanations, but we are quite sure that he would not

accept such hypotheses as sufficient if the matter in hand were purely scientific. He seems to have been led away by his desire to smooth matters over, and to show the orthodox that their fears of danger from evolutionism were exaggerated, until, in his anxiety to calm them, he has admitted many rather wooden reconciliations which his maturer judgment will surely show him to be untenable. The conflict between two great schools of thought cannot be set at rest by easy suggestions as to how the ark might have reached Ararat; Dr. Brunton must go many levels deeper than that if he wishes really to touch the roots of the question.

*Koumiss, or Fermented Mare's Milk.* By George L. Carrick, M.D. (Blackwood.) The favourite beverage of the nomad Tartars who inhabit the great plains of South-eastern Russia was first made known to Western Europe by William de Rubruquis in the thirteenth century; but its medicinal virtues seem to have remained unnoticed till John Grieve, a Scotch surgeon in the Russian Army, sent a communication on the subject to the Royal Society of Edinburgh in the year 1784. No marked impression was produced, however, by this or subsequent publications till 1858, when the first regular establishment for the treatment of wasting diseases by fermented mare's milk was opened near the town of Samara. The very considerable success achieved by its founder has stimulated others to follow his example; and at the present time nearly fifteen hundred patients annually resort to the koumiss establishments in the neighbourhood of Samara alone. Most, if not all, of these patients are Russians; but the author of the present work appears to think that existing facilities of communication may attract wanderers in search of health from this country. He tells us that Orenburg may be reached from London with but thirty-three hours (and these not consecutive) of railway travelling. He adds a map to show the best route. A journey of nearly three thousand miles, however, and residence in a country so little familiar to Englishmen, will prove somewhat repugnant to nervous sufferers. Of the benefits to be derived from koumiss in appropriate cases there can be no doubt. The air of the steppes, the outdoor life, the freedom from habitual anxiety and wearing labour, must, of course, contribute largely to the favourable result. Dr. Carrick's treatment of the subject deserves high praise. His book is written in a thoroughly scientific spirit; he has repeatedly visited the steppes; he has observed cases subjected to the koumiss treatment for considerable periods of time, and he has availed himself of the information lying buried in Russian pamphlets and medical periodicals. As physician to the British Embassy at St. Petersburg, his opportunities of observation have been of a most favourable kind, and he seems to have availed himself of them to the full. His book will probably be, for many years to come, the standard work on the subject of which it treats.

*The Perfect Way in Diet.* By Anna Kingsford, M.D. (Kegan Paul, Trench and Co.) This is a digest of facts in favour of the adoption of a purely vegetable diet. The facts are collected from a great variety of sources, and differ widely in their relative weight. It is hardly too much to say that some of them are quite unworthy of being included in a work which seems to have been, in the first instance, presented to the Paris Faculty as a thesis for the doctorate. Those who are enthusiastic in the cause of vegetarianism will find much in the book to confirm them in their views. It may be doubted, however, if it will convert any large number of carnivorous persons; unless, indeed, it succeed in doing so by filling them with disgust at the needless sufferings inflicted on the lower animals in the process of fattening, conveying, and slaughtering them for the market.

*Tables of Qualitative Analysis.* By H. G. Madan. (Oxford: Clarendon Press.) Here are twenty leaves (printed on one side only) of chemical tables for laboratory use. Mr. Madan is right in strongly urging upon teachers and students of practical chemistry the advantage of manufacturing their tables at home. But he is right also in acknowledging the necessity for a short synopsis of directions to aid the analyst in acquiring a general grasp of the course of work and of the sequence of operations. The characters by which Mr. Madan's twelve tables differ from other sets are by no means pronounced, nor are such generally accepted improvements as the blow-pipe tests with an aluminium plate and with hyposulphites introduced. We note, moreover, a few statements that require revision. For example, it is affirmed on p. 2 that oxalates become charred when heated. Again, the directions in some places have been too highly condensed, essential particulars having been omitted. On p. 13, for instance, the "pouring of boiling water over" a precipitate of the mixed chlorides of group i. will not, or may not, effect the complete removal of the lead chloride, and may lead to perplexing difficulties in the after-treatment of the insoluble residue.

*Descriptive Account of the Incised Slate Tablet and other Remains lately discovered at Towyn.* With Plates. By J. Park Harrison, M.A. (Quaritch.) The attention of our readers was directed, some months ago, to the interesting discovery of this tablet, and to Mr. Park Harrison's ingenious attempts to interpret the various outlines which are engraved upon its surface. It is consequently unnecessary in the present instance to do more than state that Mr. Harrison has diligently prosecuted his study of the slate, and has published his results, not as a paper contributed to any of the learned societies, but as an independent publication, amply illustrated. Without acquiescing in all the writer's identifications, it is a pleasure to acknowledge the patient ingenuity which he has expended upon the subject. At least twenty-five distinct figures may be traced in these incised outlines; some being regarded as celts, others as urns and baskets, while others again are said to represent a tunic, a chiton, and a helmet. The writer suggests that the slate may contain a funeral list of objects required by a deceased chieftain. The excellent autograph which forms the frontispiece speaks for itself, and enables the reader to form his own opinion as to the validity of the suggested identifications.

*Geological Survey of Newfoundland.* Alexander Murray, Director; James P. Howley, Assistant. (Stanford.) For nearly eighteen years Mr. Murray has been officially engaged in working out the geology of Newfoundland. His periodical *Reports of Progress* have been so highly valued that many of them are no longer to be obtained, and he has consequently been led to republish the whole series in a connected form. It was his first intention to prepare a condensation of the Reports, illustrated with a small-scale geological map, with plates of sections and with figures of fossils. Such a work would have been highly acceptable; but failing, through lack of time, to accomplish this task, he has contented himself with reproducing the official Reports, revised and modified where the progress of our knowledge rendered revision necessary. While acknowledging the great value of the volume, we may express a hope that Mr. Murray will yet see his way to do for Newfoundland what Dr. Dawson has so admirably done for Nova Scotia in his well-known *Acadian Geology*. As for the volume before us, we need merely remark that it is brimful of solid matter, and must become the standard work to which reference will always

be made when studying the geology of Newfoundland. But it sadly wants an index.

*The World's Foundations*: or, Geology for Beginners. By Agnes Giberne. (Seeley, Jackson and Halliday.) Encouraged by the generous reception accorded to her little book on astronomy, Miss Giberne has now ventured to try her hand on a popular work on geology. The result is not altogether unsatisfactory. Her compilation is professedly intended only for beginners, and it would therefore be unfair to expect any display of profound scientific knowledge. The book is written in a simple strain, and its pages are freely sprinkled with Scriptural quotations.

*A Pocket Guide to British Ferns*. By Marian S. Ridley. (David Bogue.) Miss Ridley claims as the special feature of her little book the plan of tabulating by words without figures such features as alone are absolutely necessary to identify a fern. The forms she has adopted for this purpose, her introductory chapters, and her explanation of terms are likely to render her guide very useful to beginners.

#### NOTES OF TRAVEL.

NEW ZEALANDERS are not given to mountaineering, and, consequently, several of the highest peaks in the islands have never been trodden by human foot; still it is surprising, as the *Colonies* remarks, that English mountaineers have never done the work for them, and that it should have been left to an American to scale the precipices and examine the crater of Tongariro. It is satisfactory, however, to learn from our contemporary that Herr Emil Boss, accompanied by several members of the Alpine Club, has reached Melbourne on the way to New Zealand, and that they are determined to ascend all the principal peaks and explore the vast glaciers surrounding Mount Cook. They have with them Kaufmann, a well-known Swiss guide, and their leader has had great experience in the Andes and Himalayas, as well as in Switzerland. After concluding their work in New Zealand, the party propose to go to New Guinea for the purpose of exploration, and they will probably ascend Mount Owen Stanley.

ABOUT two years since a portion of Père Depelchin's expedition at Gubuluwayo, in Matabele Land, started for Umzila's kraal to establish a mission, and much interest was taken in their journey, as no white man, we believe, had ever attempted it before. The chief's kraal was eventually reached, but the party had had to abandon their wagon, and arrived in a state of great distress. Père A. H. Law, who had proved himself an accomplished geographer, soon died, partly, it is feared, from hunger. Père Wehl afterwards succumbed to fever at Sofala; but Frère Desadeleer, we have just learned, succeeded in carrying supplies from that place across Umzila's country to Umgau, where the wagon was in charge of Frère Hedley. These two men, after paying Umzila, succeeded by sheer pluck in making their way back alone with their wagon to Gubuluwayo.

In his account of his expedition to Stanley Pool, Père Augouard mentions that, after passing Manika, Mazinga, and Kikai, he marched for two hours through a slightly undulating plain, and then arrived at a great market where eight roads met, and just beyond which he reached the banks of a considerable river. This river, which was then over eighty feet broad, is named the Eluala, and is not marked on Stanley's map; but then it must be remembered that that traveller came down the river in boats and canoes. During the rainy season, the Eluala is said to be some thirty or thirty-five feet deep. Père Augouard appears to have been the first to

travel by this route, as the most intense curiosity was exhibited at the appearance of a white man. He had the same difficulty as some of his predecessors in finding Manyanga.

A TELEGRAM from Irkutsk states that Mr. Jackson and his companion, to whose journey we have already alluded, were to leave Yakutsk on March 12, accompanied by a sailor of the *Jeannette* and an interpreter. Their destination will be the mouth of the Lena, whither Mr. Melville, the engineer of the ill-fated vessel, has already gone to commence a careful search for De Long and the other survivors of the expedition, as well as for the records which they have hidden from time to time. Lieut. Danenhauer, who has suffered terribly in his eyes from snow-glare, was to leave Irkutsk on March 14 on his homeward journey.

PROF. HACKEL reports from Ceylon that he has finished his zoological work on the south coast of the island, and that during February he intended to visit the virgin forests of the interior, in company with Dr. Trome, the botanist.

THE Royal Agricultural Society of British Guiana are about to publish, under the editorship of Mr. E. F. im Thurn, a half-yearly *Journal*, for the record not only of their proceedings, but of papers and notes on matters connected with the agriculture, commerce, geography, meteorology, chemistry, botany, ornithology, entomology, and anthropology of British Guiana. The editor already has a number of papers at his disposal, and others are in active preparation.

#### SCIENCE NOTES.

*Geological Society of France*.—This society has just issued an unusually thick number of its monthly *Bulletin*, amply illustrated with maps and sections, and containing a record of its autumnal meeting—the *réunion extraordinaire*—which was held at Semur, in the Department of Côte-d'Or. The granite, granulite, and other crystalline rocks of the Morvan offered an interesting field of study to the petrologist; while the Liassic and Oolitic formations furnished the palaeontologist with an ample series of fossils. The principal contributors to the present *Bulletin* are M. Collenot, the president of the session, and MM. Michel-Lévy and Ch. Velain, who acted as secretaries. In this country the nearest approach to the pleasant geological gatherings herein described are the excursions of the Geologists' Association; but, although these are admirably organised, they are not generally productive of such valuable Reports as those just published by the French society. It is to be regretted, however, that the Report of the Semur meeting, held in 1879, has not appeared at an earlier date.

MISS E. A. ORMEROD's lecture on "Injurious Insects" lately delivered at the Royal Agricultural College, Cirencester, has been reprinted in a pamphlet form by Messrs. Sonnenschein.

#### PHILOLOGY NOTES.

In spite of the sad condition in which Ireland is plunged, the patriots who feel an interest in the continued life of the Irish language are still active and successful. A budget of little books issued by them has just reached us. The Gaelic Union has got printed within the last few years the following cheap books:—*Irish Grammar Rules*, by John Nolan; a First and a Second Book of Lessons in Gaelic, by the same; *The Youthful Exploits of Fionn*, edited by David Comyn, with an English translation and glossary; *The Lay of Oisín in the Land of the*

*Young*, similarly edited by Mr. Comyn; Keating's *History of Ireland* (book i., part i.), with an English translation and glossary by P. W. Joyce, LL.D. With these may be mentioned, though published independently of the Gaelic Union, Mr. Joyce's *School Irish Grammar*, which is the most handy and accurate work of its kind in existence. The publishers of all these books are Messrs. Gill and Son (Dublin), with the exception of *Oisín*, which was published by Chamney (Dublin). They range in price from 6d. to 1s. 4d.

AMONG the numerous recent contributions to Zend and Pehlevi philology we may note the following:—Dr. Bartholomæi's first volume of *Arische Forschungen* is mainly concerned with miscellaneous difficult questions of Zend phonetics, and with the critical restitution and interpretation of some of those sections of the *Zendavesta* which are supposed to have been metrical compositions at the outset, though their metrical character has been obscured in the MSS. The question as to the best method for transliterating the Zend characters into Roman ones, which is treated incidentally in Dr. Bartholomæi's book, has been discussed with much detail in two recent papers by Profs. Pischel and de Harlez, and formed the subject of an animated debate in the Aryan section of the Berlin Congress of Orientalists, where it was resolved to entrust a committee with the task of working out proposals for a uniform system of Roman equivalents for the Zend characters. M. de Harlez's new work, entitled *Introduction à l'Étude de l'Avesta et de la Religion mazdéenne*, goes over the whole ground of Zend philology. This is a very readable book; and, though many of the conclusions which the author has arrived at are likely to evoke contradiction from more quarters than one, it must be owned that he has brought together much useful information in a narrow compass, and has not endeavoured to veil existing difficulties, as is often done in works destined, like the one under notice, for the general reader rather than for the specialist. On most controverted points, M. de Harlez's views coincide with those of Prof. Spiegel, of Erlangen, who has contributed to the last number of the journal of the German Oriental Society an interesting paper on the place and time of the composition of the *Zendavesta*. The gist of Prof. Spiegel's paper consists of an elaborate refutation of all the reasons which have been adduced in favour of the alleged Bactrian origin of the *Zendavesta*. The Bactrian theory has for some time been the received one; and Prof. Spiegel himself in 1867 styled his *Grammar of the Forstan language an Old-Bactrian Grammar* (*Grammatik der altbaktrischen Sprache*). The veteran scholar now contends for the Median town and province of Rai as having the best claim to be considered as the original home of the Zoroastrian movement. The readers of the ACADEMY will remember the letters on the same subject by Mr. Sayce, and by M. Darmesteter and M. de Harlez, which appeared in these columns in August last year. It is much to be regretted that the origin of one of the purest and most interesting religions of the world should continue to be involved in obscurity even after a century of patient research; and it only remains to hope that successful excavations in the ancient seats of Zoroastrian civilisation may some day remove the mystery. The small number of printed works in Pehlevi is receiving an important addition in the steadily progressing Bombay edition of the Dinkard, which has now arrived at the third volume. The Dinkard is the most bulky Pehlevi work which has come down to the present time; and its importance, both from an historical and linguistic point of view, is on a par with its size. The edition of the Pehlevi text and a Guzerati translation has been pro-



pared by Peshotun Dustoor Behramjee Sunjana, and an English version has been added by Ratanshah E. Kohiyar. Dr. West, the eminent Pehlevi scholar, has published in M. de Harlez's new periodical, the *Muséon*, a notice on an ancient MS. of the Sassanian Farhang, which differs considerably from the printed text of that work. We will not omit from our list, though it appeared as far back as December 1880, Prof. Darmesteter's highly suggestive paper on *Les six Feux dans le Talmud et dans le Bandehesh*. The existence in the Talmud of religious notions borrowed from the Parsees seems now fairly established. Prof. Spiegel's standard work on the Old-Persian cuneiform inscriptions, the language of which is so closely allied to Zend or Avestan, has gone through a new edition, in which it has been thoroughly brought up to date. Prof. Hübschmann is engaged in writing both an Iranian and an Armenian Grammar for the series of *Indo-germanische Grammatiken*.

### MEETINGS OF SOCIETIES.

#### PHILOLOGICAL SOCIETY.—(Friday, March 7.)

A. J. ELLIS, Esq., President, in the Chair.—Dr. J. A. H. Murray explained the system on which he proposed to mark the pronunciation of the catchwords in the society's English Dictionary. He thought there were five pronunciations in use, which varied in distinctness—(1) the musical, that used in singing; (2) the rhetorical; (3) the cultivated, used in reading aloud to a friend; (4) the familiar, of ordinary speech; (5) the vulgar. He proposed to adopt a system like Smart's, that would show the familiar as well as the cultivated pronunciation, marking the slurred vowels of error, dollar, father, say, with a short mark, which, while it showed that they were all slurred into the same sound in familiar speech, would still denote what they developed into in more distinct utterance. He had been obliged to give up the "glossic" of Mr. Ellis, which was founded on a purely English basis, as well as the "palaeotype" development by the same gentleman of Mr. Sweet's "narrow romic." As almost all English vowels were wide, as in "pitiful," he would reverse Mr. Sweet's notation, and use roman type for wide vowels and italic for narrow ones, marking length by —. Dr. Murray then gave practical illustrations of his system of notation.—Mr. Ellis, on the whole, declared himself satisfied with this scheme; but Mr. Sweet and Mr. Lecky strongly recommended a less complicated plan, suggesting Mr. Sweet's broad romic as an alternative, and doubted the wisdom of employing symbols having a definite value among scientific pronouncians in a directly opposite value in the Dictionary.

#### ROYAL HISTORICAL SOCIETY.—(Thursday, March 16.)

JAMES HEYWOOD, Esq., in the Chair.—The following papers were read:—(1) "The English Acquisition and Loss of Dunkirk," by the Rev. S. A. Swain. The paper mentioned the Flanders campaign of 1657 as presenting great interest and importance, and dwelt on Cromwell's projects for the good of the nation, his intentions in seeking to get possession of Dunkirk, choice of instruments, Sir W. Lockhart, alliance offensive and defensive with France, the English contingent of 6,000, the taking of Mardyke, Falconberg's visit to France, the capitulation and occupation of Dunkirk, the treaty for the sale of Dunkirk to Charles II. and its subsequent chequered history.—(2) "The Emperor Frederick II. of the House of Hohenstaufen," by the Rev. Canon Pennington. After referring to the paucity of information concerning this noble character which was available to English readers before Dean Milman wrote his *History of Latin Christianity*, the lecturer spoke of the family and birthplace of Frederick II., and referred to his election to be Holy Roman Emperor. He then drew attention to his great intellectual powers and linguistic accomplishments, his artistic and scientific tastes, and, above all, his solicitude for the internal

regulation of his kingdom. He directed each town in his kingdom to send two deputies to an assembly summoned to regulate the ways and means of raising the supplies. But his marvellous powers were wasted on an age not ripe for them. A description was then given of the conflict with the Popes in the thirteenth century for the supremacy in Europe, in which he was beaten, partly because he held in too great awe the Papacy, which lay like a leaden weight on the minds of the inhabitants of Europe.

#### ROYAL ASIATIC SOCIETY.—(Monday, March 20.)

SIR E. COLEBROOKE, M.P., President, in the Chair.—Dr. R. G. Latham read a paper on "The Date and Personality of Priyadarai," an amended form of a paper, with the same title, read before the Asiatic Society by him twenty-three years ago, and published in the society's *Journal* for 1860. The argument of this paper was that Priyadarai was contemporary with several kings or magnates with whom he made several compacts—one in the tenth and another in the twelfth year of his reign. With four Sovereigns—viz., Ptolemy, Alexander, Antigonus, and Magas—he appears to have made supplementary compacts in the twenty-seventh year of his rule.—Mr. Arthur Lillie read a paper on "Buddhist Saint-worship," in which he pointed out that there were really two Buddhisms, or forms of Buddhism, one of which proclaimed the annihilation of the saint or Buddha at his death, while the other supported the Buddhism of the rituals with temples, where the dead saints were invoked and asked to forgive sins, &c. Representations of the latter form are, he thought, sufficiently apparent on the well-known sculptures from Amravati and Bharhut.

### FINE ART.

*Die Ruinen Roms.* Von Dr. Franz Reber. Zweite Verbesserte Ausgabe. (Leipzig: Weigel.)

DR. REBER has visited Rome twice since the first edition of his excellent book in 1862–63, and has been able to share in the results of the excavations made on the Palatine, the Forum (scarcely a third of which was previously opened up), and the northern hills, which have so largely modified the views of writers on the antiquities of Rome; while, at the same time, the literary sources of our knowledge have undergone a thorough sifting at the hands of Jordan and others, which has made the researches of Bunsen and Becker antiquated. The discovery of a new inscription often throws an unexpected light on some obscure passage. We may instance Mommsen's application of an inscription recently found by the Ponte San Sisto to illustrate the doubtful passage of Ammianus Marcellinus, 27.3.3, which speaks of the Bridge of Symmachus. The same number of the *Hermes* which contains this discussion (xv., 2, 1880) also contains Klügmann's instructive enquiry as to the two lists annexed to the Description of the *Regiones*.

The order of Reber's book is unchanged, as the description of the ruins in a sort of natural succession is useful to the visitor as well as to the student. In most instances the ancient state of things is noticed before the actual ruins are described so as to make the present condition of the city more comprehensible, while a valuable Introduction is prefixed to the whole, which contains a history of the art of architecture in Rome. The illustration is good. There are thirty-seven lithographed plates, seven plans, a plan of the city, and seventy-two wood-engravings

inserted in the text. A comparison of the restoration of the Forum with that contained in Mr. Nichols' useful book, *The Roman Forum* (1877), will show that we still have to trust largely to conjecture; and, in general, it is a pity that what is tolerably certain is not more clearly distinguished in our books from what is only probable conjecture. In 1876 Mr. Burn issued an Appendix to his *Rome and the Campagna*, noticing the new points of interest; and it is useful to compare his conclusions with those of Reber. The fragments of the Capitoline marble plan of the old city require to be arranged before they can be used as authorities, and here there is room for discussion, as is manifest from the re-arranged plan given opposite (p. 16). The marble plan was set up perpendicularly on a wall, and Reber maintains that therefore the writing on it must have been legible by the passers-by. The fragments, therefore, must be so arranged as to make this possible. This necessitates several differences of arrangement from that given in Jordan's *Forma Urbis*. Sometimes the modern city corresponds to the old; thus the Piazza Navona corresponds to the Stadium (p. 566). But this is rare; and the streets now cut across the old buildings, and this further causes much difficulty about the old gates (see as to the Porta Chiusa, p. 574). There are, however, sufficient remains of the Servian wall to guide us safely on the whole, and we can see that at the mouths of the valleys it curved inwards so as to allow the gates to be guarded by a flanking fire. Part of the wall has, unfortunately, been destroyed by the new railway-station, but the piece which has been cut through makes a great impression on the visitor. The new northern quarter of Rome has required such an alteration of the levels that it is now above the old surface in some, and below it in other, parts; and further identification of the remains is here no longer possible (p. 572). The most remarkable thing is, perhaps, the way in which the magnificent series of Fora of Trajan, &c., have been destroyed, cut across, or altered, as will be manifest by a glance at the plans (pp. 160 and 176).

Reber's primary object is to describe the ruins, not to give a complete topography, of the ancient city; but his book is not merely popular, like Ziegler's *Illustrations*, good though these are; he also appeals to the scholar. We could have wished, however, that he had given the quotations from ancient authors in full, instead of merely referring to them. The full quotations are an important advantage in Nichols' book; and, further, Reber gives no index—the fear of the Index Society has apparently not yet penetrated to Germany. His introduction on the architecture and on the building materials is especially good. The building materials used were, of course, different at different times. The old volcanic tufa of the Campagna, the polygonal basalt (silex) with which the Appian road was paved, the limestone, the peperino from Alba in the Agger—all these are carefully described. While the tufa splits in parallel lines, the limestone splits angularly, and this, of course, determines the character of the walls. Wherever limestone has to be used, the walls must have the so-called cyclopean character. Later on, the splendid brickwork and perfect

mortar enabled such buildings as the vast amphitheatres and baths to be constructed with great rapidity. Reber's remarks often take a wider range. He notices how the mixture of arable with pasture land in the Campagna made that dense population possible which characterised the early ages of Roman history; while the agricultural produce that came down the Tiber from Etruria ("sic fortis Etruria crevit") found its natural outlet in Rome. We now look to the sea as the great channel of civilisation; but the rivers played this part in early times. Along them alone was a large market for produce possible, which would bring about an extensive division of labour. Reber has translated Vitruvius, and his comparison of Greek and Roman temples is instructive. Nothing is more curious than the way in which the early Greek styles passed into orders of architecture. The Roman material was not good until marble was procured; but the Roman peculiarity was construction. The wall and the arch were, with them, all-important. The Basilica has influenced us more than the Parthenon. The account of painting and of art till its downfall after Marcus Aurelius, perhaps in consequence of the great plague which so thinned the educated and artistic classes, is good. The book is very instructive reading throughout; and its wealth of illustrations makes it also suitable to lie on the drawing-room table.

C. W. BOASE.

#### ART BOOKS.

*Biographical Catalogue of the Portraits at Longleat, the Seat of the Marquis of Bath.* By Mary Louisa Boyle. (Elliot Stock.) This very handsome little quarto, with its thick hand-made paper, beautiful type, pretty borders, initial letters, and vignettes, is not unworthy of the old family of the Thynnes or their splendid seat in Wiltshire. It is, nevertheless, a book which it is very difficult to review, as the portraits are treated with regard to the position which chance or convenience has assigned to them in the house, without respect either to chronological sequence or historical importance. Thus we leap from Fair Rosamond to the first Earl and Countess of Carnarvon (temp. Charles I.), from them to Tintoretto, and from Tintoretto to the present Marquis of Bath. This is no doubt an admirable arrangement for visitors whose desire for knowledge is excited by a picture *in situ*, but it makes it very difficult for the reader to obtain a comprehensive view of the collection. It pretends, however, to be nothing more than a catalogue, and we have seldom seen one on which so much care has been expended. The numerous biographies are written in a clever and agreeable style, and, as far as we have tested them, appear accurate as well as interesting. An Index to the portraits at the end makes the book valuable as a work of reference, and we trust that the example of the authoress will not have been set in vain. Catalogues of this kind for all the "great houses" full of "family portraits" are much to be desired. They would not only be a great boon to casual visitors, now too often at the mercy of ignorant housekeepers, but be useful to the student both of history and art. Although, however, this book may be taken in many respects as a model for imitation, we would suggest to anyone who undertakes a similar work that it would be better to preface the catalogue with a sketch of the family, introducing the needful references to

the portraits of the members mentioned. This would reduce the bulk of the catalogue itself, and prevent confusion. The index at the end should give dates as well as names. These modifications and additions would greatly alleviate the inconvenience of a collection of biographies arranged without regard to dates. An index to the painters should also be given.

*Des Précurseurs de la Renaissance.* By M. Eugène Muntz. (Paris: Librairie de l'Art.) This volume is worthy to inaugurate the splendid series of the Bibliothèque internationale de l'Art, the issue of which has already been announced in these pages. Although the author in his Preface modestly asserts that the book is not a history of the gestation of the Renaissance, but that to retrace some of the episodes which best characterise the revival of classical studies has been his sole ambition, his work, dealing, as it does, in a learned and brilliant way with all the most important Tuscan artists and patrons of art that prepared the way for the triumph of the sixteenth century, will be most useful to the general reader, than if it dealt minutely with every detail of the development. Beginning with Niccolò Pisano, that strong uncouth herald of the change that was yet to be so long in coming, M. Muntz shows how the interval between the classicists of the thirteenth and fifteenth centuries was filled up with the labours of archaeologists and epigraphists, who prepared the way for the application of ancient principles of art based on larger and more accurate knowledge. The special value of the volume may be said to be the fullness with which M. Muntz has dealt with those aids to the development of the second Renaissance—the archaeologist, the collector, and the patron. Petrarch, Biondi, Forzetta, Dondi, come in for their share of attention no less than Donatello, Masaccio, and Squarcione. In his sympathy with the classical spirit, M. Muntz goes so far as to pity the ignorance of Botticelli, Filippino Lippi, Perugino, and Pinturicchio, as compared with the knowledge of Mantegna, a little forgetful for the moment, we think, of the important part which the growth of naturalism played in the great development of art from the thirteenth to the sixteenth centuries, and the peculiar interest which attaches to work in which the two spirits are imperfectly harmonised. At all events, the "ignorance" of these artists constitutes no small part of the pleasure of their work to us. It is only in their modern imitators that it becomes unpleasant and ridiculous. The text of M. Muntz, however, precludes him from dwelling on the development of naturalism, and it is the great merit of his book that he adheres to his text and does not diverge into irrelevant discussions or comment, however enticing. The first half of the essay—for such it is, though a long one—is a constant analysis of the art-work of the "Précurseurs" for the discovery of their classical elements. Donatello, Ghiberti, and the rest of them pass through his critical crucible, and even the pious Fra Angelico is found to yield some grains of pagan gold or dross. The newest, and as a contribution to art-knowledge the most important, part of the book is that devoted to the Medici and their marvellous collections. Inventories hitherto inedited have enabled M. Muntz to tell us more of the contents of the great palace in the Via Larga than we knew before. The author's learning and clear style are seen to advantage in the distinctness with which he draws the characters of the several Medici as patrons of art. The work concludes with an admirable account of Savonarola and his attitude towards art. The abundance and excellence of the illustrations add greatly to its value.

#### THE DUDLEY GALLERY.

THIS exhibition is always a pleasant one, and seldom much more, but this year it is duller than usual. Ordinary work by good artists and good work by ordinary artists crowd the walls; and, though there are few of the drawings that would not make a small room brighter and prettier, they are a little wearisome taken altogether. We also regret to say that the hanging is little improved. Merit, apart from reputation, is apparently unrecognised as a claim to good position; but there are two screens instead of one, and for this, at least, we are grateful. As far as we can judge from the obscurity with which it is surrounded, Constance E. Howell's "A Little Lady" (455)—a very pretty drawing of a Persian kitten in a basket—deserved a far better place than it has; and so, if we mistake not, did Mrs. H. Champion's "Lisette" (469); while Edith Capper's "Hard Life" (16), a serious study of an old woman with a bundle of faggots, fine, but not forced, in expression, and strong both in design and modelling, is pinched into a corner of the room. Even Mr. Ruskin, whose elaborate drawing, "In the Pass of Killiecrankie" (511), is placed in the centre of one of the screens, has reason to complain of the hanging of his other drawing, "Study of Box," which, though on a screen in the middle of the room, is too high for its accurate and minute workmanship to be seen without trouble.

Of Mr. Ruskin's drawings it is useless to say much. We all know how patient and careful they are, and how little beauty of composition or truth of aerial perspective they give us. In "The Pass of Killiecrankie" these virtues and defects are striking, but in the little "Study of Box," the perspective does not matter, and the drawing is almost perfect in its small way. The place of honour is occupied by a large and effective drawing by Joseph Knight, called "Lingering Light," which, in spite of the skill with which the rose-lit summits and the green twilight of the valley are rendered, does not please us so much as some other less ambitious effects of his in this exhibition—viz., his "A Breezy Day" (91) and "The Cotter's Field" (111).

To distinguish with anything like accuracy between the merit of the various landscapes and sea views here would need a very large extension of the existing vocabulary, and we shall therefore confine ourselves to a simple notice of such as caused us more than usual pleasure. Among these were J. O'Connor's "Evening on the Thames" (32), "Sandhill, North Wales," by Edwin Ellis (38), and "Oh Pleasant Eventide" (40), by F. Hamilton Jackson. On the whole, perhaps the most serious and successful endeavours not only to sketch, but to paint, a difficult effect is Arthur Severn's "Ice on the Thames" (186), and the cleverest and strongest of the more sketchy views are A. B. Donaldson's "Murano and San Cristoforo" (245) and "Rome from the Piazza of the Pincio" (368). J. H. Leonard's "In Carmarthen Bay" (396) is fine in effect of light and colour, and has more feeling than most of the drawings here; and W. G. Addison's "Apple Blossom" (322) gives not only the colour and lightness of the blossom, but also the depth of the long grass full of flowers, so that it seems as though you could bury your arm and pick. The slightly tinted sketches of "Limehouse" (301) and "The Thames off Rotherhithe" (602) by W. T. M. Hawkesworth are clever, and Arthur G. Bell is broad and simple in his treatment of such seaside studies as "Unloading the Fishboat" (285). "The Blind Arched Gateway" (73) is the most agreeable drawing by Frank Dillon that we have seen of late years, and reminds us, by its breadth of treatment and clearness of light, of those scenes from Egypt which once used to delight us at

the Royal Academy. Alfred Parsons, Percy Tarrant, J. W. B. Knight, T. J. Soper, J. Talmage White, John M'Dougal, R. Phené Spiers, and C. R. Aston also contribute charming little works; and we must not omit to mention that Henry Moore and H. M. Marshall send drawings worthy of their reputation.

Of the exteriors and interiors of buildings there are some choice drawings, notably one by A. H. Haig—"In the Castle of Gropsholm, Sweden" (179)—perhaps, on the whole, the most masterly piece of work here; but John Evans is almost as sure of hand, and has a refinement of his own. His views in St. Mark's, Venice (346, 507, 528, and 604), are all very delicate and sweet in colour, and deft in imitation. Luther Hooper's "Staple Inn, Holborn," is also very good in light and colour, and a good, careful piece of sympathetic work.

With the exception of some charming little cottage scenes by Joseph Clark and J. Hayllar's "The Highest Bidder" (353) there is little worth notice among the figure subjects except J. H. Henshall's "Aumeris" (122) and those we have already alluded to; but Linnie Watt's "Far from the Madding Crowd" (258) is good as far as it goes, and B. W. Allan's "Fish Stall in Venice" (310) and "Seville Market" (22) are evidence of a strong and original painter.

Of "still life" there is a remarkable drawing by B. Spiers, called "A Bit of Wadour Street" (510), but it is remarkable chiefly for care and skill thrown away upon a number of ugly articles arranged in a very ugly manner. Far more effective and beautiful is Millicent Gros's "Souvenir of Algeria" (197). Helen Thornycroft's refined studies of flowers and glass, Victoria Dubourg's "Roses," Mrs. Rosset's "Birds," and other studies of the same kind by other hands show the popularity of this branch of art.

F. Calcott's statuette, called "A Mother's Love," is full of natural grace, and is another welcome instance of the new vitality of modern sculpture. COSMO MONKHOUSE.

## ARCHAEOLOGICAL NOTES ON THE TERRA D' OTRANTO.

### II.

#### "SPECCHIE" AND "TRUDDHI."

THE neighbouring *pietra fitta* of the Specchia di Santa-Teresa associates a megalithic monument with a specimen of another class of monuments belonging to a very early period—I might almost say *prehistoric* without the common abuse of this vague term—which are, on the Italian mainland, peculiar to the Terra d' Otranto, where they occur in considerable numbers. I allude to what are popularly called *specchie*, which are commonly supposed to be the remains of watch-towers similar to those with which all the coasts of Southern Italy were studded in the sixteenth century for the purpose of watching the sudden descents of the corsairs from Barbary, and of offering a refuge to the peasants when surprised in the fields. But, before speaking of the ancient *specchie* of the Terra d' Otranto, it may be well to mention a peculiar usage still kept up by the inhabitants of the two provinces of Bari and Lecce, in accordance with a tradition undoubtedly of the highest antiquity, which has faithfully preserved its details through the lapse of ages.

The traveller who visits these provinces, starting from a line drawn diagonally across the country from Trani on the Adriatic to Taranto on the Ionian Sea, cannot fail to be struck by the fact that almost all the fields, and especially those occupied by thickets of ancient olive-trees, are enclosed with walls of uncemented stones; and that in each there is a round construction exactly reproducing, though on a smaller scale, the type, arrangements, and mode of building

which characterise the *nuraghi* of Sardinia, the *sesi* of the Island of Pantellaria, and the *talayots* of the Balearic Islands. This kind of construction is called in the country *truddhu*, an alteration of the Latin *trullum*, in conformity with the phonetic laws of the local dialect, which approximate closely to those of the Sicilian.

Like the *nuraghe*, the *truddhu* is a kind of massive conical tower, formed of a pile of uncemented stones very slightly hewn, with an outside casing of somewhat more careful, though still irregular, workmanship. Inside this mass of stones is a round chamber, shaped like a *tholos*, the conical vault of which has been formed by a succession of circular courses overlapping one another. A low door with a stone lintel gives access to this chamber. In most cases there is only one—in the lower part of the solid portion of the tower. Sometimes, however, when the *truddhu* is of unusually large dimensions, a second chamber of the same shape is built over the first, forming an upper story, and approached by a narrow flight of steps running along the side of the tower—steps which, it should be added, are always set in the outer casing even when there is no second chamber, for, forming a spiral round the *truddhu*, they lead to the paved platform which forms the top of the building, and gives it the shape of a truncated cone. This platform is not always absolutely horizontal, but sometimes forms a kind of circular roof, very gently sloping, with a boss in the centre. It should also be remarked that, when the execution of the *truddhu* is especially careful, the sides of the cone are not in one continuous slope, but there are two or three slightly retreating stages—another point in which their construction resembles that of the *nuraghi*.

The *truddhu* serves as a shelter against bad weather, and as a dwelling-place by night during the agricultural season. It is rendered necessary by the peculiar habits of the people. Here, as throughout the South of Italy, the peasants do not live, as in Western Europe, in villages and hamlets scattered over the face of the country. They herd together in populous cities or in large towns situated at a distance of five or six leagues, or even farther, from one another. In the provinces where insecurity is the permanent condition of things, like Basilicata and Calabria, the labourer, to avoid being robbed by bandits, is compelled to waste several hours every day in walking out to his farm and home again. Sometimes the peasants travel in large bands for mutual defence; they march like a regiment to the ground where they are to work or to gather in the crops, and bivouac on it for two or three days with only the branches of trees for shelter. In the provinces of Bari and Lecce brigandage has always been unknown; the property is more divided, or at least more habitually parcelled out, in the hands of small freeholders. The peasant cultivates his field by himself, or merely with the help of two or three labourers. The use of the *truddhu*, in which he can sleep in perfect security, relieves him from the grievous loss of time caused by the daily return to the town, and, by furnishing him with a temporary dwelling, allows him to live in the field as long as it is necessary to do so. Sometimes, indeed, though very rarely, this kind of construction is changed into a permanent home. For instance, there is a village in the mountain above Fasano, which I visited, called Alberobello, which consists wholly of houses shaped like *truddhi*, called in this district *caseddhe*—i.e., *caselle*. There is another of the same kind which has grown up within the last few years on the estates of the Prince of Frasso, about five miles to the west of San-Vito de Normanni, in the province of Lecce. The modern employment of the *truddhi* at the South-east extremity

of the Italian mainland will probably have to be taken into account, at least for purposes of analogy, in the still keenly controverted question of the real purpose of the mysterious *nuraghi* of Sardinia. It is a powerful argument in favour of the opinion that they were intended for human habitation.

It would be impossible even to attempt to establish a chronology and to assign dates to the *truddhi*, hundreds of thousands of which cover the plains of the two provinces to which their use is limited. I have seen some built with my own eyes. On the other hand, a very large number have long been deserted, and are fast crumbling away, their very site being now indicated merely by a shapeless heap of stones. But they are built in conformity with a tradition which is so universally established, as regards the choice of materials, and the shape and arrangement of the building, that there are no means whatever of distinguishing those which are really ancient from those which were made but yesterday. They are of no particular epoch. It is, however, beyond a doubt that a practice at once so foreign to the other Italian populations, as well as to the various civilisations which, since the first arrival of the Hellenic colonists in the country, have successively made their influence felt, and so thoroughly in conformity with the vestiges of their manners and industry which the earliest inhabitants of certain of the islands of the Western basin of the Mediterranean have bequeathed to us—it is, I say, beyond a doubt that the origin of such a practice must be traced to a past anterior to written history; and that, handed down from generation to generation by the force of habit, it goes back to the primitive manners of the Iapygo-Messapian populations, before they were Hellenised by contact with the Tarentines and the traders who frequented their coasts. For it is certainly a fact by no means without significance that, on the side of Apulia, the limit of the actual employment of the constructions here spoken of precisely corresponds to what formed in antiquity the ethnographical limit between the Messapians and Apulians.

These observations on the mode in which the use of the *truddhi* has been perpetuated to our own days may be of some interest in themselves. But it seemed to me more particularly that they would form an almost indispensable introduction to what I had to say of the ancient monuments commonly known as *specchie*. In fact, the first impression produced on the spectator's mind by the sight of these *specchie*, which, both in dimensions and in appearance, are singularly like large *nuraghi*, is that they are simply *truddhi* of more ancient date and of colossal size.

So far as can be judged from their present half-ruinous condition, the *specchie* are likewise masses of rough-hewn stones without mortar, in the shape of truncated cones, with an outer casing more carefully executed than the rude masonry of the interior, but always irregular in character. Their structure is precisely similar to that of the modern *truddhi*, and their materials are identical; but they are on a much larger scale.

Many circumstances attest the very high antiquity of the *specchie* of the Terra d' Otranto—their distribution, independent of the sites of the historic towns of the country, the walls of which show in their construction unmistakable tokens of Hellenic influence; their ruined state, which often dates ages back, for the scholars of the early Renaissance, like Galateo, saw them as we see them at the present day; and, finally, the popular accretions and legends which cluster round them. The peasants cannot approach them without strong feelings of dread. They were built, as they will have it, by the Devil himself; he

buried treasures beneath them over which he keeps watch with jealous care; and he would strangle the bold seeker who should come in quest of these treasures. When you visit the *specchie* of a parish, your guides suspect you of being a bit of a sorcerer without confessing it.

I know not whether it is these popular superstitions that have defended the *specchie* against the enterprising curiosity of the archaeologists. To the present day not a single one has been ransacked. A few years ago Signor L. de Simone undertook the exploration of that of Calone, one of the most gigantic of all, which is to be seen about half-a-mile from the coast as you go from Lecce to Otranto. It is 256 mètres round at its base, and its height on the side which is best preserved is still above 17 mètres. It is said to have remained intact till the period of the First Empire, when an English frigate cannonaded it for several hours, and partially demolished it, taking it, from the sea, for a formidable military work. But Signor de Simone was soon compelled by malaria to abandon the works before any result had been obtained. This absolute freedom from investigation prevents any certainty as to whether the resemblance between the ancient *specchie* and the modern *truddhi* is purely external and fortuitous, or amounts to a complete similarity—whether the former enclose within their mass of stones a chamber like that of the latter. We have as yet no certain data to settle the hotly controverted question as to the real nature and purpose of the *specchie*. Opinions equally varied with those which prevail on the subject of the *nuraghi* of Sardinia have been put forward by local antiquaries on these enigmatical buildings. In these, as in those, some scholars recognise forts and watch-towers; others, ornamental tombs; and a third school, dwelling-places. Of these three explanations, the first appears to me the least probable; I am most inclined to the third, relying especially on their analogy to the *truddhi*. Meanwhile, until regular excavations are undertaken, the opinion which attributes to the *specchie* a funerary character must not be too absolutely rejected. And in case of its being found true, Signor de Simone, who hesitates, like myself, to decide the question in its present position in the affirmative, justly points out that the *specchie* of the old Iapygo-Messapian territory may be compared with certain tumuli in the Isle of Symé, which are formed by heaping together large stones, instead of piling up earth.

FRANÇOIS LENORMANT.

#### ART SALES.

A SALE of modern pictures more important and interesting than any that have lately fallen under the hammer took place on Saturday last at Messrs. Christie, Manson and Woods'. The canvases had formed the collection of Mr. Burnett, of Phillimore Gardens. They comprised water-colour drawings and oil pictures, the work both of foreign and English artists. But, while the water-colours were generally not remarkable, the oil pictures were on the whole very noteworthy; and, while the foreign paintings included but two or three by artists of high merit, the English pictures were mainly the work of eminent men. One very noticeable feature in the collection was a picture which has been described as having made the reputation of its painter, Mr. E. J. Gregory, one of the most brilliant members of the Institute of Water-Colour Painters. But Mr. Gregory's work in Mr. Burnett's collection was a work in oils, and remarkable as much for insight into character as for its victory over certain of the technical difficulties of painting. It is called "Dawn," and it represents an ordinary modern drawing-room—the corner of it near to the windows, by

which stands a grand piano. The morning is early, or the night late; a dance is not yet quite over, but the yellow gas-light will not be able to struggle much longer with the gray blue flood of dawn now penetrating into the chamber. At the piano, and still faithful to the keyboard and the task, sits an exhausted paid musician, too weary not to yawn, and too polite to yawn except in secret, and at the curve of the instrument stand two figures, the leading ones of the story, such as it is. The one is a beauty who has already been the recipient of many admirations; the other, an idler who has flattered so much that it has become a too laborious business to flatter with any symptom of sincerity. The delusion of his earnestness can hardly be maintained. A thorough student of character is revealed in the author of this picture, but the success of the labour that has been bestowed on the execution shows us likewise an artist for whom painting, and not literature, is the proper medium of expression. The sum of £430 was realised for this canvas at Saturday's sale. Mr. Hook's pictures all of them realised still higher prices. One of the finest of these was his "Gathering Seaweed, Coast of Brittany," a picture remarkable for having preserved to its completion the unity and harmony of the original conception; noteworthy likewise as an instance—and instances are not too frequent even in Mr. Hook's admirable canvases—of the due relation of the figures to the landscape. This picture realised £913. Another work of Mr. Hook's, "A Sailor's Wedding Party"—a canvas, like the last, dating from about eighteen years ago—realised £1,060; while a third, "Home with the Tide," exhibited at the Royal Academy only about one year since, fetched no less a sum than £1,333. Of other contemporary work by English painters there was little demanding record; and though the foreign work contained at least one example by Jacquet, an artist recently notorious, the best French picture was by Jules Lefebvre, and it was not without offence. Rarely has a more debased type of the female figure been studied with greater devotion or a more curious accuracy. Rarely has such well-considered draughtsmanship been lavished on a theme so empty of inspiration. The work was very tiny, and the amusing price obtained for it—£38—expressed not the French appreciation of the artist, but the English estimate of his theme. Pierre Billet's masculine brush is better understood; his two pictures sold respectively for £472 and £525. The remaining work worth notice was earlier work. Among the water-colours, "A View of a French Town," by Cotman—fairly but not finely representative of his architectural draughtsmanship—sold for £52 10s.; a Dewint distinctly ugly in composition, but with the excellent tonality of the master, fetched £63; and a drawing by William Hunt, comparable only with his very finest productions, and so justifying in a measure the fame by which his more insignificant drawings profit, realised £105. Among earlier English oil paintings, we must note a somewhat sketchy picture by Constable, interesting both by its treatment and its theme—"The Opening of Waterloo Bridge." It scarcely reached £100. By William Müller, who understood the landscape of the East much more completely than the landscape of England, there was one somewhat important example. It was a view in Wales, and it sold for £572, the artist's scanty understanding of the sentiment of British landscape having apparently done little in diminution of a fame really due to brilliant handiwork.

THE sale of Lord Beaconsfield's remaining art treasures, which took place at Messrs. Sotheby's on Monday, included very few objects of real artistic interest. Some Blakes his lordship had probably inherited from his

father. A daily contemporary would probably decline to plead guilty to exaggeration in having hinted that Lord Beaconsfield's taste in portraiture was confined to the desire to multiply examples of the portrait of Mr. Wyndham Lewis. Certainly Lord Beaconsfield's collection was not that of a typical collector.

#### NOTES ON ART AND ARCHAEOLOGY.

THE interesting frescoes by Botticelli, recently removed from the Lemmi villa, near Florence, have been received at the Louvre.

MR. WALTNER, who has of late etched so much and so unequally, has etched nothing better than the plate he has lately finished for Mr. Arthur Tooth—"The Besieged," after Frank Holl. The original artist is not a colourist, but he is "a tonist;" and it is, perhaps, to his skill in dealing with gradations of black and gray, in masses well distributed, that we owe to him so many of the lugubrious themes the choice of which some have associated with his own sentiment. Be this as it may, Mr. Holl's painting is, from its avoidance of colour and its preference for light and shade, peculiarly fitted for the facile translation of the modern etcher. And Mr. Waltner has done his work with freedom and dash. The subject may yet be in the memory of our readers, who have probably seen the exhibited canvas. The time chosen is some moment late in the siege of a city; the scene, some humble interior, in which a mother and two children await the event. The mother is a square, bared-armed woman of between thirty and forty. She gazes anxiously, with worn face, out of the window, past which troop a company of armed men. Her hand is round the shoulders of her elder child, and the child is herself aware of their critical condition—like her mother, the look of starvation has settled on her face. The third person of the group—the unconscious three-year-old baby—is seated alone at the table, and takes her morning meal (a bowl of food the others have spared for her) with perfect contentment and unconsciousness of ill. Mr. Waltner has retained in his plate the melancholy interest which belongs to the first design.

THE *Great Historic Galleries* for March has an excellent photograph of Mrs. Hope's Metzru—"A Gentleman Writing"—which was exhibited at Burlington House last winter. The other illustrations are from miniatures by Cosway, including three of the beautiful Duchess of Devonshire, which belong to the Queen.

M. MASPERO has been lately at work upon the small pyramid of El-Koôla, situated about half-way between El-Kenân and the ruins of Hieraconopolis. The pyramid is somewhat roughly and irregularly constructed of limestone blocks, the base being about fifty feet square, and the height between thirty and forty feet, though it must originally have been about fifty feet from base to apex. The work of investigation has, in this instance, proved fruitless, neither entrance passage nor inner chambers of any kind having been found, notwithstanding that the pyramid has been nearly destroyed in the attempt to extract from it a secret which it would appear never to have enshrined. The pyramid seems, in fact, to have been only a solid superstructure. Probably, if it were levelled to the ground, a subterranean excavation of the kind found in the valley of the Tombs of the Kings might be discovered in the rock upon which it is elevated.

THE *Portfolio* contains a very fine piece of etching by Ludwig Otto, after a head by H. von Angell.



THE *Gazette des Beaux-Arts* opens this month with an important article by M. Lenormant on the terra-cotta statuettes, &c., found at Tarentum. M. Charles Ephrussi describes the drawings of his de la Salle collection in the Louvre, and several excellent reproductions of these are given. Louis Knaus is reviewed by M. de Lostalot; and our last Royal Academy exhibition of "Old Masters" is highly praised by Louis Gonse, who acknowledges that "les Anglais sont passés maîtres en matière d'expositions de tableaux anciens."

*L'Art* for the 12th inst. contains two etchings of high merit. One is by P. Teyssonnières after a picture of the Piazza of St. Mark's, Venice, by Guardi, which admirably preserves the breadth of light and the animation of the figures; the other is by L. Delrosses, after "Les Lavandières," by Boucher, a rich composition abounding in artifice and grace. In the fourth part of the study of David d'Angers we are given some more samples of his medallions. That of Marie-Anne-Agathe Arago, an old lady in a French cap, is very fine.

Of the first exhibition of the New York Etching Club now being held, a very pleasant and certain assurance of its interest and merit has come to us in the shape of an illustrated Catalogue containing no less than eight etchings. F. S. Church leads the way with one of his individual fancies, a drawing of a witch's daughter, seated quite comfortably on a moon, and taking counsel of an owl. The others, with the exception of a head by F. Dielman, are bits of landscape by Henry Farrer, M. N. and Peter Moran, Stephen Parish, Kruseman van Elten, and J. M. Falconer.

M. ANTONIN PROUST has the approval of the President of the French Republic for the appropriation of the old "Cour des Comptes" and the cavalry barracks on the Quai d'Orsay for the Musée des Arts décoratifs. The sum wasted to make the necessary alterations and additions to the existing buildings is, according to the present proposal, to be raised by a lottery.

ANOTHER supplement has lately been issued of Seemann's *Kunst-historische Bilderbogen*. This time a short explanatory text accompanies the sheets of illustrations. The supplement is valuable as illustrating mediæval miniature painting and early Italian sculpture.

AN important archaeological discovery has been made close to Liège on some property belonging to M. Emile de Laveleye. A score of antique bronzes, including two statuettes of women and three heads of Mercury, have been unearthed in excellent preservation. They are thought to have formed part of a large fountain, and to belong to the beginning of the third century.

THE Société d'Emulation des Côtes du Nord has begun the publication, in parts, of an album, which will contain reproductions of the most interesting objects of antiquity found in Brittany, with notes upon the circumstances of their finding, &c., and upon the museum in which they are now to be seen. One part has already appeared (Saint-Brieuc: Guyon), containing three plates; and there will be ten parts in all, issued at the price of seven francs a part.

PART III. of *American Etchings* contains a very beautiful work by Henry Farrer.

It is proposed to convert the Château of St-Cloud and part of the park into a place of recreation like the Crystal Palace.

WE learn that the student of the Ecole française at Athens who has prepared the Catalogue of the objects preserved in the Constantinople Museum is M. Salomon Reinach, who has been employed during the last two

years in superintending the excavations at Kyme and Myrina. We omitted to state that the Catalogue would appear in Turkish and French.

*Correction.*—Last week we inadvertently spoke of Miss North's collection of pictures of tropical scenery and vegetation, which she proposes to present to the nation at Kew, as numbering "some 1,200 or 1,500." The actual number, we understand, is about 600.

### THE STAGE.

MR. TOOLE's theatre is one of the few playhouses of London at which, in these days of frequent change of aim on the part of our managers, it is still easy to be sure of the intentions of a new piece. Like the Criterion, Mr. Toole's theatre is devoted to noisy fun. At the one playhouse the minor deceptions practised by men upon their female belongings, and the consequences these entail, form the basis of a comedy through which Mr. Wyndham hurries and bustles. At the other, Mr. Toole is certain to illustrate, with a superfluity of "gag" and of caricature, the troubles of a quite unimpeachable member of the lower middle class. Mr. Byron's new piece, "Auntie," fits Mr. Toole's theatre. It is not, or it does not seem to be, very carefully considered. Throughout its course, the probabilities are now and again cheerfully violated; and it hardly pretends to serious interest. But Mr. Byron is an observer and a wit, and he would find it difficult to complete even one of his lesser efforts without betraying the intelligence of his manner of studying commonplace humanity and his faculty of sharp and pointed repartee. The character that gives the name to the present production is a relative who has every disagreeable quality that it ever occurred to the satirical dramatist to bestow upon a mother-in-law; but who is without any shadow of a mother-in-law's claims upon our indulgence. The principal sufferer from the persecutions of this relation is represented by Mr. Toole, who, under a new name, offers us his ancient effects. In Miss Eliza Johnstone, who acts the Aunt, the theatre has an actress of humour, and in Miss Emery and Miss Liston it has actresses of charm. An audience unwilling to be critical will find in the whole performance some excuse for being entertained.

### MUSIC.

THE performance of Berlioz's "Faust" at the Albert Hall last Wednesday evening attracted a large and enthusiastic audience. The brilliant Hungarian March, the delicate Ballet of Sylphs, and the characteristic Mephisto Serenade were rapturously applauded and encored, and the general reception of the whole work showed how well it is understood, and how popular it has become. In so wide an arena as that of the Albert Hall, it is, of course, impossible to get an entirely satisfactory rendering of the soli parts, but the artistes did their best, and contributed much to the success of the evening. Mme. Marie Roze was the Margarita, and interpreted her share of the music with much feeling; she pleased especially in the "King of Thule" ballad. Mr. Vernon Rigby took the important part of Faust, and, with the exception of the beginning of the trio in the second part, sang with great care, and acquitted himself most creditably. Mr. F. King gave an effective but at times slightly overmarked rendering of Mephistopheles; and Mr. Henry Pratt sang in his usual style the "Brander" music. Mr. J. Barnby deserves great praise for the effective choral singing.

IN consequence of the success attending the Thursday evening concerts at the Royal

Victoria Hall, it is proposed to give an additional concert in the week. A series of Monday evening concerts will be started, and the programme will consist of concerted and instrumental music, interspersed with recitals in costume.

THE dates of the fifth season of the Richter Concerts are announced as follows:—May 5, 8, 15, 22; June 2, 5, 12, 19, and 26. The programmes will include several interesting novelties. At the first concert, Brahms' new concerto for piano and orchestra will be given; and at the third, Liszt's "Graner Messe." This latter work, one of Liszt's most important compositions, was noticed in these columns on the occasion of its performance last year at the Antwerp "Liszt Festival." At the fourth, we shall have Sucher's cantata, "Das Waldfräulein," for solo and chorus. We are also promised a new symphony in D by Dvorak (dedicated to Herr Richter), and other important works which will be duly announced. All the Beethoven symphonies, with the exception of the first and second, will be given, and also the "Missa Solemnis." Herr E. Schiever will be leader, Herr Frantzen chorus director, and Herr Hans Richter conductor. We are sorry that at the first concert, on Friday, May 5, Brahms' second concerto for pianoforte and orchestra is announced to be performed for the first time in England by Mr. Eugene D'Albert. The above-mentioned date is also fixed for the "Rheingold," the first night of the "Ring des Nibelungen" at Her Majesty's Theatre. As the "Ring" will of course demand the attention of the press and attract many of the musical public, we would suggest the advisability of deferring, if possible, the performance of the concerto to a later date.

THE first season of the Grand German Opera and Wagner Cycle will commence at the Theatre Royal Drury Lane on May 18, with "Lohengrin." There will be two series of performances, during which "Lohengrin" will be given four times, "Tannhäuser" three, "Fliegende Holländer" three, "Meistersinger" four, "Tristan und Isolde" three, "Fidelio" three, and "Cosi Fan Tutte" and "Euryanthe" each twice. The artists engaged for these performances are chiefly from the Hamburg Opera House. The chorus has been selected from the best voices of the Royal Opera Houses in Hamburg, Hanover, Schwerin, &c. The *mise-en-scène*, costumes, &c., designed and executed in Germany, are said to be of the most complete description. The orchestra will be that of Herr Franke's "Richter Concerts," and Herr Hans Richter will conduct all the performances.

MESSRS. SCHULZ-CURTJUS announce the fourth season of "Symphony Concerts" at St. James's Hall on the following dates:—May 1, 12, 18; June 8, 15, and 22. Mr. Charles Hallé will be conductor, and Mr. Ludwig Straus leader. Prof. A. Wilhelmj has promised to make his first *entrée* in London at these concerts after his long absence in America and Australia. The programmes will be composed of standard works. The proceeds of these six symphony concerts will be devoted to the funds of the Royal College of Music.

MR. GANZ announces his usual series of five orchestral concerts, to commence on Saturday, April 22. We are promised as novelties F. Liszt's symphony to Dante's "Divina Commedia" for orchestra and female chorus, and a new symphony in D by Sgambati in five movements. Berlioz's "Symphony fantastique" will be repeated, and possibly a performance of Gluck's "Iphigenia in Tauris" will be given.

MR. WILLIAM CHAPPELL is preparing a new and much enlarged edition of his well-known *Popular Music of the Olden Time*.

## William Blackwood &amp; Sons' List.

This day is published.  
**THE FIXED PERIOD: a Novel.**  
 By ANTHONY TROLLOPE.  
 (Originally published in *Blackwood's Magazine*.)  
 2 vols., fcap. 8vo, 12s.

1 vol., crown 8vo, 7s. 6d.  
**MORE THAN KIN: a Novel.**  
 By M. P.

**BEGGAR MY NEIGHBOUR: a Novel.**  
 By E. D. GERARD.  
 New Edition. Complete in 1 vol., crown 8vo, 6s.

**BUSH-LIFE IN QUEENSLAND;  
 Or, John West's Colonial Experiences.**  
 By A. C. GRANT.  
 New Edition. Complete in 1 vol., crown 8vo, 6s.

Third and Cheaper Edition.  
**AT HOME IN FIJI.**  
 By C. F. GORDON CUMMING.  
 Post 8vo, with Illustrations and a Map, 7s. 6d.

This day is published, crown 8vo, 6s.  
**RECAPTURED RHYMES:**  
 Being a Batch of Political and other Fugitives  
 Arrested and Brought to Book.  
 By H. D. TRAILL.

Now ready.  
**THE REVOLT OF MAN.**  
 Post 8vo, 7s. 6d.

PUBLISHED BY COMMAND OF HER MAJESTY.  
**SERMONS PREACHED BEFORE THE  
 QUEEN AT BALMORAL.**

By the Rev. A. A. CAMPBELL, Minister of Craithie.  
 Crown 8vo, 4s. 6d.

Edinburgh and London: WILLIAM BLACKWOOD & SONS.

CLARENDON PRESS  
LIST OF NEW BOOKS.

In 2 vols., demy 8vo, cloth, price £1 10s.  
**THE REIGN of WILLIAM RUFUS and  
 the ACCESSION of HENRY the FIRST.** By  
 EDWARD A. FREEMAN, M.A., Hon. D.C.L., LL.D.,  
 Honorary Fellow of Trinity College.

Second Edition, in 3 vols., demy 8vo, cloth, price £2 10s.  
**MONUMENTA RITUALIA ECCLESIAE  
 ANGLICANAE:** the occasional Offices of the Church of  
 England according to the old use of Salisbury, the  
 Prymer in English, and other Prayers and Forms.  
 With Dissertations and Notes. By WILLIAM  
 MASKELL, M.A.

Third Edition, demy 8vo, cloth, price 15s.  
**THE ANCIENT LITURGY of the CHURCH  
 of ENGLAND,** according to the uses of Sarum, York,  
 Hereford, and Bangor, and the Roman Liturgy arranged  
 in parallel columns. With Preface and Notes. By  
 WILLIAM MASKELL, M.A.

Crown 8vo, cloth, price 5s. 6d.  
**NOTES on the CANONS of the FIRST  
 FOUR GENERAL COUNCILS.** By WILLIAM  
 BRIGHT, D.D., Canon of Ch. Ch., Regius Prof. of  
 Ecclesiastical History.

London:  
 HENRY FROWDE, Oxford University Press Warehouse,  
 7, Paternoster-row.

Now ready, Vol. XII.—EGYPTIAN TEXTS.  
**RECORDS of the PAST:**  
 Being English Translations of the Assyrian and Egyptian Monuments,  
 Published under the sanction of the Society of Biblical Archaeology.  
 Edited by S. BIRCH, LL.D.  
 With an Index to the Contents of the Series. Cloth, 3s. 6d.  
 London: S. BAGSTER & SONS, 15, Paternoster-row.

AT ALL THE LIBRARIES.

## A STORY OF TWO YEARS.

By Mrs. MELDRUM.

2 vols., post 8vo, price 12s.

Edinburgh: OLIPHANT, ANDERSON, & FERRIER. London: HAMILTON, ADAMS, & CO.

Now ready, large 8vo, cloth, 390 pp., 106 Woodcuts, price 8s.

GEOLOGY OF THE COUNTIES OF ENGLAND,  
AND OF NORTH AND SOUTH WALES.

By W. JEROME HARRISON, F.G.S.,

Science Demonstrator for the Birmingham School Board, late Curator Leicester Town Museum.

To the detailed description of the Geological Features of each County, there are added lists of the local Scientific Societies, Museums, Maps and Memoirs of the Geological Survey, and the more important books and papers written by private workers.

LONDON: KELLY & CO., 51, GREAT QUEEN STREET, W.C.; and  
 SIMPKIN, MARSHALL, & CO., STATIONERS' HALL COURT, E.C.

Quarterly, price 2s. 6d.

## THE MODERN REVIEW.

CONTENTS FOR APRIL.

ECCLESIASTES. By T. TYLER, M.A.  
 MATERIALISM. By Mr. Justice RICHMOND.  
 THE SEVEN OECUMENICAL COUNCILS. By JOHN HUNT, D.D.  
 ELIZABETH STUART, QUEEN of BOHEMIA.—I. By H. SCHÜTZ  
 WILSON.  
 MR. RHYS DAVIDS' HIBBERT LECTURES. By Professor H. KERN, D.D.  
 ALFONSO in MARMORA. By G. S. GODKIN.  
 POOR-LAW RELIEF and PRIVATE CHARITY. By H. FEAEN SOLLY,  
 M.A.  
 JANE AUSTEN and CHARLOTTE BRONTË. By A. ARMITT.  
 NOTES and DISCUSSIONS.  
 DARWINIANISM and RELIGION. By H. W. CROSBY, F.G.S.  
 NOTICES OF BOOKS.

Published for the Proprietors by  
 JAMES CLARKE & CO., 13 and 14, Fleet-street, London.

## MACMILLAN'S MAGAZINE.

No. 270. For APRIL. Price 1s.

CONTENTS OF THE NUMBER.

FORTUNE'S POOL. By JULIAN HAWTHORNE. Chapters XVIII.—XXI.  
 QUEEN ELIZABETH at HATFIELD. By H. T. GUNTON. Part II.  
 NATIONAL DRESS REFORM. By LADY HARDERTON.  
 ON MORAL DUTY towards ANIMALS. By the BISHOP of CARLISLE.  
 ADRIPT. By MAY PROBYN.  
 TOURGÉNIEFF'S NOVELS as INTERPRETING the POLITICAL MOVE-  
 MENT in RUSSIA. By CHARLES EDWARD TURNER.  
 REMINISCENCES of TRAFALGAR. By C. R. HYATT.  
 JAMES and JOHN STUART MILL: Traditional and Personal Memorials.  
 By J. S. STUART-GLENNIE.  
 THE STORY of the CHANNEL TUNNEL. TOLD by our GRAND-  
 CHILDREN.  
 London: MACMILLAN & CO.

## OUR CONTINENT.

THE NEW AMERICAN ILLUSTRATED WEEKLY.

Price 6d. No. 4. Now ready.

UNDEI, GREEN APPLE DOUGHS. (Continued.) HELEN CAMPBELL.  
 (Design by Howard Fyfe. Engraving by Franz Freuch.)  
 LITERARY NOTES and ITEMS.  
 AT the CONVENT: Poem. A. W. ROLLINS.  
 MISS WILDROSE. HARRIET PRESCOTT SPOFFORD.  
 THE STILL HOUR. Rev. J. L. RUSSELL.  
 AMERICAN VASE FORMS. Dr. D. G. BRINTON.  
 (Design by J. Pennell.)  
 MY ACADEMIC CAREER. Hon. ALBION W. TOURGÉE.  
 THE HOUSEHOLD. HELEN CAMPBELL.  
 EDITORIALS—American Fiction; Southern Authors  
 HOW to ESCAPE NERVOUSNESS. Dr. WM. A. HAMMOND, Surg.-Gen.  
 U.S. Army (retired).  
 RESULTS at a COLLEGE for BOTH SEXES. EDWARD H. MAGILL,  
 Pres. Swarthmore College.  
 SCIENCE JOTTINGS. PERSONALS.  
 WHAT COMES of SWAPPING. From FRITZ REUTER.  
 IN EX TREMIS: Poem. PHILIP DOURKE MARSTON.  
 VALE 'IE'S FATE. Mrs. ALEXANDER.  
 AN AI F TALK at the LOUVRE. EMILY CRAWFORD.  
 WASHINGTON'S CARES. (With Facsimile.) Dr. BENSON J. LONING.  
 (Design by W. T. Richards. Engraving by J. W. Landerbach.)  
 OUR NATIONAL PARKS—Southern Florida. Dr. F. L. OSWALD.  
 (Design by H. Faber. Engraving by H. M. Snyder and L. Faber.)  
 HOME HORTICULTURE. Mrs. F. A. BENSON.  
 OUR SOCIETY. LOUISE CHANDLER MOULTON.  
 THE EMERGENCY DRILL. LOUISE STOCKTON.  
 THE ART of ADORNMENT. KATE FIELD.  
 ECHO SONG. AUSTIN ANDERSON.  
 SOME of UNCLE REMUS'S VIEWS. UNCLE REMUS.  
 IN LIGHTER VEIN. MAX ADLER.  
 (Design by J. H. Mitchell.)  
 Of all Booksellers.

THE INTERNATIONAL NEWS COMPANY, General Agents, 11, Boulevard-  
 street, Fleet-street, London, E.C.

**UNITARIAN BOOKS and TRACTS on**  
 SALE at the UNITARIAN ASSOCIATION ROOMS, 37, Norfolk-  
 street, Strand, London.—CATALOGUE sent free.

Just published, price 1s.

## STORY of a LONG and BUSY LIFE.

Amplified from the REMINISCENCES which appeared in *Chambers's  
 Journal* for January, 1882. With Portrait.

By W. CHAMBERS, LL.D.

Just published, price 4s.

CHAMBERS'S  
ETYMOLOGICAL DICTIONARY  
OF THE  
ENGLISH LANGUAGE.

ENTIRELY NEW EDITION.

EDITED BY

ANDREW FINDLATER, M.A., LL.D.

Containing the MEANINGS of Words, their PRONUNCIATION and ETY-  
 MOLOGY; with an APPENDIX giving list of Words and Phrases from other  
 Languages, Abbreviations, Prefixes and Suffixes, Mythological and  
 Classical Names, &c.

London and Edinburgh: W. & R. CHAMBERS.

L. N. FOWLER,  
PHRENOLOGIST and PUBLISHER.

Now ready, price 7s. 6d.

**THE PHRENOLOGICAL MAGAZINE**  
 for 1881, neatly bound in cloth, contains numerous Articles on  
 Phrenology, Physiology, and kindred subjects, besides much miscellaneous  
 and interesting reading.

THE SELF-INSTRUCTOR IN PHRENOLOGY, 2s. LECTURES ON  
 MAN, by L. N. FOWLER, 4s. THE PET of the HOUSEHOLD, by Mrs.  
 FOWLER, 4s. AN IMPROVED BUST (in china), 10s. 6d.  
 Imperial Buildings, Ludgate-circus, London, E.C.

## THE ARTIST'S CRITICAL RECORD.—

The APRIL NUMBER will contain Exhaustive Criticisms of the  
 Works in the Royal Scottish Academy, Dudley Gallery, Society of Lady  
 Artists, Irish Fine Art Society, &c.; also Articles of great interest to the  
 Profession. Notes of forthcoming Pictures, Art Gossip, &c. Price 6d.;  
 Annual Subscription, 7s.

London: R. TURNER, 108, Fleet-street, E.C.

## ENGLISH ETCHINGS.—Monthly, price

2s. 6d.; Japanese Proof Parts, 3s.

Contents of Part XI. (APRIL)—THE OLD MILL-WHEEL, by F.  
 Emery de St. Dalmas; ELFIN RAVEL, by Robt. Currie; THE VILLAGE  
 INN, by Oliver Baker. The First Vol., containing 10 parts, superbly bound,  
 now ready, price 45s.—W. REAVES, 158, Fleet-street.

Just published, price 3s.

## THE SCIENTIFIC BASIS of NATIONAL

PROGRESS, including that of MORALITY. By G. GORE, Esq.,

F.R.S. WILLIAMS & NORGATE, 11, Henrietta-street, Covent-garden; and  
 29, South Frederick-street, Edinburgh.

NEW POEMS BY G. F. ARMSTRONG.

At the end of March, in 1 vol., fcap. 8vo, price 9s.

**A GARLAND from GRECE.** By GEORGE  
 FRANCIA ARMSTRONG, M.A., Author of "Poems Lyrical and  
 Dramatic," "Ugones a tragedy," "The Tragedy of Israel," &c.  
 London: LONGMANS & CO.

IN ORDINARY TYPE.—Now ready.

## THE RAPID SHORTHAND WRITER.

—Invaluable to Teachers, most useful to Students of Phonography,  
 and highly interesting to all Journalists. The experience of a quarter of a  
 century being brought to bear upon Legibility and Rapidity, and Reporting  
 in General. 100 pages, crown 8vo, 1s.; cloth, 1s. 6d.

Leicester: M. A. ROBERTS & CO., 4, Market-place.

## TO NEWSPAPER PROPRIETORS and

Others.—ROTARY MACHINE, Fast Cylinders—Folding Machines—  
 and ample space, available for rapid production of Work.—Address UNWIN  
 BROTHERS, 71A, Ludgate-hill, E.C.

SATURDAY, APRIL 1, 1882.

No. 517, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Descriptive Sociology*; or, Groups of Sociological Facts, Classified and Arranged by Herbert Spencer. "French." Compiled and Abstracted by James Collier. (Williams & Norgate.)

THIS large folio is the eighth, and, we regret to add, the last, instalment of Mr. Herbert Spencer's great compilation, *Descriptive Sociology*. The work has to be brought to a premature end because of the pecuniary loss involved in the undertaking. In its incomplete state it consists of eight parts—four dealing with uncivilised societies, two with civilised societies extinct or decayed, and two with civilised societies still flourishing. Mr. Collier, who compiled the volume on "England," is also the compiler of this volume on "France." By means of extracts and abridged quotations, classified under a variety of headings, the book undertakes to exhibit the structure of society and the development of civilisation in France from times previous to the Roman occupation of Gaul down to the middle of the present century. Few men would be willing to undertake the work, and still fewer be able to execute it so well as Mr. Collier has done. He has had, so far as was possible under the conditions allowed him, to place before the student a connected account of the division and regulation of labour, filial and marital relations, government and administration, ecclesiastical affairs, habits and customs, moral sentiments, religious ideas, the growth and diffusion of knowledge, and, finally, the material condition of the country and of its inhabitants. The result of his labour is a volume of carefully assorted facts and anecdotes, from which considerable knowledge may be obtained of the condition of French society at any given epoch, and of the general course of French history, at a comparatively small cost of labour. The book is preceded by twelve tables, which contain in a condensed form, and classified on the same system, the statements made in the extracts. These are intended to exhibit not only the connexions of phenomena existing at the same time, but also the connexions of phenomena that succeed one another. By reading horizontally, Mr. Spencer says, across a table at any period, there may be gained a knowledge of the traits of all orders displayed by the society at that period; while, by reading down each column, there may be gained a knowledge of the modifications which each trait, structural or functional, underwent during successive periods.

The best and most interesting section of the book is the fullest, headed "Regulation of Labour." Many monographs have been written on the subject, and Mr. Collier has, therefore, been able to bring together a large mass of useful information respecting the condition of the lower classes, especially during the Merovingian and feudal periods. Most sections in comparison with this are meagre, and of small interest. Mr. Collier accounts for their deficiencies by remarking that histories of the professions, of funeral rites, of the sentiments, and of many other classes of social phenomena have yet to be written. The apology is sufficient, since it is not Mr. Collier's business to write history. Closer acquaintance, however, with his subject would, we suspect, often have enabled him to make his account fuller and more instructive. For instance, under the head "Funeral Rites," between 1789 and 1815, Mr. Collier gives a short account of the worship of Marat, taken from Capefigue's *Déeses de la Liberté*, a book of very inferior merit, and tells us, quoting from Goncourt, that funerals were hasty, that mourners wore a red cap, and that the mortcloth was tricoloured. He would have found material more suitable for his purpose in Schmidt's *Pariser Zustände während der Revolutionszeit*. The connexion, of course, ought to be shown between the worship of Marat and the Atheistic movement of which the Commune was the head, and also between the new mode of burial and the theories of Chaumette and Clootz. This would have been done by some mention of the orders of the Commune, which not only replaced the pall by a tricoloured cloth, but prohibited all signs of mourning, and caused the coffin to be preceded by a standard inscribed with the words, "The just man never dies; he lives always in the memory of his fellow-citizens." "We belong to earth, not to heaven," said the Atheist Clootz; "and the more we attach ourselves to the earth, the better citizens we shall be."

Everyone will condole with Mr. Spencer for having to abandon the continuation of his enterprise because it is commercially a failure. The expenses have amounted to £4,425 15s. 7d.; the returns to only £1,054 12s. 1d. But how a costly work of this description could be expected to repay the capital expended we are at a loss to understand. It is, Mr. Spencer himself states, "intended to supply the student of social science with data standing towards his conclusions in a relation like that in which accounts of the structures and functions of different types of animals stand to the conclusions of the biologist." This is as much as to admit that the public to which it appeals is composed of excessively few persons. No one doubts the value of Mr. Spencer's studies; but it does not therefore follow that general interest will be taken in the materials from which he draws deductions. That these materials are historical matter makes little difference in the case. Most of those who open the book will probably turn over the pages for an idle half-hour, amusing themselves by picking out such anecdotes as happen to have special interest for them; but very few will

care to peruse for long a mass of undigested facts. To the student of history a compilation can be but of small value. He likes to select his own materials, not to have them selected for him. Mr. Spencer ascribes the small sale of the work to general contempt for the instructive facts of history; but this is dealing hard measure to the general reader; and he forgets that what is gold for one may, after all, be dross for another. The student of manners and customs can gain exceedingly little from what Mr. Collier has collected under that head; and the general historian assuredly will not class among the instructive facts of history that "the mode of dressing the hair, which had remained low since 1714, began to ascend again after 1750." Moreover, the historical student requires strict accuracy; and to ensure this it would be necessary for the book to be the work, not of one, but of many compilers. It is beyond the power of any one man to illustrate every side of a growing and complex society for a long period of time without making errors and oversights.

If, for instance, we study what Mr. Collier has to say on the Revolutionary period between 1789 and 1815, we find that the authorities quoted are generally to be trusted, and that the main features of the Revolution are brought prominently forward, but that none the less many inaccuracies have crept in, and that phenomena are passed over which those who are interested in history cannot possibly afford to overlook. Thus, among various errors, we are told that France was divided into eighty-three departments almost equal in population and extent. This, of course, was not the case. If equal in extent, the departments could not be equal in population, as was fully recognised at the time; and, in fact, their population varied from 170,000 in the Ariège to 586,666 in the Pas de Calais. So, again, we are informed (p. 71) that the King could suspend laws for four years, but only financial ones. Every reader of the history of the Revolution knows how, when the mob broke into the Tuileries on June 20, the demand pressed upon the King was that he should give his consent to decrees relating to the formation of a camp, and the treatment of non-juring priests. Mr. Collier has reversed the true state of things. Decrees relating to public charges, but these alone, were not to be submitted to the King's sanction. In table xi., 1793 is given as the date of the execution of Hebertists, Dantonists, and Robespierre. A more serious error is the startling statement that primary instruction was universally established and organised between 1789 and 1795. The fact that laws are made does not necessarily imply that they are put into execution; and the general establishment of educational institutions was, in reality, incompatible with the condition of the country at the time. Mr. Collier gives (p. 103) the contents of various laws relating to education passed by the constituent Assembly and the Convention, but he evidently, in this instance, does not know his subject. He omits to mention the two most important laws relating to primary instruction which the Convention passed—

that of December 19, 1793, which was in a special degree the work of the Mountain, and that of October 25, 1795, which characterised the Convention after the Thermidorian reaction. The one made attendance at school compulsory, and provided that teachers should be paid by the State; the other abandoned the principle of compulsion, and left the teachers dependent on the pupils' fees. Not the slightest hint is given in Mr. Collier's account of the questions at issue between the contending parties. The financial and industrial system of the Terror was in many ways remarkable. Mr. Collier has left it entirely in the background. The reader who knows no more than what he can here learn will never realise how distinct the policy of 1789 was from that of 1793. We are informed that between 1792 and 1795 industry was declared free; that commercial companies were forbidden and associations of capitalists suppressed; and that in 1795 the system of assignats came to an end. But these disconnected statements give no adequate idea of what the internal policy of the Terror was. The fixing of a maximum price for labour, and the manner in which workmen of every class were impressed for the service of the State, are, one would have thought, facts deserving the notice of the student of social science. The introduction of the system of assignats is not mentioned; and in table xi. the column under the head "Exchange" is nearly blank, which cannot be excused on the ground of paucity of material. Another feature of the Revolution important to the historian, which Mr. Collier barely mentions, is the rapid acquisition of authority by Jacobin clubs. The extent to which decentralisation was carried is indicated, but not the means by which the dominance of Paris over the Departments was nevertheless maintained.

It may, however, perhaps be said that such defects as have been pointed out do not militate against the usefulness of the book for those for whose service it has especially been compiled. Of this there is no such competent judge as Mr. Spencer himself; and if he has over-estimated the value of the book to the world at large, there is no doubt that all students of social science are much indebted to Mr. Collier for having executed as well as is possible what must have been a most difficult and laborious task.

BERTHA M. CORDEY.

*Familiar Studies of Men and Books.*  
By Robert L. Stevenson. (Chatto & Windus.)

IN this collection of reprinted pieces—from the *Cornhill*, from *Macmillan*, and from the *New Quarterly*—there is included not a little very admirable work. Mr. Stevenson is not less himself—is not less humorous, perspicuous, original, engaging—when he is critical of character and literature than when he takes to discoursing to bachelors and maids, or playing at travel on Flemish rivers, or trudging, whimsical and adventurous, behind a she-ass in the Cevennes. He has most of, if not all, the qualities that make the

critic: an impartial, yet sympathetic, intelligence; a fresh and liberal interest in life and art and man; a student's patience; an artist's fine perceptiveness; a passion for all forms and aspects of truth; a frank, whole-hearted courage; a good method of analysis; rare distinction of style; and singular powers of felicitous and appropriate expression. That this is so the present volume proves abundantly. It is not of equal and unbroken excellence. In places it seems mistaken, and in places it is tedious; it is capable of making you nod, and it is capable of making you swear. But its good matter is good indeed; its bad is only bad in comparison with its best. Its purpose is serious and critical; and it achieves its purpose admirably. But, for all that, it has something of the chief characteristics of its author, it is touched with something of the fresh and happy grace, the bright, humane fancy, the engaging originality, that made such pleasant reading for so many of the *Inland Voyage*, of the *Travels*, and—as I like to think—of the *Virginibus Puerisque*.

The *Studies* are nine in number. They are sufficiently varied in manner and matter. They range from the fifteenth century to the present time, from the France of Villon to the Japan of Yoshida-Tjraoiro, from Knox at Holyrood to Pepys at Whitehall, from Hugo's novels to the love-letters of Sylvander and Clarinda. It is much the same with the style in which they are written and the spirit of their utterance. Something of the heaviness and sententiousness of John Knox's prelections seems to have crept into Mr. Stevenson's account of them. In his charming note on Charles of Orleans he now and then seems trifling with his subject, much as that subject trifled always with the Muse. The Yoshida-Torajiro is merely a piece of plain storytelling; the principal quality of the "Gospel According to Walt Whitman" is a kind of luminous thoroughness; the manner of the study on Villon is one of picturesque and intelligent contempt, not without hints and suggestions of an acquaintance with Carlyle. In his discourse on Hugo's romances, Mr. Stevenson is young, and as yet not altogether a man of letters; in his essay on Thoreau he carries mere literary skill—mere mastery of diction, phrase, and sentence—to a higher point, I think, than he reaches elsewhere in any one of his works. Variety indeed is a principal attribute of the book. It appears not only in the material and style, but in the temper and tone. Mr. Stevenson's regard for those "qualities of human dealing" with which he has chosen to concern himself is uniformly clear-eyed and independent; in honesty of purpose, in sincerity of insight, he seems incapable of change; he is at all times equable and temperate. But he appropriates his humour to his theme; he alters his tone as he changes his subject. He is scornful with Villon and genial with Pepys; he is happily generous with Whitman as he is sorrowfully just with Burns. He thinks critically and dispassionately; he writes as his thoughts have made him feel. He is solemn, or sententious, or cheerful, just as the study of his author has left him. Each of his essays is the expression of a fitting and peculiar mood of morality and intellect. He repro-

duces his impressions in effects. He is a critic in method and intelligence, and an advocate in manner and temperament; and he makes you glad or sorry as—with his reflections and conclusions—he has made himself before you. If his criticism were less acute and methodical than it is, the accent and the terms in which it is conveyed would sometimes get it mistaken for an outcome of mere aesthetic emotion. As it is, the critic is equally apparent in it with the man; you can see that the strong feeling has come of clear thinking, and what is purely intellectual is rendered doubly potent and persuasive by the human sentiment with which it is associated. It is possible that this fact will ultimately militate against the success of Mr. Stevenson's *Studies* as criticism; for criticism—a science disguised as Art—is held to be incapable of passion. I cannot but think, however, that it will always count for a great deal in their favour as literature, and that meanwhile it clothes them with uncommon interest and attraction.

Of the *Studies* individually, I have left myself no space to speak. The least interesting—out of Scotland at all events—are certainly the two essays on "John Knox in his Relations to Women;" the least literary is probably the note on "Victor Hugo's Romances;" the least strikingly satisfactory, the story of Yoshida-Torajiro. Better than any of these, I think, is the critical biography of Charles of Orleans, which is charming as reading and unexceptionable as criticism. The note on "Some Aspects of Robert Burns" is one of the most powerful and original of all; it can hardly be neglected by anyone who is interested in its subject; it is worthy (to say the least of it) of association with Carlyle's famous essay. The paper on Walt Whitman is, in its way, as good as the "Aspects;" that on Thoreau, admirable as a piece of writing, is cold and negative in its effect, mistaken in its conclusions (as Mr. Stevenson, in his pleasant and ingenious "Preface by Way of Criticism," has taken care to own), and somewhat too obviously elaborate in method. The "Pepys," on the other hand, is not less admirable than it is delightful; while as for the "Villon," it is in some way the most remarkable work of all. Mr. Stevenson's Villon is not by any means the "Postlethwaite with a jenny," with whom we have got to be familiar. He is—with the addition of genius and an admirable gift of style—the *mauvais pauvre* of Hugo, a variant on the Rogue Riderhood of Dickens; a man utterly heartless, miserably depraved, and absolutely insincere. He is said to sit "in the narrow dungeon of his soul, mumbling crusts and picking vermin;" and his "Large Testament" is described as "one long-drawn epical grimace, pulled by a merryandrew, who has found a certain despicable eminence over human respect and human affections by perching himself astride upon the gallows." He is a fearful creature indeed; and he is so horribly like his poems that it is not easy to disbelieve in him, or to doubt that he is in very deed the Villon of Noël de Joly and Colin de Cayeux, the poet of Fat Maggie and the gibbet, the greatest singer and the sorriest scoundrel of mediaeval France.

W. E. HENLEY.



*Nordenskiöld's Voyage Round Asia and Europe: a Popular Account of the North-east Passage of the "Vega."* By Lieut. A. Hovgaard. Translated by H. L. Brækstad. (Sampson Low.)

THE translator of this book very justly observes that "for Englishmen, whose forefathers were the first to attempt a solution of the problem, Nordenskiöld's discovery of the North-east passage must always have a special interest;" and Lieut. Hovgaard has undoubtedly given us a very agreeable popular account of the *Vega's* voyage, which is all that he professes to do. It is doubtful, however, whether the masterly and exhaustive narrative of Baron Nordenskiöld himself is not too complete and satisfying to leave room for an independent work on the same subject. Apart from this consideration, Lieut. Hovgaard may be fairly congratulated on his able treatment of a subject brimming with interest. The Introduction contains a brief historical review of previous attempts to discover a north-east passage to "Far Cathay," and shows how, "inch by inch, and after continuous struggles against ice, cold, and darkness," the north coast of Asia was at length explored and mapped, and the way prepared for one of the most memorable deeds that mark the progress of geographical exploration. Considering that the practical utility of Arctic research is sometimes called in question, while "the greedy desire which our country hath to a present savour and return of gain" is certainly not less strong now than it was in the time of Frobisher, Lieut. Hovgaard aptly recalls the remark with which Pigafetta, Magellan's secretary, concludes the account of the first circumnavigation of the world:—"This voyage is so difficult and dangerous that it is not likely it will ever be attempted again." He adds that we now speak of the North-east passage as Pigafetta did of the circumnavigation of the world, "but we know not how it may benefit future generations."

The actual narrative begins with a review of Nordenskiöld's former voyages, and biographical notices, accompanied by portraits, of the scientific staff and officers of the expedition. The plan of the expedition and the building and equipment of the ship are also given in some detail, and several chapters are devoted to the voyage of the *Vega* along the northern shores of the Old Continent from Tromsø to Behring (or, as Lieut. Hovgaard spells it, Bering) Strait. There are also some specially interesting sketches of the little-known, and too often disastrous voyages initiated by Peter the Great; and the results obtained by the Russian explorers, in spite of their miserably frail boats and imperfect equipment, bear eloquent testimony to their heroic courage and devotion. All this, however, is now a more than "twice-told tale," having been anticipated not only by Baron Nordenskiöld's official record, but also by the innumerable despatches, articles, and reviews which have appeared during the last three years in our own journals and periodicals, and in various Continental languages. The most original, and perhaps the most generally interesting part of the present work will be found in the accounts which Lieut. Hovgaard gives of his own experiences

among the Chukches during the *Vega's* compulsory imprisonment in the ice. Dr. Rink and some other writers refer the Chukches and Eskimos to the same origin, but the Swedes found that there was a great difference between the two languages. On the other hand, there was a striking correspondence between the household furniture of the natives on both sides of Behring Strait, even in the most minute particulars. There was also a resemblance in many other points. For instance, Lieut. Hovgaard mentions a Chukch device for killing wolves, which is almost identical with that used by one of the Eskimos who accompanied Lieut. Schwatka in the Hudson's Bay territory. A piece of whalebone, sharpened at both ends, is bent into a ring, and kept to that shape by pouring water over it till a crust of ice is formed. The bait is then rubbed with blubber, laid out, and eagerly devoured. As soon as it is swallowed the ice melts, and the whalebone opens out in the animal's intestines, producing an agonising death. Other examples might be quoted, but at present the north-eastern part of Siberia is an ethnographic maze, and Prof. Dall, who does not agree with Nordenskiöld's conclusions, declares that until some competent philologist devotes a year or two to this wild region, the points at issue will not be satisfactorily settled. Lieut. Hovgaard questioned one of the Chukches about the way in which they treated their dead, but this individual was persistently reticent about anything concerning their faith. They are probably too ignorant to have any consistent or fixed appreciation even of their own forms of superstition or belief, which, indeed, they sometimes treat with scant respect in the persons of their shamans or wizards. The inland excursions were made chiefly with native dog-sledges—an expeditious, but most uncomfortable, and even painful, method of travelling. Lieut. Hovgaard particularly notices the remarkable powers of endurance displayed by the Chukches and their dogs. During one journey, which lasted twenty-one hours and a-half, Menka's servant ran continually in front of the sledge, and even when the travellers rested he was at work seeking out the track, tending the dogs, &c. On arriving at the camp he took no sleep, and yet was equally fresh the following day. During the journey he was not given any spirits, by the express command of Menka, the chief of the Chukches, who explained that otherwise he would not be able to hold out to the end. But he indemnified himself for this deprivation by chewing an amazing quantity of tobacco. All this time the dogs were not unharnessed for a moment, and in the morning they lay sleeping in front of the sledge, half covered with snow. They had no food but the frozen excrement of foxes and other animals, which they snapped up while running; and yet, even towards the end of the excursion, which lasted three days and a-half, their strength had not perceptibly diminished. Lieut. Hovgaard speaks warmly of the innate kindness and hospitality of the Chukches, and their willingness to do any kind of work. In fact, the various collections of the expedition were greatly increased by them; and among other curious objects brought to light was an old suit of ivory armour, a relic from the times when their

warlike ancestors inspired the neighbouring tribes with fear. They also contributed a great deal towards the winter amusements, lending their sledges for drives on the ice, &c. He adds, "They were always friendly, obliging, and hospitable, and we were fain to forgive them their constant, and often tiresome, begging."

In concluding this notice, a word must be said in praise of the translation. Mr. Brækstad has already distinguished himself in the same field by his attractive version of Norwegian folk and fairy tales, and the present work is thoroughly creditable to him. He has, however, kept rather too closely to the Danish idiom in his wish to preserve the author's style; and there are occasional slips, such as calling ships' tanks "cisterns" (p. 31), which might have been avoided. The maps, showing the track and winter quarters of the *Vega*, are excellent; but there is no index, and the illustrations are somewhat disappointing. An able writer has remarked that, though the whole world reads nowadays, it reads hastily, and likes to have the knowledge provided for it served up in fresh and attractive guise. As fulfilling this condition, and as a "condensed popular account" of the North-east passage, Lieut. Hovgaard's handsome volume may be highly commended.

GEORGE T. TEMPLE.

*The Decay of Modern Preaching: an Essay.* By J. P. Mahaffy. (Macmillan.)

WHENEVER Prof. Mahaffy writes we may count on the clear, direct, and vigorous exposition of the writer's judgments; and, like everything else from his pen, the little essay now before us is bright and entertaining.

If it were not foreign to the character of the ACADEMY as a critical journal, one might be tempted to join issue with Prof. Mahaffy on his representation of certain positions in dogmatic theology on which he expresses himself with less reserve and caution than the subject would seem to demand. But, for the main purposes of his argument, these utterances of his may be regarded as little more than *obiter dicta*, affecting very slightly, if at all, the general results at which he arrives. And if any clerical readers may object that the tone of the essayist is that rather of a layman and man of the world than an earnest priest, I would make answer: If this be so, it is a characteristic that should enhance the value of Prof. Mahaffy's judgments in the eyes of all thoughtful ecclesiastics who honestly desire to see themselves as others see them. I do not believe that Prof. Mahaffy's strictures on the faults of modern preaching are unjustly severe. He hits hard, but he is not without an appreciation of the difficulties of parish clergymen, over-worked and over-burdened with multifarious duties, in their attempts to fulfil the requirements of the pulpit; and thus he so far disarms prejudice that I cannot see why his remarks should not obtain a patient hearing from those whom they most directly concern.

When we except the influence of some very few distinguished preachers in every generation, it would be no easy task to institute a

just comparison between the general power of the pulpit at any two epochs in the history of the Church of England during the last 350 years. The evidence for forming a judgment is not readily producible. That there was in every past age a vast abundance of stupid preaching there cannot be a doubt; but we have not to listen to it on Sundays, and so it does not oppress our drowsy spirits like the nightmare of our own present-day sermons. Yet, so far as I can venture on forming a judgment, I am disposed to believe that the preaching generally throughout the English Church at the present time would stand comparison in interest and general merit with the preaching of any period for the last three centuries. In this estimate I, of course, discount something for such interest as was extrinsically imparted to preaching at certain great crises of political and religious excitement. Again, I am unwilling to give entire assent to the proposition that "among the better classes, and with educated congregations, the day of preaching has gone by." Let effect be given to Prof. Mahaffy's own suggestions as to the careful preparatory training of the clergy, and much will be done towards remedying the more serious of the defects which he indicates. And though, among the great body of men following any profession, mediocrity will be the rule, I should be surprised if there were not to be found men of more than average ability and excellence sufficient in number to occupy the pulpits of all the principal churches of our cities and large towns. The preacher, however, must be relieved from many of his distracting secular and semi-secular engagements; and therefore the revival of an effective diaconate is essential if preaching is to occupy a place of respect in the estimation of the educated laity.

One naturally looks in Prof. Mahaffy's essay for some expression of opinion on the very interesting question of the influence of the pulpit at the universities; and the words in which the volume is dedicated to one of the most distinguished preachers of his own university further rouses expectation; but, to our regret, the subject is not touched. Notwithstanding all the secularising tendencies of nearly every recent change at the universities, the pulpit is still, I believe, a moral and religious power of an efficiency much more considerable in degree than is commonly supposed.

Many of Prof. Mahaffy's remarks have been obviously suggested by the prevailing characteristics of preaching in the Church of Ireland; but there are few of them which, after some slight modification, do not apply with equal, or sometimes with even greater, force to preaching on the east of St. George's Channel.

JOHN DOWDEN.

#### POPULAR POETRY OF SPAIN AND GASCONY.

*Poesía popular Española y Mitología y Literatura Celto-Hispanas.* Por Joaquín Costa. (Madrid.)

*Poésies populaires de la Gascogne.* Par J. F. Bladé. Tome I.: Poésies religieuses et nuptiales. (Paris: Maisonneuve.)

THE former of these two books is greatly

spoiled by the author having endeavoured to weld two almost incompatible subjects into one. The volume really contains two treatises of very unequal worth. The first 200 pages are an essay on the origin and development of Spanish poetry and prosody through the successive forms of the Refrain, the Romance, the Epic, and the Drama; but, mingled with this, is an attempt at deducing the evolution of legal institutions from the evidence of these poems. This last would be a most interesting study; but it is never really achieved by our author. As it seems to us, he simply repeats over and over again in more diffuse terms the enunciation of his problem, and never marshals in order the facts, or the reasoning wherewith to prove it. The latter half of the volume is far more valuable. It forms an important treatise on the archaeology of Spain, interrupted only towards the close with some remarks on the prosody of mediæval Latin and Celtic verse.

In both portions the author shows signs of extensive reading. Not only most of the best classical, Spanish, German, French, and English authorities seem known to him, but he has also laid under contribution much of what has been published of late years in Wales, Scotland, or Ireland on Celtic texts and studies. Even in the first part we find many most suggestive remarks for the student of Spanish history. *E.g.*:

"Generally the primitive chronicle offers only the skeleton or the external envelope of life; in vain we strive to find there the genius of the people, to listen to the palpitation of civil life, or to question it on the intimacies of the hearth. This sphinx is almost always mute, like a dead man who has left behind him a writing which cannot be deciphered."

There is justice, too, in his rebuke of those German critics who would fain be *Hispanis Hispaniores*. He points out the popular aspiration (which explains much in Spanish history, especially in ecclesiastical history) to make of Spain a political counterpoise to Rome, and for this purpose not to hesitate at the humiliation of the Pope himself.

The second portion of the work is founded almost wholly on classical and monumental evidence. No one, that we are aware of, has made more thorough use of vol. ii. of Hübner's *Corpus Inscriptionum Latinarum*. This work and Padre F. Fita's *Restos de la Declinación Céltica y Celtibérica en algunas Lápidas Españolas* furnish the data for most of the arguments adduced. We are compelled, however, to notice in this essay a similar defect to that which we remarked in the preceding one. Incompatible theories are held, as it were, side by side, dovetailed into its pages, but never worked up into a consecutive or logical whole. Thus, at the opening of the treatise, the "totem" theory and ancestral worship, and the works of Maine, Lubbock, Fustel de Coulanges, &c., seem accepted as the key to unlock the mysterious stores of ancient myths and institutions; but some fifty pages farther on we suddenly find ourselves using the solar linguistic hypothesis and the works of Max Müller and Cox as if they were the successful clue. According to the exigencies of adverse theories, the same passage (*e.g.*, *Silius Italicus*, *Punic*, iii., pp. 230-96) is rejected

or adopted on different pages. The argument of our author and of Fita (p. 86, *Restos*, &c.) of an unknown god YVN, based on IVNo of two inscriptions, Hübner, 430, 2409, the latter dated 159 A.D., seems to us most uncertain. So, too, the elevation of Magno, which Hübner (734, 3061) treats as a proper name, into a hero. In this connexion we are surprised that our author does not notice the evidence that Dozy and Gayangos have alleged from Spanish, Arabic, and Norse authorities to prove that the columns and huge bronze statue of Hercules existed at the entrance to the port of Cadiz down to 1134. A friend last year examined for us the particular *Toro de Guisando* (see note p. 322) which Señor Zobel (*cf.* Hübner, 437) believes to be a boar, and he assures us that both this and all others which he saw were boars, and not bulls. The fact is determined by the widely different position of the scrotum in the two animals, however rude the sculpture may be otherwise. If this be the case, the whole argument of Señor Costa (322 *et seqq.*) on the bulls of Geryon falls at once to the ground. We have in our possession a tracing of the original sketch of the *Idolo de Miqueldi* (*cf.* Trueba, *Capítulos de un Libro*, p. 271), and we are convinced that the rude likeness to an animal has arisen simply from the cutting out of three circular grindstones from the lower part of a huge block. Where we now reside we see the process going on daily. The remnants of the stones thus treated are left on the hillside, and, once weather-stained, it is difficult to determine their age within centuries. It were greatly to be wished that, instead of laboriously endeavouring to show that Spanish myths or early institutions are Aryan (many of them might more justly be said to be universal under like conditions), native archaeologists would endeavour first to separate clearly the undoubted Celtic and Roman elements in Spanish archaeology; to show by what counteracting influences Druidism failed to obtain among the Spanish Celts, while it reigned so absolutely in Gaul and Britain; to distinguish between the importation of Isis and other Oriental worships second-hand from Rome, and those which may have come in earlier times directly from Egypt and the East. When these points are cleared up, then we may attach the residue, and endeavour to disentangle Iberian from Celtic, and assign each to its proper tribe. On the whole, this work, with its wealth of data gathered with immense pains, is, we sadly fear, of the class which will mainly serve as a rich storehouse for pillage by unscrupulous successors, and will bring but small profit to its learned author.

M. Bladé is compelled to use the term "Gascogne" in a somewhat restricted sense; for, in this series of "Les Littératures populaires de toutes les Nations," out of the province usually designated by that name Prof. J. Vinson will deal with "Le Pays basque" and M. Lespy with Béarn. His work, too, differs somewhat from most of its companions, in that it deals exclusively with Christian traditions. These curious versified prayers—the Noël's, baptismal, funeral, and nuptial songs—are all of mediæval origin. In a few there seem to be traces of early heresies, but most are orthodox. In some respects this work

and that of Señor Costa (reviewed above) may be used to complement each other. The "Aurosts" and "Cris d'Enterrements" of M. Bladé's volume are the legitimate descendants of the "tripudia" and "Hiberæ noeniae" and "carmina funebria" of the ancient Iberians collected in the other's. M. Bladé is, however, mistaken in thinking that "the Calvinists always held aloof" from these practices. On the contrary, the last and cleverest of the "Aurost" composers was a Protestant—Marie Blanc. Unless, too, M. Bladé has purposely reserved his notes for another volume, it is singular that many curious practices relating to marriages and funerals common in Béarn and the Pays basque should be unknown in the conterminous district. The notes on dialectic differences are most useful; but we have remarked several negligences in the French translation—e.g., the last lines on pp. 240:

"Toco tous boûs, boû diligent,  
Tout çò que portes hau argent,"

cannot mean

"Touche tes bœufs, bœuvier diligent,  
Avec ton aiguillon d'argent."

M. Bladé surely does not intend the autobiographical romance which he has attached to his Preface to be taken *au grand sérieux*. Its insertion we think much to be regretted, as it casts an air of doubt over a volume the whole value of which lies in its strictly literal accuracy. He may indeed allege the example of M. Fr. Michel in his anonymous *Romancero basque*; but the latter writer kept this play of fancy quite apart from the serious studies contained in his work *Le Pays basque*.

WENTWORTH WEBSTER.

#### NEW NOVELS.

*In Maremma.* By "Ouida." In 3 vols. (Chatto & Windus.)

*Schloss and Town.* By Frances Mary Peard, Author of "The Rose Garden," &c. In 3 vols. (Smith, Elder & Co.)

*Dorothy's Venture.* By Mary Cecil Hay, Author of "Old Myddelton's Money," &c. In 3 vols. (Hurst & Blackett.)

*Owlet Ash.* By Monica. In 3 vols. (Marcus Ward & Co.)

*In the Distance.* By G. P. Lathrop. In 2 vols. (Sampson Low.)

*Genji Monogatari.* Translated by Suyematz Kenchio. (Trübner.)

THE new story by "Ouida" is very striking. As its title implies, the scene is fixed in a well-known district of Italy—well known, at least, geographically speaking. The writer's touch is as vigorous and powerful as ever, while she is not quite so Ouidæque in warmth of sensual passion. There are three characters of singular individuality in the novel—Musa, the fiery and beautiful child of Nature, who cannot be tamed into civilised life; Este, one of her lovers, who sprang from "a branch of the Este of Ferrara, the great Este—the mightiest lords there were ever, save the Gonzaga and the Montefeltro;" and Sanctis, her other lover, who exhibits a noble devotion,

and sacrifices his life in the service of the heroine. Musa is the daughter of the famous brigand Saturnino; she showers all the wealth of her love upon the aristocratic libertine Este, with the result of showing in her case, and that of others, that human love apparently, when genuine, means anguish, suffering, and woe. There are strong and brilliant passages in this novel, although it is not free from the author's besetting sin of extravagance; but the story is unquestionably very readable.

Miss Peard has written a clever and agreeable story of Bavarian life; and if in the outset things look as though they would be rather too quiet, the later portion of the narrative more than compensates in interest. The author quotes, by way of introduction to the first volume, Dr. Johnson's famous *dictum* with regard to marriage, viz., that marriages would in general be as happy, and often more so, if they were all made by the Lord Chancellor, upon a due consideration of the characters and circumstances, without the parties having any choice in the matter. The novel opens with an attempted forced marriage. The Schloss, which overlooks the town of Lauterthal, is occupied by the noble but impoverished family of the von Tellenbachs; and in the town itself resides the plebeian but enormously wealthy ironmaster, Herr Meyer. Now Herr von Tellenbach has an only son, the Baron Rudolf, and Herr Meyer has an only daughter, the beautiful Wanda. These two are the hero and heroine of the story. Their first introduction is very unconventional. We frequently meet with the hero who rescues his fair one from grave perils; but in this case it is the heroine who fishes Baron Rudolf out of the river when he is in danger of being swept away by the torrent. Wanda's father hankers very much after family distinction; and, as he knows of the pecuniary difficulties of the von Tellenbachs, he suggests a marriage between Rudolf and Wanda—the former will bring nobility, and the latter the substantial dowry of 500,000 marks. But the young couple, who were otherwise disposed to like each other, fly asunder as soon as they learn that their union has been arranged. The fathers have the good sense not to force the will of their children, and the marriage negotiations are broken off. But, after some bitter and terrible experiences, that which the old people had planned comes about quite naturally; I will not reveal the circumstances, merely remarking that it was a perfect love-match. Wanda is a delightful heroine. The author appears to be quite at home in depicting the German scenery in the midst of which her story is fixed. There are many admirable bits of description, and a snowstorm in the forest is very graphically represented.

The third volume of *Dorothy's Venture* is very good reading, but the first and second are too heavy and too long. The author might well have omitted, say, a couple of hundred poetical and prose quotations, and certain witticisms which, from their age, reminded us of the utterances of the late Mr. Joseph Miller. But, as might naturally be expected from Miss Hay's previous stories, the novel has many good points, and is in

parts undoubtedly clever. The course of poor Dorothy's love, much tried as it is, is worth tracing; and the plot in some respects is quite new.

"Monica's" novel is certainly a very extraordinary one. It has a heroine, Dolores Streatham, and two heroes, Harold Burton, an artist, and the Rev. Croydon Adair. But such heroes! Surely the like were never seen before in fiction. Burton is the first one Dolores sees, and she immediately capitulates. But how could she help it, when "Women were subdued by his haughty patrician beauty and the gentle expression of voice and manner which lured so many to their destruction"? He was an Adonis, his beauty was divine; but

"Nero playing on his harp on the walls of Rome, in harmony with the flames that shrouded the city in a ghastly winding-sheet, was not more cruel than Harold Burton, whose false heart, like the waves of a turbid stream, paid passing homage to Dolores Streatham."

We will not stop to inquire how the waves of a turbid stream can pay homage of any kind, but pass on to note that on the very first occasion upon which the "godlike" but ungrammatical Burton and Dolores hold conversation together he goes as far as kissing her hand. After this, we are not surprised to learn that on the second occasion he took her into his arms, and "pressed clinging tender kisses" on her lips. But she distrusted him, even while she lay passive in his arms. The lovers were, of course, married; and in a few weeks or months the diabolical nature of Harold Burton began to manifest itself. Dolores, having lost his love, buried her only child, and discovered that her husband had betrayed her dearest friend, Emily Wybrant, leaves his roof for ever. She wanders about, passing through many deep trials, but at last settles down at Owlet Ash. Here she meets hero No. 2; and, notwithstanding that her husband still lives, she allows the Rev. Croydon Adair to fall madly in love with her, and reciprocates his passion. Croydon's beauty is equally divine with Harold's, but, being a clergyman, we suppose he is a better man. The susceptible Dolores is again completely conquered, and, as she herself says, "our lips met in a long, lingering kiss; I felt his heart beat in wild tumultuous throbs against my own." The nice question of morals which arises from a married woman thus acting is satisfactorily disposed of. Harold Burton appears on the scene, and, divining the position of affairs, he considerably puts a bullet through his head, thus clearing the way for Dolores to marry Croydon. Such a course of acting is diametrically opposed to all the ideas of his base and selfish character inculcated by the author; but that is nothing.

*In the Distance* is an American story, which flows quietly and smoothly, without begetting violent emotion of any kind in the reader. It is not too strongly imbued with local colour to be uninteresting to English people; and, in fact, with very slight alteration, it might easily be transformed into a story of life in the mother country. The first volume is not

very exciting, and the absence of notable incidents is not compensated by anything very original in the way of reflection or comment on the part of the author. There are some love affairs, of course, which are developed in the course of the second volume, and it may be found interesting to trace these to their satisfactory and legitimate termination.

The Japanese language not being so familiar in the West as Japanese art, we can only say of *Genji Monogatari* that it is very entertaining in itself, and that the translator shows a remarkable command of English. The work now given in an English dress is the most celebrated of the classical Japanese romances, and its author was evidently gifted with unusual powers of description and observation, and a plastic imagination. As regards Mr. Kenchio, it may be stated that he has filled several high offices in Japan, and that he is now attached to the Japanese Legation in London. He will deservedly receive commendation for devoting his leisure to such literary undertakings as the present.

G. BARNETT SMITH.

#### CURRENT FOREIGN LITERATURE.

*Molière's Leben und Werke.* Vom Standpunkt der heutigen Forschung. Von B. Marchenholtz. (Heilbronn: Henninger.) Molière literature has of late years become so abundant that a handy treatise resuming its results is by no means undeserving of welcome. We are afraid, however, that Herr Marchenholtz has undertaken a rather too ambitious task, and has executed it with too little care. He speaks with much disdain of the work of a Moliériste of the last age as being "kritiklos der ersten besten Quellen nachgeschrieben überdies ungenau reproducirt und chronologisch verworren." That is a good round condemnation. But we turn the page and we find "Sir Martin Marall" set down to (Dryden, 1631-1701, and Newcastle, 1694-1768). It surely might have struck Herr Marchenholtz that it was odd that Dryden should choose a collaborator who was but seven years old at the time of his own death, and who, we may add, was not born till some thirty years after "Sir Martin" was produced. The confusion between the Cavalier general Cavendish and the Whig Prime Minister Pelham is of course obvious, but it certainly might be described as "chronologisch verworren." So again Herr Marchenholtz makes Otway translate the "Fourberies de Scapin" many years after his death, and puts the date of the "Quinze Joyes du Mariage" at 1620. Now, there certainly was an edition of that charming little book in 1620, but it is no more the date of the work itself than the date of the last Paris edition of "Tartuffe" is the date of that play. The "Quinze Joyes," as everybody who writes about French literature ought to know, was written early in the fifteenth century. All this can only come of the bad habit of writing after the "ersten besten Quellen" which Herr Marchenholtz reproves so sternly in poor Mouhy. When he himself, as he generally does, follows trustworthy guides he is useful enough, and his book is of real value. But the detection of such blunders as those we have mentioned—they struck us in turning over the pages almost at random—makes the reader rather uncomfortable about any statement which is out of the range of his own knowledge. Now, it may possibly be contended that these are just the statements which one would like to be able to take on trust.

*Emek Habakha, ou la Vallée des Pleurs.* Par Joseph Ha-Cohen. Traduite par Julien Sée. (Paris: Chez le Traducteur.) M. Julien Sée seems to be about to publish a series of Jewish chronicles, and if they are all as handsomely got up and as interesting as this they will make a not inconsiderable contribution to historical libraries. *Emek Habakha* (the author of it was a Jewish physician, who wrote it in 1575, and it has previously appeared in the original Hebrew and in German, but not, it would seem, in any other language) is a chronicle of the persecutions of the Jews from the days of Barchochebas to those of Joseph Ha-Cohen himself. It is not of great length, and is written with brevity and little indulgence in rhetoric, but it tells, forcibly enough, about as ugly a story as exists in the records of the world. M. Sée has prefixed an Introduction of an expository character, and has affixed some notes which are useful, as Ha-Cohen is apt sometimes to refer to events with almost too great conciseness.

M. HENRI BELLE, in his *Trois Années en Grèce* (Paris: Hachette), has given a lively and interesting account of his travels in that country. In the course of various journeys he visited the greater part of the kingdom of Greece, excluding Thessaly, which, at that time, was not included in it; and some of the places which he describes, such parts of Maina and the town of Coron in Messenia, notwithstanding their curiosity, are not often seen by travellers. Though his book does not profess to embody either much learning or the result of scientific research, yet it is the work of a cultivated, well-informed, and observant man, and is written with that pleasant facility which characterises French books of travel. It is illustrated with numerous wood-cuts representing the principal places, the remains of ancient buildings, and the costumes of the natives. The present population has attracted much of his attention, and, without being a partisan of the Greeks, he fully appreciates their good qualities, especially their sobriety, and notices the advances they have made and their promise for the future. He rightly observes that what Greece especially needs is the development of her agriculture, and acquits the Greek peasantry of complicity with the brigands, with which they have often been unfairly charged. A great variety of questions, ancient, mediæval, and modern, relating to the country will be found discussed in his pages. On some of these it is natural that his readers should disagree with him. We cannot think, for instance, that celibacy is what is especially needed to raise the Greek clergy; nor do we think that he is right in depreciating the idea of a railway route for traffic between Western Europe and the East by way of Vienna, Salonica, and the Piræus, which would certainly involve the shortest sea passage. If von Hahn, who was the original advocate of this plan, may be suspected, as an Austrian, of wishing that the proposed route should pass through his country, it is possible that a Frenchman, when he extols the advantages of a sea-transit, may have an eye to Marseilles. M. Belle deserves all praise for investigating many of the sites connected with the Frankish occupation of Greece subsequent to the Fourth Crusade. Thus we find in his volume descriptions of the Monastery of Daphne between Athens and Eleusis, of the castle of Boudonitza behind Thermopylae, and of those of Mistra, Calamata, and Caritena, in the Morea. The events connected with several of these form an integral part of French history, and contain many romantic and interesting episodes.

*Die Götterdämmerung und die Goldtafel des Idafelds oder die Teutoburger Schlacht in den Liedern der Edda.* Eine Streitschrift über die

Heimat und Bedeutung der Edda-lieder. Zur Widerlegung der neuerlich darüber veröffentlichten Ansichten des Prof. Bugge und Dr. Bang dienend. Von G. Aug. B. Schierenberg. (Detmold.) The last mediæval editor of Snorri's Edda had a theory of the Teutonic mythology which he unfolds in several chapters that are found sandwiched into the MS. texts of the Edda, and have been suffered, by the misplaced energy or ignorance of scholars, to appear mixed up with the original work in the printed editions. This Icelandic theorist held that the story of Thunder and the Earth-Serpent, for instance, was a vision of the struggle on the plains of Troy between Hector and Achilles; he further identifies Volucrontes with the ox whose head Óku-Thór (Hector) used as bait, recognises Róddries (Patroclus?) in Ymi the unlucky giant, Hellenus in Ali, Pyrrhus in the Fenris-Wolf, and holds that the Ragnarök and Swart-Flame, or final conflagration, are the overthrow and burning of many-towered Ilium. These theories are entirely worthless, but they show that their author had thought over his subject, and felt difficulties which really exist, and one has a certain respect and sympathy for his failure. Similar feelings are roused by the brochure of Herr Schierenberg. Its author sees problems in the Old Northern poetry which are yet unsolved, and tries to find a key—an effort for which he is surely more worthy of respect than the herd of sheeplike editors and commentators who go on with their eyes shut to such glaring facts as the corruptions and dislocations of their texts, and the foreign element in the mythology of many of the poems. But though Herr Schierenberg's ingenuity, earnestness, and modesty make one wish to agree with him, it is impossible to do so. Briefly put, his theory is that from an examination of Völuspá, Vafþrúdnismál, and Grímnismál it is possible to gather that,

"der *Blutstein* bei Horn und der *Baller-born* bei Altenbeken, als die Haupt-Culturestätten in Norddeutschland, vorzugsweise die *Græco-städte* sind, auf welche sich jene Lieder beziehen indem dort *Asgard* und das *Idafeld* war, und der Schauplatz jener Begebenheiten die den Inhalt der Lieder bilden."

This, and the idea

"that the battles which the Romans under the early Emperors fought in Germany, especially in the country of the Cherusians, are the historical foundation upon which these songs and stories have grown up, wherefrom by repeated transformations the German Nibelungenlied has arisen,"

are supported by identification of the mythical spots in the poems with towns and villages in North Germany. Loki is Segestes, Byleist his brother is Germanicus, the monster Eormengand is the Roman army, &c. Such preposterous etymologies as Ygg=league+dra=tree, +ail=pillar—i.e., the pillar of the tree of the league—for the well-known Woden's steed—i.e., gallows—show the standpoint of the author. "In magnis soluisse sat est," quotes Herr Schierenberg; and though there is much consolation in Cicero's remark, it is still painfully true that good-will and zeal will not save a man or book from the "limbo of the lost," which the Italian poet has cruelly located in the moon.

DR. ADOLF FREY (son of the late popular Swiss novelist, Dr. Jakob Frey) has published a collection of *Schweizer-Sagen* (Leipzig: A. Dürr), and a second collection, by Rector H. Herzog, has been issued contemporaneously by Sauerländer, of Aarau. Dr. Frey only gives thirty *Sagen*. He has excluded all which are not peculiar to Switzerland, and has included only such as contain, in his own words, "tüchtiger ethischer Gehalt." Rector Herzog's collection, 246 in number, is the sequel to an earlier volume. It has been specially prepared for the young. Both writers are natives



of the Canton of Aargau, which has been described as "the nest of Sagen." E. S. Rochholz, the Sagen-meister of Switzerland, may be said to have founded a guild of Sagen collectors in the canton. When he was teacher of the German language and literature in the cantonal school at Aarau he used to dismiss his scholars before the holidays with a charge to come back again to school with a sackful of legends and tales from their own villages. It is reported that some of the clever youths executed this pleasant holiday task only too well, and that not a few "Sagen" of the teller's own invention were imposed upon the eager teacher and accepted by him as old and genuine. Dr. Herzog's collection is divided into sections, each of which is introduced by a preface. Among others we find "Alpensagen," "Hortsagen," "Gewässer," "Steinverwandlungen," "Untergegangene Orte," "Das Nachtvolk," "Das Todtenvolk," "Die Nornen," "Die Feen," "Die Zdiwerge," "Die Riesen," "Pflanzen," "Thiere," "Rechtsagen," &c.

FULL of interest for the insight into modern Hungarian history as were the first two volumes of Francis Pulezky's *Meine Zeit, mein Leben* (Pressburg and Leipzig, 1880 and 1881), the third volume, issued in the present year, is the one that will, perhaps, have most attraction in this country where so many yet remember the enthusiastic awaiting and reception of Kossuth, and took part in the active sympathy shown to him and his friends. Dealing with the years 1850-59 the author describes the Hungarian refugees and the difficulties of providing for them, the weary steps that led to Kossuth's being set free, his reception in England, his journey to America and the enthusiasm in that country, and his subsequent attempts to aid the cause through Napoleon and the Italian War. Some correspondence between Pulezky and Deak closes the volume, which we presume is not the last. Several chapters on "Our English Friends" and "English Customs and Peculiarities" sketch men and manners in a shrewd and sprightly style, generally just, but always with a high and grateful sense of English kindness and friendship. Among those who figure in these pages may be mentioned Lord Lansdowne, Cobden, Lyell, the Horners, Toulmin Smith, James Yates, the Hills, F. W. Newman, &c.; while among foreigners who took part in political disturbances there is scarcely one who is not touched upon. As a record by one who first followed Kossuth and afterwards Deak, and has played no unimportant part himself in Hungarian affairs, these volumes are of great interest and value.

*Alle Französische Volkslieder.* Übersetzt von Karl Bartsch. (Heidelberg.) Dr. Karl Bartsch is well known as the author of some excellent "Ochestomathies" of Provençal and early French poetry, and of other collections of early mediæval ballads both in French and German. In the present volume he offers us a translation of ballads and songs taken in part from his own *Altfranzösische Romanzen und Pastourelles* (Leipzig, 1870), partly from the *Französischen Volkslieder* of Moriz Haupt (Leipzig, 1877), and the rest from a MS. in possession of Dr. Kayser, of Elberfeld. The majority of the old French romances are anything but Volkslieder in the true sense of the word. More conventional poetry, or poetry more divorced from real life, the world has seldom seen. Nothing can be more monotonous than the incidents of these ballads. They sing almost wholly of sensuous love; there is not the slightest attempt at idealisation of the theme, nor at delineation of character; Aiglentine is exactly like Yolanz, and Yolanz like Yzabel; Raynauz is undistinguishable, except by name, from Henri, Geraïrs, or any other of his peers. And when the "trouvère" descends from these

"châtelaines" to less exalted spheres of life his shepherds and shepherdesses become more impossible creatures still, and are utterly unlike any peasants that have ever existed. The interest of these productions consists in their value to the philologist, and in the dainty charm and music of their language and expression. Unreal, and almost wholly animal, they are yet seductive as the Sirens' songs, and if we yield to their subtle sweetness we forget for a while the outer world, and the cares and business of men; oblivious of morality or immorality, we listen till our ears are cloyed with the too luscious melody. It must then be a bold act in literature to render verse of this kind into another idiom—a *tour de force* which most of those who are capable of performing it would hardly think it worth the while to perform. This task Dr. Bartsch has, however, essayed, and wonderfully well he has achieved it. He has kept, in most instances, the same rhymes and, as far as the different idioms will allow, the same rhythm as the original; and Germans who have not the opportunity of studying the old French romances have here something as nearly like them as it is perhaps possible to give in Teutonic speech. Something of the perfume of the wine may have escaped in its transfer to another vessel, but the liquor is genuine and unadulterated, and sparkles bright as ever. Even in this we perhaps hardly do justice to Dr. Bartsch; but a reviewer is somewhat at a disadvantage with a work of this kind. It should be read leisurely, and not more than one or two pieces at a time, and those from different parts of the book; but the critic must toil through both the book and its originals as quickly as possible, and the result is that, musically sweet as these dainty conventionalities are, he puts them aside at last with a feeling of relief as he gets back to the world of reality:

"'I am half sick of shadows,' said  
the Lady of Shalott."

*Ecos del Rin.* Por Francisco Sellen. (New York.) This is a collection of translations from the lighter lyrical poetry of modern Germany. The pieces of each author are preceded by a short biography and a catalogue of his works. Probably owing to the great amount of translated literature in the language, and to their consequently extensive practice, Spanish writers seem to us eminent in this department. Macpherson's translation of Shakespeare into Spanish is decidedly above the average, and few versions into a foreign language have pleased us more than Arane's translations from Tennyson into rhythmical prose. The present volume is no exception to this general rule. We have amused ourselves with comparing these "Ecos," not only with the original, but with all the English translations which we had at hand; and the brothers Sellen (for Antonio as well as Francisco Sellen signs some of the poems) bear the comparison very well. They excel in all lighter, and especially in love-songs; if they comparatively fail it is in rendering the masterpieces of Goethe and of Heine. Very rarely have we fallen on that great stumbling-block of translators—a rendering for the full or rapid comprehension of which we have to turn to the original. We congratulate all Spaniards unacquainted with German on the opportunity here given them of forming some idea of what modern German lyrical poetry really is.

#### NOTES AND NEWS.

WE are glad to hear that Mr. J. R. Green is now at work upon a volume to be called *England and the Northmen*, and which is to complement his excellent work on *The Making of England*. Part of this book is already in the press, and it is hoped that it may be published

by Messrs. Macmillan and Co. during the present year.

PROF. JEBB's volume on Bentley, in Mr. Morley's series, "English Men of Letters," will be published on Monday, April 3.

THE Syndics of the Cambridge University Press have in preparation *Demosthenes Against Androtion and Against Timocrates*, with Introductions and English Commentary by William Wayte, M.A., late Professor of Greek, University College, London, formerly Fellow of King's College, Cambridge, and Assistant-Master at Eton. The text is that of Dindorf, with the various readings of the principal critical editions. In the commentary, while no difficulties of criticism or interpretation are left unexplained, especial prominence has been given to questions of Political Economy, and, above all, of Greek Constitutional and Criminal Law. The latest authorities on these subjects are referred to; and points of general scholarship are discussed in the notes as occasion offers. Of the two speeches included in this volume, the only separate edition of the Androtion is that of Funkhaenel, with Latin notes, published exactly half-a-century since. The other and longer speech, the Timocrates, has never yet been separately edited either in Germany or in England. The Syndics will publish shortly *Aristotle's Psychology*, with a translation, critical and explanatory notes, by Edwin Wallace, M.A., Fellow and Tutor of Worcester College, Oxford. They have also in preparation a work by the Disney Professor of Archaeology containing the substance of his *Lectures on Greek Coins*. The book will be in large quarto, with sixteen full-page autotype illustrations presenting facsimiles of Greek, Roman, Sicilian, and Asiatic coins.

THE same body also announce that the *Sarum Breviary*, edited by Mr. Christopher Wordsworth, containing the "Calendar and Temporale," is nearly ready for publication. The second volume, containing the "Psalter and Commune Sanctorum," has been already published; and the third volume, completing the work, is in the press. The speech of Cicero pro Sulla, edited by Mr. J. S. Eisd, Fellow of Caius College, is in the press, and will be published shortly. It is prepared on the same plan as his editions of the *De Amicitia* and the *De Senectute*. The second volume of *A Selection of State Trials*, by Prof. J. W. Willis Bund, in two parts, bringing the trials for treason down to the end of the Popish Plot, and the second volume of *Theodore of Mopsuestia's Commentary on the Minor Epistles of St. Paul*, edited by Dr. Swete, completing the work, will soon be published.

WE understand that the volume on Shaftesbury and Hutcheson, which has been written for Messrs. Sampson Low and Co.'s series of English Philosophers, by Prof. Fowler, the recently elected president of Corpus Christi College, will appear shortly. Among its more distinctive features will be a much more complete Life of the third Earl of Shaftesbury, and a more detailed account of the history of his writings, than have hitherto been published.

MESSRS. W. H. ALLEN and Co. will publish, in the early part of next week, the second volume of Mr. Demetrius Boulger's *History of China*. This volume closes with the abdication of the Emperor Keen Lung in the year 1796; and in a third volume, which the author hopes to finish within the next twelve months, the events of the present century will be described in considerable detail. Mr. Boulger has had original MSS. placed in his hands for that purpose by Col. Gordon and other Chinese authorities.

AMONG the recent publications of the Cambridge University Press we notice a new and revised edition of the *Agamemnon* of Aeschylus, with a translation in English rhythm, and notes

critical and explanatory, by Dr. Kennedy, Regius Professor of Greek; and the *Oedipus Tyrannus* of Sophocles, treated in like manner by the same editor, who recently prepared the *Theaetetus* of Plato, with an English translation and notes; a work on the *Growth of English Industry and Commerce*, by W. Cunningham, M.A., late deputy to the Knightbridge Professor, with maps and charts illustrating the comparative value of the precious metals, the increase in the revenue and the debt, the population of England and Wales, &c.; and a new edition of Pearson's *Exposition of the Creed*, revised by Mr. R. Sinker, librarian of Trinity College. The text and notes of this edition have been carefully collated with the third folio edition of 1669, which appears to have been the last to receive systematic revision at Bishop Pearson's hands. The *Book of Judges*, by the Rev. J. J. Lias, has been added to the Commentaries already published in the Cambridge Bible for Schools series; and it is stated that the *Book of Micah*, by the Rev. T. K. Cheyne, will be shortly published in the same series.

MRS. SUTHERLAND ORR has undertaken to write both a *Browning Primer* and an Introduction to Mr. F. May Holland's *Stories from Browning*. Both books will be published by Messrs. George Bell and Sons. We have seen some advance sheets of the *Stories from Browning*, and find that those of the "Blot on the Scutcheon," "Balaustion's Adventures," "Aristophanes' Apology," and "The King and the Book" are admirably told.

THE Oxford Committee of the Wyclif Society is a strong one, thanks to the energy of Prof. Burrows. It comprises four Heads of Colleges—University, Lincoln, Trinity, and Hertford; four Professors—the Principal of Wycliffe Hall, Sir Wm. Herschel, Mr. Boase, and several other leading names. The Cambridge Committee is at present much weaker, consisting only of the President of Queens', Prof. Mayor, the Librarian of Corpus, and Mr. Oscar Browning.

WE believe that "Twelfth Night" will be the next play edited by Mr. Aldis Wright for the Clarendon Press Series.

MR. EDWARD PEACOCK has edited a reprint of a tract published in the year 1825 by the Rev. John Mackinnon, and entitled an *Account of Messingham in the County of Lincoln*. It is intimated that Mr. Peacock may possibly, at some future date, rewrite the annals of this parish, and supplement from the public records now accessible to students, the details given by Mr. Mackinnon, who, to a great extent, was obliged to content himself with what was to be gleaned from tradition.

AT the meeting of the Clifton Shakspeare Society on the 25th inst., reports in connexion with "Twelfth Night" were presented from the following departments:—Puns and Jeets, by Mr. U. P. Harris; Biblical and Religious Allusions, by Miss Florence W. Herapath; Animals, by Dr. J. E. Shaw. Mr. Francis F. Fox read a paper on "Malvolio."

THE Hibbert Lectures will this year be delivered by Prof. Kuenen, of Leyden, who has chosen as his subject "National Religions and Universal Religions." They will be delivered in English at St. George's Hall, and without any charge. The tickets will be sent, as usual, by Messrs. Williams and Norgate to applicants before April 8. Prof. Kuenen has consented to deliver the same lectures also at Oxford. The first lecture in London will be on April 25.

MR. D. H. EDWARDS is preparing for the press a fourth volume of his *Modern Scottish Poets*.

PADRE F. FITA sends us the first sheets of *The Inedited Acts of Seven Spanish Councils from*

1282 to 1314, in course of printing by Maroto, Madrid. This indefatigable student has also just discovered the authentic Acts, hitherto entirely unknown, of the process against the Templars of Castile and Leon. These he will, perhaps, give to the world in a volume entitled *The Trial of the Templars in the Iberian Peninsula, from Original Documents*.

MR. T. FISHER UNWIN, who will be known to many in the publishing and bookselling trade as connected with and representing Messrs. Hodder and Stoughton, of Paternoster Row, during the past eighteen years, has purchased the business of Messrs. Marshall, Japp and Co., of 17 Holborn Viaduct, relinquished through the continued ill-health of the responsible head of the firm. Mr. Unwin will carry on the business of a publisher and export bookseller under his own name, and, for the present, at the old address. We may mention with satisfaction that it is Mr. Japp's intention to co-operate with Mr. Unwin in the way of literary assistance. Among the works already announced, and which will be completed by the new firm, is one by Miss Helen Zimmern, entitled *The Epic of Kings; Stories Retold from the Persian Poet Firdusi*, with Prefatory Poem by E. W. Gosse, and etchings by L. Alma Tadema, R.A. The series of half-holiday hand-books, of which eight are already published, will also be continued and extended.

WE learn from the *Allgemeine Zeitung* that a munificent donor, who is to remain anonymous during his lifetime, has presented to the Municipal Library of Berlin a collection of books relating to the March of Brandenburg, the value of which is estimated at about £7,500. Special works on this subject are becoming extremely rare in the book-market, and the demand for them since 1870 has rapidly increased.

A BROWNING Reading Club, in connexion with the Browning Society, is being formed at Bradford.

DR. BELLESHEIM, of Cologne, is engaged on a History of the Catholic Church in Scotland after the Reformation. He has made extensive researches in the chief libraries of Rome, as well as in the British Museum; and he claims to have discovered in the archives at Florence, among the reports of Count Alfonso Montecuculi, first grand-ducal envoy at the Court of St. James, conclusive evidence that Anne of Denmark, Queen of James I., was a convert to Catholicism.

MESSRS. FIRMIN-DIDOT announce as in preparation, under the title of *Est-ce la peine de vivre? an authorised translation of Mr. Mallock's 'Is Life worth Living?' by M. l'Abbé F.-R. Salmon, of the diocese of Paris*.

M. LAUNETTE, of Paris, is preparing for publication, under the editorship of M. E. Blemont, *Le Livre d'Or de Victor Hugo*. The idea of the book was suggested by the *fête* of February 26, 1881; and it will contain, besides a history of the *fête*, a selection of the most important letters addressed to the poet on the occasion, and other literary matter, a series of photogravures from original compositions by the chief contemporary artists of France.

H.R.H. THE PRINCESS LOUISE (Marchioness of Lorne) has accepted the dedication of the *Dictionary of Needlework*, which is the joint work of Miss Caulfield and Miss Seward.

M. OSCAR VALLÉE has published a book entitled *Les Manières d'Argent* (Paris: C. Lévy), which will be read with interest by those who wish to be instructed concerning the effect of stock-jobbing upon the shaping of recent French politics.

M. E. DUOËRÉ has published at Bayonne

*L'Armée des Pyrénées occidentales: Eclaircissements historiques sur les Campagnes de 1793-4-5*. The work is a full and accurate account of campaigns which have been strangely passed over by general historians.

THE Boston *Literary World* (U.S.A.) of March 11 is quite a Browning number. It contains no less than nine Browning articles—1. A short biography and bibliography of the poet and his works; 2. An account of the Browning Society, by F. J. Furnivall; 3. An abstract of the society's prospectus; 4. "Browning as an Interpreter of Browning," by H. E. Scudder; 5. "Browning in the United States," by L. L. Thaxter; 6. "Browning Before and After 1861," by F. May Holland; 7-9. "Robert Browning," by (a) H. B. Carpenter, (b) C. R. Corson, (c) N. H. Chamberlain.

IT is stated that the second volume of M. Ch. Thurot's last work, *La Prononciation française*, will be published by Hachette during the course of this year. The author was able before his death to correct the proofs of the first portion of the second volume.

ACCORDING to the *Revue critique*, the essays and other works of the late M. de Longpérier, which are at present scattered through the pages of various archaeological and other learned journals, are to be collected into five volumes. M. G. Schlumberger has been entrusted with the duty of editing these remains.

M. ROTHAN's diplomatic reminiscences on the Luxemburg difficulty, which so nearly forestalled the actual pretext of the Franco-German War, have been rescued from the obscurity of the files of the *Revue des Deux-Mondes*, and published in one volume under the title *L'Affaire du Luxembourg* (Paris: C. Lévy). The same publisher has issued an interesting relic of the time immediately preceding the Revolution in the shape of a hitherto unpublished diary of a visit to Paris by three provincial Frenchmen in 1787, which is entitled *La Vie parisienne sous Louis XVI.* The writer was evidently a man of intelligence, and the book will form another link in the long chain of semi-historical French memoirs.

THE first two parts of the bibliographical dictionary of Belgian authors, *Bibliographie nationale*, from 1830 to 1880, has just appeared, and includes the letters A to C.

A SPANISH translation of Daudet's *Le Nabab*, from the pen of Señor Juan Sarda, has appeared under the title *Biblioteca, Arte y Letras* (Barcelona: Domenech). The book is illustrated by fifty drawings furnished by Pellicer.

SIGNOR GIUSEPPE DE LEVA has published the fourth volume of his *Storia documentata di Carlo V. in correlazione all'Italia* (Venice: Sacchetto).

THE *Bibliothèque Slave Elzévirienne* (Paris: A. Leroux) has been enriched by another volume—*La Sorbonne et la Russie (1717-47)*—by P. Pierling.

DR. A. SCHRÖDER, of Vienna, has just seen through the press his annotated edition of Bishop Bale's "Comedy concerninge Thre Lawes of Nature, Moses, and Christ, corrupted by the Sodomytes, Pharisees, and Papystes most wycked, 1538." Besides notes, Dr. Schröder has added to his edition a literary Introduction and a treatise on the metre of the drama.

MR. BLYTH wishes to state that the serial entitled *The Romance of Love and Marriage*, to be published by Messrs. Cassell, Petter and Galpin, and mentioned in the ACADEMY for March 25, is not "a fiction," but a compilation dealing with the romantic attachments of celebrated men and women, and with remarkable marriages in all times and countries.

Correction.—By a printer's error, the date 1859

appears instead of 1839 in the last paragraph of the review of *The Postal and Telegraph Stamps of Great Britain* published in the ACADEMY for last week.

#### A TRANSLATION.

##### THREE TUSCAN "RISPETTI."

1.

THE lily gave her tint to you,  
The rose on you bestowed her blushes,  
The pink hath lent its waxen hue,  
The jasmine-bloom its fragrance luscious.  
So I, to give my heart am fain  
To that sweet face where love doth reign;  
So I my heart must fain surrender  
In homage to that face so tender.

2.

Now would to Heav'n that love were judged by weight,  
And who were short of love should pain endure,  
For that such sentence ne'er should be my fate—  
Unless the scales were false: I then were sure—  
Unless the scales were false, and gave no sign  
Unto which side the balance did incline.  
Unless the scales were false and crooked quite,  
And none should know how love to weigh aright.

3.

Did I but think my love could list to me,  
With lary voice then would I shout and sing;  
But sundered by hills, vales, and mounts are we,  
Nor can my voice to such far distance ring;  
We're sundered by the leaves of cornfields green,  
He cannot hear me with such space between;  
We're sundered by the leaves of trailing vine,  
He cannot hear me from his house to mine;  
We're sundered by the leaves of poplars tall,  
He cannot hear me, he is out of call.

E. M. CLERKE.

#### OBITUARY.

##### PROF. T. H. GREEN.

THE death of Prof. T. H. Green, at Oxford, on March 26, came as a sad surprise even to those who had noticed his evident ill-health. To many, there as elsewhere, it was the loss of a friend whom they had long looked up to, sympathised with, and counted upon. It closed the career of a citizen of Oxford devoted with singular candour to what he believed the highest interests of his adopted city; and for the intellectual world it brought to what seems a premature termination an enquiry, finely conceived and untiringly pursued, into the questions lying at the very foundation of theory and practice.

Thomas Hill Green was born in 1836; and, after his school-time at Rugby, came up to Balliol College, where, in due time, he was elected to a fellowship. A friend who used to meet him about this period seems to have been specially struck by the decided interest he showed in religious questions, particularly on the practical side. Then, as always, he was also a keen politician. He was one of the original members of a society known as the "Old Mortality," which included the names of Bywater, Dicey, Pater, Swinburne, and of Profs. Bryce, Caird, Holland, Nettleship, Nichol, in its early and subsequent fraternity. Green's essays were remarkable alike for their power of thought and their distinctive stamp of expression. At the Union Debating Society he was a weighty speaker. A contemporary tells of a speech in which, defending Republican institutions from the blame of a slave system, he laid the guilt on "a slave-holding, a slave-hunting, and slave-burning oligarchy, on whom the curse of God and humanity rests."

Shortly after taking his bachelor's degree (in 1859), he began to study Hegel, and gave a good deal of attention to the Tübingen school, especially Baur, some of whose works he had

thoughts of translating. Among the fruits of these studies were two essays on the "Development of Dogma," read to the "Old Mortality." But theory and action were, in his case, never far apart. During this same period he was one of a small knot of young men who co-operated in writing on the subject of University Tests. The volume in which these essays were to appear was rendered unnecessary by the passing of the University Tests Act of 1871. His range of reading during the years of the Civil War in America was summarised by the late Prof. Conington as varying between Hegel and the *Morning Star* (one of the few British newspapers which espoused the side of the North in that contest). He was then, as he always was, an earnest, active, and believing member of the party of progress; and while in later years he sometimes seemed more disposed to get the best out of existing institutions, such as the Established Church and the "College System," he was in the beginning of his thirties more distinctly anti-ecclesiastical and radical in his Liberalism. But in essentials the aim of his political convictions probably remained the same.

For a short time he was engaged in a special inspection of schools in connexion with the Endowed Schools Act; but from 1868, as Ethical Lecturer, and subsequently as tutor at Balliol, his main function was that of a university teacher. In 1878 he was elected to the office of Whyte's Professor of Moral Philosophy, and shortly after resigned his tutorship. The last sixteen years of his life possess, therefore, a general uniformity. His lectures as tutor and as professor could not be styled popular, but they attracted, even from the first, many of the most thoughtful students in a way that few lectures now do. For those who could pass over a want of fluency in delivery, an occasional abstruseness of thought, and a certain impracticality (as examinees must judge it) in his mode of treatment, there was a strong fascination in the compact reasoning, the high-toned ideas, and evident enthusiasm of the lecturer. At one time it almost seemed as if he might have formed a school of metaphysicians; but there is little risk of that in the present day. To those who, as college pupils, came into closer contact with him he appealed even more memorably by the simplicity of his life, his unaffected kindness, and the deep and perfectly unforced religiousness which spoke from his heart.

During the latter years he was a member of the town council of Oxford. Some of us, perhaps too selfish or too cynical, sometimes thought he was wasting his energies on the petty disputes of local politics. His own argument for the step was that it enabled him more effectually to promote social amelioration—particularly in education. The Oxford High School for Boys was largely due to his untiring advocacy, and, it may be added, largely indebted to his liberal hand. It was from the same belief in the efficacy of political power as an organ of progress that he took a leading part in political struggles, and supported with all his might the party which might be expected to give speediest effect to schemes of social and economical reform.

To the world outside Oxford he was best known as a philosophical writer. If we except his essay on an "Estimate of the Value and Influence of Works of Fiction in Modern Times," which gained the Chancellor's Prize in 1862, he first appeared as an author in two essays which were published about 1866 in the *North British Review*, on the "Philosophy of Aristotle" and on "Popular Philosophy in its Relations to Life." His main work followed in 1874, as part of a new edition of Hume's works by Green and Grose, in four volumes. The first two volumes, including the *Treatise on Human Nature*, were prefaced by lengthy introductory

dissertations: one dealing with the theoretical philosophy of Locke, Berkeley, and Hume; the other with the ethical views of these writers and their contemporaries. The former is a probably unequalled piece of minute and at the same time comprehensive criticism of the origins of current English philosophy. In December 1877 Prof. Green began in the *Contemporary Review* a series of papers on "Mr. Herbert Spencer and Mr. G. H. Lewes: their Application of the Doctrine of Evolution to Thought." These papers did for the modern representatives of English psychological method what the Introduction to Hume did for Locke. In the present year two articles in successive numbers of *Mind* have entered upon the discussion of the problem, "Can there be a Natural Science of Man?" Nor must it be forgotten that in several short reviews published in the ACADEMY he has made contributions of permanent value to the literature of philosophical criticism.

Green, as has been said, began his study of German philosophy with Hegel. To call him, in the obvious sense of words, a Hegelian would be a mistake. But he learnt, as many others have learnt, from Hegel the exceeding breadth and depth of the problem of philosophy, in a way which makes it impossible, for anyone who has learned it, ever again to return to the philosophic caves where psychology is kept clear of metaphysics, logic barricaded from theology, and faith forbidden any intercourse with morals. Such good Hegel has done to many who have scant sympathy with the rationality of the actual; so with the dialectical *rapprochement* between being and not being. But *il faut reculer pour mieux sauter*, and from Hegel Green went back to Kant. The return, almost always inevitable, has special uses for an Englishman. For Kant, while he takes up the disputes raised by Hume, supplies results which, when disguised, make up a considerable part of the assumptions of the empirical metaphysicians. To interpret and supplement Kant was, superficially described, the aim of Green's later teaching.

It would not be going far astray to say that from his essay on Aristotle to his latest words in *Mind* he was engaged with the same old question between what the schools call the sensible and the intelligible world. If in the earlier papers the discussion is more involved, it is also lighted up by characteristic gleams of picturesque phraseology; in the later, if the style is more monotonous and subdued, the drift of the argument is more distinct. Not, indeed, that it is ever possible to master the meaning by glancing rapidly over his pages. His eye was fixed on the main and supreme questions; the details always retained their subservieny to, and coherence in, the mass; he did not break truth up into manageable fragments, but kept it whole and indivisible in its every part. His style, in short, was characteristic of the man. There was the same weight of centralised purpose in both.

With all his realism, or perhaps because of his honest and unembittered realism, he was an idealist—one of the few who, now as always, refuse to abandon the cause of what may, for want of a better name, be called metaphysics. He sought to set before those who ignore philosophy, or who identify it with one or more of the sciences, the consideration that there are a few presuppositions still unanswered and apparently unanswerable by scientific methods. No doubt empiricism does not much mind what is said of its presuppositions, for prescription has given it such a hold on the mind that, with or without foundation, it manages to hold well together, and to rear its psychological towers into mid-air, and then asks if the magnificence of the superstructure need not excuse from further enquiry into the question of foundations.

In undertaking this discussion, Green started from Kant. But whereas the neo-Kantians usually develop the empirical side of Kant, he tried to emphasise the tendencies which come especially to the front in the Kantian ethics. He sought to complete the *disiecta membra* of the critical philosophy by reducing the separation between feeling and understanding to its proper amount in comparison with the more stupendous interval between phenomena and noumena. "Every object we perceive," as he says in his last published page, "is a congeries of related parts, of which the simplest component, no less than the composite whole, requires, in order to its presentation, the action of a principle of consciousness not itself subject to conditions of time." If this be true of nature in general, then, in reference to physiology of mind, it follows (to quote his earlier words) that "we cannot naturalise the 'human mind' without presupposing that which is neither nature nor natural, though apart from it nature would not be—that of which the designation as 'mind,' as 'human,' as 'personal,' is of secondary importance, but which is eternal, self-determined, and thinks."

W. WALLACE.

#### H. W. LONGFELLOW.

HENRY WADSWORTH LONGFELLOW, who died on March 24 at the ripe age of seventy-five, obtained during his lifetime a larger share of good fortune than is given to most true poets. If the voice of the people were the ultimate standard of literary fame, his reputation would rank second to that of none of his contemporaries. Judged by the number of persons who can repeat them from memory, his "Village Blacksmith," his "Psalm of Life," his "Wreck of the Hesperus," may be classed among the most popular pieces in the language.

While the news of his death is still so fresh, it would be premature to attempt to assign Longfellow his due place among the classics of English literature. But it is worth while to consider some of the causes which conduced to his immense popularity. He revealed no new world of passion, like Byron or Shelley; he discovered no fresh way of looking at the past, like Scott, or of looking at nature, like Wordsworth; he did not even invent a style and a rhythm, like our own Laureate or Mr. Swinburne. He expounded no original theory of poetry, and he has left no school of imitators. Yet his works, as we have said—or, at least, many of his works—are probably as widely known as those of any other writer of English. The main cause of this is, no doubt, the appeal which he made, in the simplest and purest of language, to the many millions of ordinary people who now constitute the reading public. To that innumerable class whom Carlyle despised, and who have never quite understood Mr. Tennyson, Longfellow was the household poet just as *longo intervallo*—Dickens was the household novelist and Macaulay the household historian. What critics are wont to call sentimental and even commonplace is just that which comes home most directly to the average Anglo-Saxon family. What the half-educated man or woman can entirely understand on a first reading, what children lisp at home as well as at school—this is the literature of the masses; to have written this is to have attained popularity.

But Longfellow was a great deal more than a metrical Mr. Tupper. To a genuine gift of song he added the moral robustness of a New Englander, and the trained capacity that comes of a cultured life. He had travelled much on the Continent, and nearly all his days were spent in the academic shades of that other Cambridge which is no unworthy rival to its original. As Professor of Modern Languages at Harvard, he followed Ticknor, and was himself succeeded by Mr. Lowell. We have not heard

that any of his lectures were ever printed; but the fruit of his studies is shown not only by the subjects of several of his poems, but also by the grace and polish of his literary style. In what the common people read and liked there was little that the critic could take offence at.

One consideration more must not be overlooked. It cannot be disguised that Longfellow owed half his popularity in this country to the absence of international copyright with the United States. If the account between authors and readers on the two sides of the Atlantic could ever be settled, we incline to think that the sum due by us to Longfellow would outweigh that which any single English writer could claim from the Americans. For the volumes of his collected works we trust that he received some "courtesy" payment; but who can estimate what he owes to him for the reprints of his best poems which form such a prominent feature in all our *Selections*? Is it yet too late to repay part of this debt?

THE Rev. Thomas Francis Knox, for many years a member, and of late years the head, of the Oratory at Brompton, died on March 20. He was the eldest son of Mr. John Henry Knox, M.P., and was born on Christmas Eve in 1822. The founder of the Irish branch of the family settled at Dungannon in 1692, and ever since that time his successors have rejoiced in the possession of bishoprics and archdeacons in the Irish Church. Mr. Knox was, it is almost unnecessary to say, brought up in its principles. He was sent to Trinity College, Cambridge, and graduated in 1845, taking a first class in the classical tripos. In the same year he edited the first edition of Mr. Whytehead's *Letters on College Life*. Shortly afterwards he passed into the communion of the Roman Church, and became one of the learned and enthusiastic converts who were obedient to the rule of F. W. Forster. Several sermons and some translations of Lives of the Saints from foreign writers were published by Mr. Knox, but his chief contribution to English literature consisted of a reprint, with an interesting preface, of the *First and Second Diaries of the English College at Douay*. The history of the Roman Catholics in the reign of Queen Elizabeth has yet to be written; but when the historian arises to undertake the task he will not fail to consult, and to acknowledge the value of, this admirable record of their chief collegiate institution on the Continent. Mr. Knox was also the author of a short Life of Bishop Goldwell of St. Asaph, which appeared originally in the *Month*, and has since been reprinted.

#### MAGAZINES AND REVIEWS.

In the *Revista Contemporanea* of March 15, Gen. Pavia, under the title of "El Caciquismo," depicts the selfish political immorality of his countrymen as the root of nearly all the evils from which Spain suffers. He traces its effects in the "confeccion" of Cortés, and thence in all other political, financial, administrative, and military life, showing its prejudicial effect also on the existing Government, whatever that may be. In concluding his present instalment, he appeals to the patriotism and disinterestedness of all to combat this gigantic evil. A pseudonymous writer, D. A. Ubique, calls attention to the valuable MSS. in the Chapter of Toledo describing particularly two folios of Mozarabic Offices of the tenth century, and the missal of Card. Quiroga, in ten volumes folio, of the sixteenth century, with drawings and miniatures signed by Ambrosio and Juan Salazar. There is also a very spirited Ode, by Suarez Capalleja, written for the O'Connell commemoration in Dublin, August 1875. In a note the author seems to confuse

Londonderry with London, and November 5 in the latter with July 12 in the former. Tinajero Martinez in this number concludes his series of historical reviews called "Polystoria," and E. Mourelle resumes his interrupted essay on "Mechanical Chemistry."

THE *Theologisch Tijdschrift* for March contains an excellent article on Friedrich Delitzsch's recent work on *The Site of Paradise* (a not very accurate title) from the competent pen of Dr. Tiele. Without attempting a minute criticism of details, such as was offered lately in the *Revue critique* for December by M. Halévy, Dr. Tiele points out various difficulties in the theory of Dr. Delitzsch which localises Paradise in Babylonia, and altogether questions whether Cush really meant Babylonia, and whether the district in which Babylonia lies was ever called Kardunias. He thinks himself that Pishon and Gihon are primitive Semitic equivalents of the Persian names Euphrates and Tigris. Dr. Tiele is sceptical as to the correctness of the new explanation of the name Yahveh from an Accado-Assyrian syllabary. Dr. Oort reviews Mr. Deane's useful edition of the *Book of Wisdom*, which hardly takes up the subject at the point which current criticism has reached. Dr. Loman hazards a question as to the genuineness of the epistles admitted to be Pauline by F. C. Baur. Dr. A. H. Blom writes on the relations of St. Paul and Barnabas.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- FOUQUIER, P. La Question agraire en Irlande. Paris: Plon. 3 fr. 50 c.  
 GALANTI, F. Carlo Goldoni e Venezia nel Secolo XVIII. Napoli. 6 fr.  
 LURCKE, H. Aamus Jakob Carstens. Leipzig: Seemann. 1 M. 50 Pf.  
 MOWKEL, G. L. Die Johannes-Kirche zu Dresden. Dresden: Gubers. 30 M.  
 MUNTZ, E. Etude sur l'Histoire de la Peinture et de l'Icographie chrétiennes. Paris: Fischbacher. 3 fr. 50 c.  
 SAX, E. Die Hausindustrie in Thüringen. 1. Teil. Das Maininger Oberland. Jena: Fischer. 2 M. 50 Pf.

##### THEOLOGY.

- LEWORMANT, F. Les Origines de l'Histoire d'après la Bible et les Traditions orientales. T. 2. Paris: Maisonneuve. 10 fr.  
 SCHWAB, M. Le Talmud de Jérusalem, traduit pour la première fois. T. V. Traité de Pesachim, Yoma et Scheghalim. Paris: Maisonneuve. 10 fr.

##### HISTORY.

- BOZZO, St. V. Note storica del Secolo XIV. Guerre del Vespro dalla pace di Caltabellotta, alla morte di Federico II. l'Aragonesi. Napoli. 12 fr.  
 BRIGIDI, E. A. Graubünden e Resina o il Vite Maria. Storia del 1799 in Toscana, con documenti inediti. Napoli. 4 fr.  
 FAUCON, M. Le Mariage de Louis d'Orléans et de Valentine Visconti. La Domination française dans le Milanais de 1387 à 1450. Paris: Thorin. 2 fr. 50 c.  
 FONTES rerum Bernensium. 1. Bd. umfassend den Zeitraum von der Vorherrschaft. Zeit bis 1218, Febr. 18. 2. Lfg. Bern: Delp. 6 M.  
 HIMMELSTERN, A. E. ang-bliche u. e. wirkliche Chronik v. Osnabrück. Straßburg: Trübner. 1 M. 20 Pf.  
 OESTERLEY, H. Historisch-geographisches Wörterbuch d. d.utschen Mittelalters. 7. Lfg. Gotha: Perthes. 2 M. 49 Pf.  
 STEPHEN, H. De Spartanorum re militari. Jena: Frommann. 75 Pf.  
 WALLON, H. Histoire du Tribunal révolutionnaire de Paris 1793 in Journal de ses Actes. T. 6. Paris: Hachette. 7 fr. 50 c.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- BARRANDE, J. Système silurien du centre de la Bohême. 1<sup>re</sup> Partie. Recherches paléontologiques. Vol. VI. Classe des Mollusques. Ordre des acéphales. Leipzig: Gernard. 280 M.  
 GONNE, Ch. F. Das Gleichgewicht in der Bewegung. Dresden: V. Jahn. 2 M. 50 Pf.  
 GRABAU, H. A. Ueb. die Spirale in der Konchylien. m. besond. B. Zugabe auf die Naumann'sche Konchospirale. Leipzig: Hirsch. 1 M.  
 WACHTEL, F. A. Die Weissstannen-Tribwinkler Tortrix murinana Hübn. u. s. w. Wien: Fasey. 14 M.

##### PHILOLOGY.

- ARMIN, J. de. De prologorum Euripideorum arte et interpretatione. Jena: Frommann. 1 M. 50 Pf.  
 CULMANN, F. W. Etymologische Aufsätze u. Grundriss. IV. Umschau auf dem Gebiete der griechischen u. lateinischen Grammatik. Straßburg: Schmidt. 2 M.  
 LOTH, J. Essai sur le Verbe néo-celtique en Irlandais ancien et dans les Dialectes modernes, son Caractère, ses Transformations. Paris: Leroux.



FRATJE, H. Der Account im Heliand systematisch dargestellt. Göttingen: Dörflinger. 1 M. 20 Pf.  
 RICHTER, R. De eptaphis, qui sub Lydae fertur, genere dioscori. Jena: Frommann. 75 Pf.  
 TAUBER, C. Quaestiones Himerianae. Breslau: Koebner. 1 M. 20 Pf.  
 TOLEA DE BORDAS, J. Une Epopee catalane au XIX<sup>e</sup> siècle. L'Atlantida de D. Jacinto Verdager. Paris: Maisonneuve. 2 fr. 50 c.  
 WEINSCHEID, J. De rhotacismo linguae graecae. Leipzig: Hinrichs. 1 M.

## CORRESPONDENCE.

BLAKE'S "MARRIAGE OF HEAVEN AND HELL."  
 London: March 28, 1882.

Readers who are interested in the niceties and variations of W. Blake's colour-printed and illuminated books may care to note the following peculiarity in the *Marriage of Heaven and Hell*, No. 61 of the Beaconsfield Engravings Catalogue, sold on March 20, it is stated, for £50.

This book, which I believe to be among the *rarest* even of Blake, as well as the most interesting in its text after the two sets of songs, is described by Gilchrist, in his *Life of Blake*, as consisting of twenty-four leaves. Gilchrist notes three copies of the book, but does not specify which of them he himself collated. The Beaconsfield copy contains twenty-seven leaves (each printed on the obverse only), the last three being entitled, on p. 23, "A Song of Liberty." This song ends with a chorus beginning, "The Eternal Female groand" (*sic*), the final line at the bottom of p. 27 being one eminently characteristic of the writer: "For everything that lives is Holy."

These three pages doubtless were missing from Gilchrist's copy or copies. They seem, in fact, to form a sort of appendix to the *Marriage*, and are less elaborately decorated, having only a few ornaments and slight figures interspersed in the text.

F. T. PALGRAVE.

## SPEDDING'S "EVENINGS WITH A REVIEWER."

Park House, Maitstone: March 28, 1882.

THE ACADEMY of the 18th contains a review by Mr. Gardiner of "*Evenings with a Reviewer*," by James Spedding; with a prefatory notice by G. S. Venables. In the course of his remarks Mr. Gardiner takes exception to a statement occurring at p. 21 of the prefatory notice. His words are: "It is not necessary to adopt Mr. Venables' wild statement that the plan of Carlyle's *History of Oliver Cromwell* was borrowed from the cumbrous arrangement of the *Life of Bacon*—which was in reality published many years after it"—in order to acknowledge that the close juxtaposition of text and comment is no slight assistance to the true understanding of both. Those who know Mr. Venables will not readily believe that he would venture any "wild statement" which a simple comparison of dates might at once have shown to be erroneous. The statement on which Mr. Gardiner comments, if understood as the writer meant it, is strictly true; it might perhaps have been worded in a manner less open to possible misapprehension. If, instead of "borrowed from the cumbrous arrangement of the *Life of Bacon*," Mr. Venables had written "borrowed from the plan which Spedding had early conceived, had communicated to Carlyle, and afterwards carried out in his *Life of Bacon*," the averment would have been unimpeachable. Mr. Venables was intimately acquainted with both, and has been told by Spedding over and over again that the plan of Carlyle's book was professedly taken from his, as a circumstance in which Spedding took some pride. He thinks, but cannot state positively, that Carlyle told him the same thing. I have this information from Mr. Venables himself.

If a criticism impugning the accuracy of

another writer, made by so high an authority as Mr. Gardiner, can be shown to rest on a misapprehension, the sooner the right explanation can be made known the better.

E. L. LUSHINGTON.

THE "KASHF UZ-ZUNÜN" OF KĀTĪB CHALABY.  
 British Museum: March 27, 1882.

In his interesting review of M. Derenbourg's edition of the *Kitāb Sibawaih*, the Rev. G. Percy Badger refers to the *Kashf uz-Zunūn* of Kātib Chalaby as a work which the learned editor "may not have seen." Mr. Badger may rest assured that the *Kashf uz-Zunūn* is an old and familiar friend of M. Derenbourg. Ever since the days of d'Herbelot the vast bibliographical compilation of Kātib Chalaby, better known as Hājī Khalīfah, has been the *vade mecum* of every student of Mohammedan literature. Its use has been much facilitated by the excellent edition of the text published, with a Latin version, by the late Prof. Gustav Flügel, and printed in Leipzig at the expense of the Oriental Translation Fund, from 1835 to 1858.

CH. RIEU.

SPANISH AND PORTUGUESE "-EZ," "-ES."

Villa Adalina, San Remo: March 18, 1882.

In the ACADEMY of March 11, Prince L. L. Bonaparte continues his polemic, in which (even though my name has been again mentioned) I have, perhaps, less interest now than before, especially as the Prince appears to consider the assertion of Larramendi's views and similar statements to be equivalent to proof. I regret I cannot find in his letters any of the proofs I so much desire to see.

I may state that I never said or insinuated that "all that Germany has done for science" consists in the solution of the origin of the Spanish-Portuguese "-es" and "-ez." This is a forced construction to put on a plain sentence. If the Prince will look again at his first letter, he will see that he says of Larramendi's dictionary that it is "a work in comparison with which all subsequently printed lexical performances are, without any exception, nothing more than despicably abortive attempts." Surely this is to attempt to sweep away everything done in respect of the Basque language in later times by German and other scholars, by the mere mention of Larramendi's name.

As regards Larramendi's statement of his opinion concerning the origin of the Spanish-Portuguese "-es" and "-ez," it seems that the Prince has (p. 122 ACADEMY of February 18) quoted from memory, for he has left out much which shows how fantastic Larramendi's opinion is, and which Dr. v. Reinhardtsoettner quoted correctly. On p. 11 of the original (1729) edition of the Grammar of the "Learned Jesuit" (who was a theologian) he says that the Basques did not use patronymics in "-ez," but adopted the Spanish "de" (!). Therefore, if Larramendi is correct, the Basques invented a form which they never used, but exchanged with others!! Larramendi (as his absurd title of his Grammar, "*El Imposible Vencido*," shows) should be classed with the equally erudite (though often crazy) theologian—the Jesuit Kircher. Explanations of linguistic facts must not only be possible; they must be probable.

The Prince's discovery of other traces of Basque in Spanish and Portuguese I must leave to philologists. Prof. W. D. Whitney, *e.g.*, has lately written a most charming essay, "On Mixture in Language," and could decide the matter for good.

Again, can the (so far as I know them) special essays of Coelho and others be compared with so full a treatise on the whole subject as is Dr. v. Reinhardtsoettner's Grammar?

Lastly, to follow the Prince's example, I must say that I have not the honour to be acquainted with any of the scholars whose names have been mentioned. In the little town where I now chiefly reside I cannot even refer to their works, even if in Italian.

A. BURNELL.

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 3, 5 p.m. Royal Institution: General Monthly Meeting.  
 7.30 p.m. Aristotelian: Discussion, "Consciousness."  
 8 p.m. Victoria Institute: "Materialism," by Mr. O. W. Richmond.  
 TUESDAY, April 4, 8 p.m. Shorthand: "The Principles of Legible Shorthand," by Mr. E. Pecknell.  
 8 p.m. Civil Engineers: "The Theory of the Gas Engine," by Mr. Donald Clark.  
 8 p.m. Anthropological Institute: "The Papuans and Polynesians," by Mr. C. Staniland Wake; "Rites and Customs in Old Japan," by Mr. C. P. Stoddard.  
 8.30 p.m. Zoological: "A New Species of Tortoise from Sam," by Dr. A. Güther; "The Unconvoluted Trachea of Two Species of Manidae," by Mr. W. A. Forbes; "The Eggs of Some Scarce Wading-Birds from Madagascar," by Mr. J. E. Hartner; "A Description of a New Species of the Genus *Tyras*," by Mr. E. P. Ramsay.  
 WEDNESDAY, April 5, 7 p.m. Entomological.  
 8 p.m. British Archaeological Association: "A Tonsure Plate formerly used by the Ecclesiastics of St. Paul's Cathedral," by the Rev. Dr. Sparrow Simpson; "Wyddleton Towers," by Sir Lewis Wincopp Jervis.  
 THURSDAY, April 6, 8 p.m. Mathematical.  
 FRIDAY, April 6, 8 p.m. Linnean.

## SCIENCE.

*Das Werkzeug und seine Bedeutung für die Entwicklungsgeschichte der Menschheit.*  
 Von Ludwig Noiré. (Mainz: I. Diemer.)

"MAN," says the author of *Sartor Resartus*, "is a tool-using animal. . . . Nowhere do you find him without tools; without tools he is nothing, with tools he is all." Anthropologists will hardly be disposed to carp at this definition of man. It is true that an ape may occasionally use a stone to crack a nut-shell, or a stick for the purpose of scratching his back or for hurling at an enemy; but it has been held, with fair show of probability, that such acts as these, simple as they seem, are purely imitative, and are never performed unless the animal has had an opportunity of witnessing human actions. But, even allowing that natural objects are occasionally used as tools by the anthropoid apes, there can be no manner of doubt about the distinctively human character of the *manufacture* of a tool—the shaping and fashioning of an object into a desired form for effecting a specific purpose. In a remarkable lecture on "The Evolution of Culture," delivered at the Royal Institution a few years ago by Col. Lane Fox (now Gen. Pitt-Rivers), he remarked that "the conception of man, not as a tool-using but as a tool-making animal, is clear, defined, and unassailable."

The great importance of studying the origin and development of tools as an aid in tracing the evolution of humanity did not escape so keen-sighted and deep-thinking a philosopher as the late Lazar Geiger.

"Der Gebrauch von Werkzeugen, die er selbst bereitet hat, ist unterschiedener als alles Andere ein augenfälliges, unterscheidendes Merkmal für die Lebensweise des Menschen. Aus diesem Grund ist die Frage nach der Entstehung des Werkzeugs ein Gegenstand von der höchsten Wichtigkeit für die menschliche Urgeschichte."

Prof. Ludwig Noiré, an ardent disciple and admirer of Geiger, has placed these words of his master's upon the forefront of the work which is the subject of this review,

The volume is put forth as a necessary supplement to his earlier work, *Die Ursprung der Sprache* (see ACADEMY, November 23, 1878). There is, in fact, so intimate a relation between words and tools that the origin of the one helps us towards that of the other. Human intelligence manifests itself in speech and in work; and as words are the representatives of thought, so tools are the material means by which his activity is exercised. Prof. Noiré has thus been led by his philological studies to address himself to the philosophy of tools.

The activities of an animal are dependent upon the organs with which he is naturally furnished; but man, providing himself with artificial organs in the shape of tools, determines at will the direction and extent, within certain limits, of his own activities. The animal is the slave of his organs; the man the master of his tools. If a knife is grasped by the hand it becomes, for the time being, a part of the organism, and may be used as though it were a natural cutting organ. But it has this obvious advantage, that when the cutting is no longer required it can be detached and replaced by another tool designed for some other object. It is this principle of substitution that confers such enormous importance upon tools.

Geiger concluded, on philological grounds, that man must have possessed language before he possessed tools. Every activity which is carried on by means of implements is said to possess a name indicating that a similar activity was originally exercised simply by our natural organs; hence the obvious conclusion that the primitive word must have been in use when the natural organ alone was used. In this view Geiger is closely followed by Noiré. In like manner elsewhere the disciple generally treads near to the master; but a radical difference between them becomes evident when the two thinkers deal with the mimetic principle. Prof. Noiré is no more disposed to account for the origin of tools by a reference to the imitative instinct of primitive man than he would be to seek the origin of speech in the bow-wow theory. Nature's teachings may have been great, but man has not gained his knowledge of tools by imitating the use which animals make of the natural organs with which they are endowed. It would be futile to deny the power which the imitative principle exercises over man; witness, for example, the involuntary effects recorded in dancing epidemics. But our author holds that Aristotle's famous definition of man as an imitative being has been productive of a flood of erroneous consequences. Even Geiger went the length of explaining the origin of fire as a result of imitation. From the apparent diurnal motion of the sun, the idea of revolution became imported into certain primitive forms of cult, and perhaps at the present day this notion survives in the use of the rotating prayer-wheel of the Buddhists. It is conceivable that the discovery of fire by friction might have been accidentally made during the rotation of one piece of wood upon another as part of a religious ceremony, and in direct imitation of the great celestial movement.

Prof. Noiré's volume is divided into two parts—the first being philosophical, the

second technological. In the latter part he traces the origin and evolution of the various types of implement and weapon, and incidentally argues in favour of an age of wood having preceded the period at which stone was first utilised. It is difficult to give an analysis of so interesting, comprehensive, and suggestive a work. To most readers, however, it would have been more acceptable if it could have been condensed, and we are certainly inclined to think that it hardly needed 400 pages to set forth the author's views on this subject.

In this country we are fortunate in having access to the unique collection of tools and weapons arranged by Gen. Pitt-Rivers on the principle of development, and exhibited by him at South Kensington. A visit to that collection and a perusal of Noiré's volume will convince anyone that more is to be learnt from an intelligent application of the principles of evolution to the study of tools and weapons than was ever dreamt of in the philosophy of our forefathers.

F. W. RUDLER.

## TWO BOOKS ON BIRDS.

*The Ornithological Works of Arthur, Ninth Marquis of Tweeddale.* Edited and Revised by Capt. R. G. W. Ramsay, F.L.S., &c.; together with a Biographical Sketch by W. H. Russell, LL.D. (For Private Circulation.) In Dr. Russell's interesting sketch of the Marquis of Tweeddale's life (better known to ornithologists as Lord Walden), the devotion of an ardent spirit, first to the profession of arms and then to the study of ornithology, is conspicuously displayed. It is remarkable how the capacity of taking a wide view of a subject and the precision of judgment which are seen in Lord Arthur Hay's letters from the Crimea developed, after the return of peace, into that scientific discrimination and wide glance over bird-life which assured so great a reputation to the Marquis of Tweeddale at his lamented death. Oriental ornithology appears to have specially fascinated him. The editor, Capt. Ramsay, had sent him a unique collection of birds from the Andaman Isles, Birmah, and India. Adding to this his own contributions to his favourite science, and those treasures which collectors whom he sent out to the Philippine and Malay Archipelagoes secured for him, the Marquis gathered together an excellent museum of birds. In the pages of the *Ibis*, the *Transactions* of the Zoological Society, and other scientific magazines, he year after year described the rarer specimens. The portly volume before us holds these contributions to the knowledge of Eastern bird-life from 1868 onwards, till death deprived science of a distinguished student. Naturally, these papers are too technical to be here spoken of at length; but they impress us strongly with a sense of the author's judgment and knowledge, and must form a valuable storehouse of facts for the future. One short account of the large Indian boa, written when the author was in his twenty-third year, shows peculiar powers of observation. No fitter memorial to a great ornithologist could have been devised than this which he raised for himself.

*Love's Meinie:* Lectures on Greek and English Birds. By John Ruskin, LL.D. Lecture III.—The Dabchicks. (Allen.) To one who knows anything of birds, whether scientifically or as they exist in nature, this lecture is ornithology bewitched. For the sake of the pupils of St. George's Schools primarily, and then of boys and girls in general, Mr.

Ruskin deliberately upsets the recognised scientific nomenclature and classification of birds, and announces a brand-new fantastic arrangement drawn from his own inner consciousness. Thus the dipper (*Cinclus aquaticus*) finds itself classed along with the rails and phalaropes, simply "because they are the true link between land and water birds, and best show what I mean by broad principles of grouping." Anatomical considerations are gloriously ignored. Would any ornithologist like to hear the names by which his old friends are to be known in the paradise of birds? Here are some: the spotted crane (*Rallus porzana*) becomes *Allegretta nymphaea*, the lily ouzel; and the red-necked phalarope (*Phalaropus hyperboreus*), *Titisia arctica*, the Arctic fairy. Mr. Ruskin cannot even away with the accepted terms for describing a bird's plumage; neck-feathers and under-plumage are always to be in his system "chemisette" and "bodice." Of course, this lecture contains much that, to ordinary minds, scarcely seems to belong on any system of arrangement to ornithology—e.g., remarks on men spitting in the choir of Bouen Cathedral, or the manner in which we now "send out our cavalry regiments to repetitions of the charge at Balaclava without horses at all;" on Pegasus, Joseph's chariot, and Dandie Dinmont—but this we expect from Mr. Ruskin. A question was lately raised in the ACADEMY on the word *cotile* or *cotyle* as applied to the scientific name of the sandmartin: "we will be troubled no more" with questions of this kind, says this new ornithologist; they only "enable ornithologists to become further unintelligible." We see that the lecturer (following Richardson) connects "meinie" with "menial." Blackstone hits upon a truer derivation in applying the latter word to those who live *intra moenia*, domestic servants. It is marvellous to an Oxford man of the past days, when Alma Mater had some regard for science, to find that these lectures on "Familiar Birds" could be gravely delivered before academics. And we are lost in amazement that one who has observed and travelled so much as Mr. Ruskin could first of all lecture about so common a bird as the dipper, and then write of it, "I am sixty-two, and have passed as much time out of those years by torrent sides as most people, but I have never seen a water-ousel alive."

## NOTES OF TRAVEL.

A PARLIAMENTARY paper of great importance has just been issued, containing the text of the Russo-Persian treaty on the boundary between the two Powers, fixing its position from the Caspian Sea to about 160 miles west of Sarakhs. It would seem that the former Power has not succeeded in extorting from the latter the cession of so much territory as she at first laid pretensions to. What, we suppose, must by courtesy be called a map accompanies the State Paper, and it is on the face of it drawn at the Intelligence Department of our War Office. Either the map is simply a reproduction of the Russian original, or some curious blunder has been committed here, as Askabad is, roughly speaking, thirty miles out of its true place. If the map be simply a copy, surely this extraordinary misrepresentation ought to have been prominently noticed.

We hear that Dr. J. R. M. Robertson, who has already been engaged in scientific exploration in Queensland, will leave England almost immediately for the Gulf of Carpentaria, with the view of making an extended exploration in that region and Northern Australia generally.

News has been received from Mr. J. M. Schuyler, dated Agoldi, January 6, by which

we learn that he has determined the position of the Yal tributary of the Nile, and has solved the peculiarity of the Sobat and Yaboos having their sources in the same lake, the explanation being that there are two rivers bearing the latter name, of which one is an affluent of the Blue and the other of the White Nile. The word Yaboos, it seems, is a common term for a running stream, so that the confusion which has arisen is no matter for surprise.

IN a brief review of what has been done during the year which has passed since the three pioneer American missionaries arrived at Benguela, West Africa, the Rev. W. W. Bagster says that they have collected about 1,300 words of the Ambunda language, and tested them by constant trials; and they have obtained a fair idea of the mode of inflection. They have also adopted so good a mode of transliteration that, when Mr. Saunders sent down 150 carriers from Bailundo to Benguela, every man readily answered to his name when it was called over by Mr. Bagster. The most recent news respecting this expedition is that Mr. Bagster had at length reached Bailundo with four other missionaries on November 29.

WE understand that the Italian Geographical Society have just conferred their two medals for the year on Dr. Nachtigal and Major Serpa Pinto for their great journeys in Africa; and we are glad to hear that in so doing they have followed the almost invariable rule of our own society, and have made the award, not for the explorations alone, but also for the published accounts of the same.

A CONTEMPORARY considers it "a singular coincidence that the news has reached us from Boston, U.S., that the American Board" (which also sent out the Bihé expedition) has established a mission at Umzila's, in South-east Africa. The information which has reached our contemporary is singularly out of date, as it was given even more fully two months ago in the *Monthly Record of Geography*, and was most probably received by way of Mozambique.

IN our note last week respecting mountaineering in New Zealand we find we were led into a slight error by our contemporary, the *Colonies*. We understand that it is the Rev. W. S. Green, a member of the Alpine Club, who is about to make the explorations alluded to, in company with the guides Emil Boss and Ulrich Kaufmann, of Grindelwald.

#### SCIENCE NOTES.

*Double Refraction in Diamonds.*—An interesting collection of photographs illustrative of microscopic petrology and mineralogy is being issued, in instalments, by Prof. Cohen, of Strassburg. In the last part of the series, which has lately been published, are some notable examples of double refraction displayed by crystals belonging to the regular system. It appears that in the diamonds of South Africa double refraction is so common that a perfectly isotropic crystal is almost exceptional. This anomalous behaviour may frequently be referred to the presence of enclosures. The so-called "glassy stones with stony corners" exhibit unusually strong double refraction, and give such brilliant colours in polarised light as to resemble an aggregate of quartz granules. Such diamonds have a marked tendency to split spontaneously when extracted from the earth, and it is consequently suggested that they are subject to a state of tension comparable with that which obtains in Prince Rupert's drops.

MR. E. RAY LANKESTER has been nominated by the Crown—i.e., by the Home Secretary—to the Professorship of Natural History in the

University of Edinburgh. He succeeds Sir Wyville Thomson, who resigned through ill-health last December, and whose death we recorded only a fortnight ago. This is perhaps the most important and, at the same time, the most lucrative chair of biology in the kingdom, owing to the position it occupies in the curriculum of the Edinburgh School of Medicine. When Sir Wyville Thomson was away on board the *Challenger*, his place was filled by Prof. Huxley. The new Professor has proved his ability for teaching at University College, London; and he will take with him the good wishes of many friends in this larger field of labour.

IT is an open secret that the chair at Edinburgh was first offered to Mr. F. M. Balfour, of Cambridge. His refusal of the honour was probably not unconnected with the scheme that has now been made public for founding, at his own university, a professorship of animal morphology, in which department of science he has himself attained such high distinction. The proposal is otherwise interesting as the first definite step to establish a temporary post for a special occupant, and also because "the advancement of knowledge" is mentioned as one of the express duties not less than teaching.

ON March 28, at a crowded meeting of members of the medical profession held at the Royal College of Physicians, it was resolved to establish an "Association for the Advancement of Medicine by Research." While we cordially support both the express and the implied objects of this undertaking, we may express a regret that it was not advocated and organised on the wider basis of the advancement of biological science.

THE *British Quarterly Review* for April contains an article by Mr. Henry Larkiu, entitled "Astronomical Explanations of the Force of Inertia," being an attempt to explain and develop Newton's remarkable postulate respecting the "perseverance" of all bodies in their given states until "compelled by force" to change.

THE first meeting of the Anthropological Society of Belgium was held on Monday, March 27, in the University of Brussels.

THE French Ministry of Marine intends to apply to the Chambers for a vote of £32,000 for the equipment of a meteorological expedition which is to proceed to the Antarctic regions in accordance with the scheme of the International Polar Commission.

#### PHILOLOGY NOTES.

PROF. PAUL MEYER has found a short Anglo-Saxon passage in a MS. of the tenth century, which originally belonged to an English monastery, thence found its way to the Abbey of Fécamp, in Normandy, and is now in Rouen Cathedral Library. Prof. Meyer has kindly undertaken to superintend the copying of the short Wyclif MSS. in the Paris National Library for the Wyclif Society.

PROF. ZUPITZA has sent to press the first part of the transliteration of the unique Cotton MS. of *Beowulf* and his notes on it, to accompany the autotypes of the MS. which were made two years ago for the Early-English Text Society by Mr. Praetorius.

MR. JAMES BRITTEN has undertaken to edit the volume of early treatises on Plants and Herbs, which the Early-English Text Society has long had on its list.

THE grammars of the Russian, Polish, Servian, Bulgarian, and Greek languages in the new series of "Simplified Grammars," in course of publication by Messrs. Trübner and

Co., will be written by Mr. W. R. Morfill, of Oxford.

THE Académie des Inscriptions et Belles-Lettres has published the first number of its new journal, the *Corpus Inscriptionum Semiticarum*.

A NEW French and Danish dictionary is being published in parts under the title *Dansk-norsk—Fransk-Ordbog*. It is edited by M. Thos. Sundley and E. Barnel, and has already reached the word *Hindet*.

M. BARBIER DE MEYNIARD is publishing in parts, under the auspices of the École des Langues orientales, an important lexicographical work, entitled *Supplément aux Dictionnaires turcs*, which is remarkably rich in various Turkish proverbs and idiomatic phrases commonly used in the vulgar speech, but which have been neglected by the authors of Turkish dictionaries. Two parts have appeared, bringing the work down to the third letter of the alphabet, and the author has promised to furnish his first volume, when completed, with an introduction in the shape of a history of the Turkish language, and a bibliography of all European works having any relation to its elucidation.

#### MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, March 13)

THE REV. R. BURN in the Chair.—Mr. Marshall Fisher exhibited and described a vase of red terra cotta, 6½ in. high, together with other Roman pottery in fragments and horse-bones, from Downham Field, about a mile and a-half to the north of Ely Cathedral; the vase was discovered about 18 in. below the surface during drainage operations on land in the occupation of Mr. W. Pate.—Prof. Hughes described some fragments of Roman pottery and other objects exhibited by Mr. W. W. Courdeux, which had been found at the depth of 3 ft. in Humber deposit at Great Oates in North-east Lincolnshire by workmen who were under-draining old pasture-land. Along with the pottery were sawn bones, pieces of glass, and some very curious tube-like formations in considerable masses, which Prof. Hughes explained to have been produced by concretionary action around roots of plants, also shells of the common cockle. Beds of ashes were also passed through, but these may have been of more recent date. The field, known by the name of the "Little Nooks Close," adjoins the bank of a very old drain, called the "Old Fleet," which formerly, as now, received the drainage of some portion of the Lincolnshire Wolds. At the time this pottery was in use, the drain must have been a large creek with sloping mud banks, bordered by "fittie" lands (a local term for land beyond the sea-embankments overgrown with sea-living plants and occasionally flooded at high water), for such was once the condition of much of the lowlands in this district bordering the sea. The Romans no doubt used this creek as a convenient harbour up which to run and beach their vessels, and disembark their cargoes for transport to the nearest station at Stallingborough, distant as the crow flies a mile and a-half, whence the goods could be further transported inland to the different settlements and camps on the wolds. The author did not think that the fragments discovered belong to pottery made on or near the spot, but were probably the refuse of cargoes thrown overboard as rubbish. Stallingborough was a third-rate Roman station, and Roman coins have been found there. We know that Offa there held his court, and that it was a place of importance in the palmy days of the Mercian kingdom; and if it was a place of importance in those days, the probabilities are that it was a Roman station, since the old English preferred to occupy Roman settlements rather than to found fresh places for themselves.—Mr. Reade made some remarks on the Minster-Church at Aachen. This church was in historical interest quite unrivalled by any building north of the Alps, and as an architectural landmark stood

alone, having been completed in the year 804. Its prototype must be looked for in the churches of the Ex-robate, and particularly in the church of S. Vitale at Ravenna. There is no doubt that it was largely the work of Italian artists. The architect was probably Ansizis, Abbot of Fontenelle, near Rouen. In general design it bears a considerable resemblance to S. Sepulchre's Church, Cambridge, which was built 300 years later; but it is designed on a far larger scale. The whole of the interior was covered with mosaics, which were destroyed in the great fire of 1656. Mr. Reade exhibited an interesting engraving made before the fire, showing the then disposition of the exterior. The tall fourteenth century choir was added by the Burgomaster Gerhard Chorus, and is a work of great lightness and bold design. The octagon is surrounded by small chapels, and Mr. Reade gave detailed information as to the original destination of these. He also exhibited "restorations" of the original work given to him by Mr. Rhoen, architect, of Aachen, who had presented him with some of the original mosaic cubes used by Charlemagne's artists, which he had the pleasure of showing to the society. The bronze doors and railings to the triforium were at least as old as the building itself. The temples of Italy had been laid under contribution, and had supplied this church with many polished marble columns of beautiful workmanship. The church was formerly connected with the palace by a vaulted arcade. The great emperor, Karl, who founded the church, was buried within its precincts, but the precise spot is unknown. In the year 1000 A.D. his tomb was opened by Otto III., but Mr. Reade gave strong reasons for the belief that the poetical description of the opening of the tomb is incorrect. The Emperor's bones were exhumed 352 years after his death. Much of the furniture of the cathedral is of extraordinary interest, particularly the marble throne, upon which thirty-seven emperors have been installed; the pulpit, which was a gift of Henry II., and is one mass of gold, jewels, and antique ivory carvings; and the coronas, given by Frederic Barbarossa, which is richly gilded and enamelled. The whole church was deserving of far more careful study than it had yet received.—Prof. Clark observed that he could confirm Mr. Reade's remarks as to the structural resemblance between this church and that of S. Vitale at Ravenna from his recent studies at both places.

#### ANTHROPOLOGICAL INSTITUTE.—(Monday, March 21.)

MAJOR-GEN. PITT-RIVERS in the Chair.—Mr. Worthington G. Smith exhibited a measured transverse section through 300 ft. of the palaeolithic floor of the Hackney Brook, near Stoke Newington Common. He also showed a collection of ovate-acuminate implements, scrapers, flakes, and nuclei from the same spot, all the objects being lustrous and as sharp as on the day they were made.—Gen. Pitt-Rivers exhibited and described a large collection of padlocks, showing that the same type had been used in civilised countries from the earliest ages.—Mr. A. L. Lewis read a paper on "The Relation of Stone Circles to Outlying Stones or Tumuli or Neighbouring Hills." The author, from an examination of eighteen stone circles in Southern Britain, showed that their builders had in various ways made special references to different points of the compass, but most particularly to the N.E. He then argued from a number of independent sources, ranging from the Prophet Ezekiel down to a foreign correspondent of the *Daily News*, that other ancient structures had similar references, known to have arisen in connexion with times and seasons and various forms of nature worship; that practices connected with such worships, and especially with sun and fire worship, have come down, even in this country, to the present time; and that circular buildings and open circles have been and are used for worship of this kind; and inferred from these facts that the British stone circles were used for sun worship probably in the Druidic period. He then dwelt on the references to the N. and E. in the orientation of English churches, which he thought to be derived from the references to those quarters in the circles, as the Papal churches, whether in Rome or London, are

not so placed, and he gave some curious details on this point; and he concluded by drawing attention to the firm root taken by Christianity in the Druidic countries of Gaul and Britain, and the great influence exercised by those countries in the later Roman Empire, and especially in the establishment of Christianity as the State religion.—A paper was read by Mr. J. K. Price on "Excavations of Tumuli on the Brading Downs, Isle of Wight," by himself and Mr. F. G. Hilton Price.

#### ROYAL SOCIETY OF LITERATURE.—(Wednesday, March 22.)

SIR PATRICK COLQUHOUN in the Chair.—Mr. Robert N. Cust read a paper on "Athens and Attica," in which he described the different routes which could be followed, and the pleasure to be derived from a visit to so celebrated a city. He then gave in detail a notice of the remarkable views still to be seen on the Acropolis, with the Temple of Theseus, the Lantern of Demosthenes, &c. He further drew attention to the remarkable spots which have been identified, such as the Areopagus, the Pnyx, the Academy, and the Sacred way leading to Eleusis. Mr. Cust added that, in his judgment, there was no future for Modern Greece, and that little progress had been made since he was in Greece thirty years ago.

#### BROWNING SOCIETY.—(Friday, March 24.)

THE HON. ROSEN NOEL in the Chair.—A paper on "Childe Roland to the Dark Tower came" was read by the Rev. Joshua Kirkman. The writer pointed out that in two of his most brilliant and characteristic poems Mr. Browning had "burst into a flame at the spark of" two "thoughts" taken from Shakespeare: the most uncultured style of human thought during life in "Caliban," and the quintessence of cultured thought in death in "Childe Roland." The latter poem, which is a supreme work of genius, deserves special study, and may be considered both as a romance and an allegory. In the romance we notice a remarkable subtle consistency and the essential sequence of each verse, the poem being free from any trace of incongruity. The resemblance to a dream occurs to us all, and the very tissue of this poem is "We are such stuff as dreams are made on, and our little life is rounded with a sleep." A threefold harmony is to be discerned in the work—(1) the consistent structure as the romance of "Childe Roland;" (2) the strict naturalness of the sequences, from any one to the next sensation, as in a dream or allegory of some sort; (3) the fitness of each emblem as obedient to the key-note of the whole. There are overwhelming reasons for concluding that this poem describes after the manner of allegory the sensations of "a sick man very near to death," the Dark Tower being death itself. Mr. Browning, who has thrown his whole individuality into so many varieties of human life and development of souls, here throws himself into the final stage of human development. There is a close resemblance between "Prospect" and "Childe Roland." Mr. Kirkman drew a comparison between this poem and the "Dream of Gerontius," and illustrated his view of its meaning by copious references to Chaucer, Spenser, Bunyan, and others.—In the discussion which followed, Mr. Furnivall, Mr. Matthew, Mr. Nettleship, Miss Drewry, Mr. Sargent, and Mr. Radford took part. Mr. Furnivall said that Mr. Browning had told him that he had not written the poem as an allegory; it was a romance which had been suggested by the figure of a gaunt red horse on a piece of tapestry in Mr. Browning's house.

#### FINE ART.

##### PROPOSED EXCAVATION IN THE EGYPTIAN DELTA.

WE have great pleasure in announcing that the long-desired Society for the Promotion of Excavations in the Delta of the Nile has at last been constituted under very favourable auspices. The scheme of exploration has, up to the present, received the approval of the Archbishop of Canterbury, the Bishops of Durham, Lincoln, and Bath and Wells, the

Chief Rabbi, Archdeacon Anson, Mr. Robert Browning, the Earl of Carnarvon, P.S.A., Canon Cook, Mr. Jas. S. Cotton, the Dean of Manchester, Miss Amelia B. Edwards, Mr. A. W. Franks, V.P.S.A., Prof. Gardner, the Hon. and Rev. E. Carr Glyn, Miss J. E. Harrison, Mr. B. V. Head, Prof. Huxley, F.R.S., Mr. Constantine Ionides, Mr. Stanley Lane-Poole, the Rt. Hon. Sir A. H. Layard, G.C.B., Prof. Legros, Sir John Lubbock, Bart., M.P., Sir Theodore Martin, K.C.B., Prof. Max Müller, Mr. A. S. Murray, Mr. John Murray, M. E. Naville, Prof. Newton, U.E., Prof. Owen, C.B., Mr. R. A. Proctor, Mr. Reginald Stuart Poole, Prof. Sayce, the Hon. J. Villiers Stuart, M.P., Mr. W. Spottiswoode, P.R.S., M. Terrien de La Couperie, the Rev. G. T. Tomkins, Sir Erasmus Wilson, LL.D., F.R.S., &c.

A meeting in furtherance of the objects of the society was held on Monday last (March 27), at which Sir Erasmus Wilson took the chair, supported by the Hon. J. Villiers Stuart, M.P., and Prof. Sayce. A provisional committee was then formed, Sir Erasmus Wilson accepting the post of hon. treasurer, and Miss Amelia B. Edwards and Mr. Reginald Stuart Poole those of hon. secretaries. The society is in correspondence with M. Maspero, with a view to beginning excavations as soon as sufficient funds shall be provided.

It is proposed to raise a fund for the purpose of conducting excavations in the Delta, which, up to this time, has been rarely visited by travellers, and where but one site (Zoan-Tanis) has been explored by archaeologists. Yet here must undoubtedly lie concealed the documents of a lost period of Bible history—documents which we may confidently hope will furnish the key to a whole series of perplexing problems.

The position of the Land of Goshen is now ascertained. The site of its capital, Goshen, is indicated only by a lofty mound; but under this mound, if anywhere, are to be found the missing records of those four centuries of the Hebrew sojourn in Egypt which are passed over in a few verses of the Bible, so that the history of the Israelites during that age is almost a blank.

Pithom and Rameses, the "treasure" or store-cities built during the oppression, would richly repay exploration.

The sites of the cities of the Hyksos, especially Avaris, would yield monuments of no less interest, bearing on Phœnician as well as on Hebrew history.

It must not be forgotten that Naukratis, the primitive Greek emporium in the west of the Delta, promises as ample a harvest to Hellenic archaeologists as Goshen to Semitic scholars. The period which would there be illustrated is one of the most interesting in the development of Greek art, and is at the same time one of the most obscure.

Besides the sites connected with Hebrew, Hellenic, and Phœnician history, the Delta is rich in mounds of famous Egyptian cities, as Saïs and Xoïs—this last being the capital of an early dynasty (the XIVth), which is as yet wholly without written history. Yet more, it abounds in nameless tumuli and in enclosures of unknown origin, surrounded by massive walls, in the thickness of which sepulchral chambers are known to exist.

In order to examine these sites, it will, in the first place, be necessary to raise a sum of money for the purpose of making a tentative exploration. Should this sum suffice, the two sites of Goshen and Naukratis could be simultaneously excavated; otherwise Goshen would have the preference.



THE SOCIETY OF BRITISH ARTISTS.

THIS exhibition is decidedly encouraging. Despite the absence of some of the best members, such as Mr. Bartlett and Mr. Dendy Sadler (not to mention the few Academicians whose names are still to be found in the list), there is more of individual effort and style than usual, and the number of altogether inconsiderable contributions is very few compared with former years. There is life in the young art; and, if its direction is not always right, it is moving, and that is much. The impulse is most seen in landscape and sea views, and the latest tendency is to strong colour and plenty of it, broad style and splashes of paint. What this will lead to in the hands of weak men is appalling to conjecture; but in the hands of such artists as Edwin Ellis it gives new and delightful sensations of open-airiness and strength of sun. "Bringing in the Fish, Yorkshire" (266), tends to intemperance with its deep greens, and purples, and oranges clashing together, but if Mr. Ellis pushes his colour somewhat far, he has it in hand, and his skies are tender and luminous. In "The Morning After the Storm" (453), the sky is particularly fine, the azure of space and the blue of the lower clouds, so like and yet so different, are rendered with great truth and boldness. Strong coast scenes are also sent by J. Buxton Knight, Stuart Lloyd, Gustave de Bréancki, and others. Much to be praised is John Reed's forcible "Sunlight," and both beauty and originality mark two landscapes by H. Charles Fox, strongly drawn and true in colour (197 and 201). Miss Kate Amphlett also shows evidence of fresh study and sense of design in her "Source of Gentle Waters," with its well-drawn tree roots and charming effect of green light through an irregular stretch of palms. Her "Willows" is also a luminous and pretty study (333). If these and Mr. Wyllie's finely composed and painted picture of barges on the Thames, "Towing over the Tide" (483), exhaust the list of scenes from nature which struck us as most uncommon as well as clever, the room is filled with pleasant and accomplished views with and without figure, by Ph. Pavy, G. S. Walters, Dan Fisher, W. J. Cooper, J. J. Baunatyne, Theodore Hines, Vincent Yglesias, Horace Cauty, and others too numerous to mention.

In figure-painting pure there is nothing astonishing, but W. Christian Symonds' "Polly my Wife and Polly my Ship" (230) shows a good deal of misdirected cleverness. John Barr's "The Village Barber" is good, and the Ludovischi send some clever pictures. Mr. Logedail shows his gift of colour in an unpleasant picture of a seller of pumpkins (282), and Mr. Hayllar's terrestrial globe in "The Highest Bidder" (257) is painted almost to deception. Thorough in execution, and with much cleverness of design and expression, but rather tame withal, is Mr. L. C. Hentley's "Private View in a Monastery," and among other of the less ambitious efforts we noticed a well-drawn and painted study called "Polly," by Rebecca Mocatta (188), F. Everett's careful "Study from the Antique" (328), A. Harvey Moore's pretty and tenderly coloured head of a girl (375), and a clever study of a laughing face by firelight, by Frederick Brown (503). There are several good bits of still-life, but none much better than that by Anna M. Grace (86) and Melicent Grose's "Souvenir of Kabyle." The latter is one of many excellent water-colours. Mr. J. Edwards Goodall's "A Breton Home" (707) is the best *genre* picture, whether in oil or water, and Max Ludly's "Young Lambs—Evening," is not only very true and pretty, but excellent and original in design. Edith Pradey sends a very strong drawing of the interior of a church

at Rome (701), and there are many other drawings above the ordinary average.

Of sculpture there is one notable work, a plastic statuette called "Charming," by F. Innck, and charming it is. COSMO MONKHOUSE.

MR. WILLIAM L. THOMAS' SKETCHES IN SWITZERLAND.

"TEN Years' Holidays in Switzerland" is the title of the catalogue, and it is the holiday spirit which is reflected in these gay and clever drawings. The manager of the *Graphic* does not come before us for the first time; and his sense of colour, his versatility, and dexterity as a painter in water-colours are known. There is nothing here that is likely to damage his reputation, and one or two of the drawings show a grasp of mountain form which will probably add to it. More especially we may allude to his two views of the Matterhorn in the rosy morn and gray eve (16 and 23). Though not very strong generally in his drawing, his skill in this respect is quite adequate to secure satisfactory records in the shape of pretty pictures of nearly all the pleasant incidents of a tour. In his "Return Home" (69), with its little school girl on its back, the sense of the swinging motion of decent is well conveyed; and the group of lovers in the "Boat on the River Thun" (107) is charming. In other drawings he gives us "Monks in their Sunny Garden" (76) and an old priest rolling in his cask of wine (67), while his children sledging are full of vigour and fun (33 and 86). He is, however, mainly a landscape artist, and his feeling for the grandeur of Alpine scenery and the beauty of its effects of light and colour has inspired his most successful efforts. Though Mr. Thomas has made larger and more important drawings, he has done nothing more complete than "The Bridge of the Dance of Death" (17) and "The Old Religious Houses at Interlaken" (30), which belong to the Queen. As a painter of flowery foregrounds, Mr. Thomas is very skilful, and his snow is nearly always good.

O. M.

NOTES ON ART AND ARCHAEOLOGY.

THE Hogarth Club held their annual *conversazione* at their new quarters in Albemarle Street, when the members showed their pictures of the year, which included a portrait by Alma Tadema and female figure by G. A. Storey, and some beautiful works by Herbert MacCullum, Dendy Sadler, Colin Hunter, Seymour Lucas, W. L. Wyllie, and others. Some unusually good music closed the evening.

MISS CONSTANCE PHILLPOTT and Messrs. R. Beavis, C. Gregory, S. J. Hodson, and J. J. Hardwick, have been elected Associate-Exhibitors of the Royal Society of Painters in Water-Colours.

A PICTURE by Mr. Edwin Long, R.A., which will hardly fail to be a principal attraction at the Royal Academy, has been suggested by the line in the fifth chapter of Judges—"Why do his chariots stay?" The mother who makes, in the anxiety of one waiting, the inquiry that is thus formed, sits, in Mr. Long's picture, within sight of the road that leads homeward, and watches the road as yet empty. The sentiment of most anxious waiting—of a waiting already far too prolonged—is expressed with complete force, both in the face and attitude of the principal figure, and it is expressed again, or echoed, in the faces and gestures of the women who wait with her. One is nearer than the others to the lattice, and those without direct view catch the news or no news from her who can observe the best. One or two of the younger figures are as fully endowed with the

beauty of youth, colour, and contour as is the elder woman with the beauty of age in forcible and passionate expression. The hues of the picture are for the most part subdued. The decoration is Assyrian, and one of the most prominent of its subjects is that of the cruelty of a king who, with his own hands, put out the eyes of a captive. This suggestion of brutality—a suggestion with which the watchers in the chamber are necessarily familiar—bears, of course, upon the question of the moment, and offers ground for despair at the delay of "his chariots." In many points beside this one that we have indicated, Mr. Long has known how to enrich his theme, and to strengthen the impression which his treatment of it makes. The picture is one of the most serious and best-directed efforts of an artist who has never trifled with his subjects, though his conception and execution of them have been liable to many variations of excellence. Last year, for instance, his "Christ and Diana" was, as a whole, more acceptable to the large public than to students who considered the great demands of such a theme. This year the recognition of Mr. Long's success will, we doubt not, be most cordial among the best judges.

MR. PETTIE will send three pictures to the forthcoming Academy. One of them is on the most important scale he has thus far adopted; nor is the size of the canvas likely to be exceeded. Its subject is a Palmer's Tale of the Holy Land. He tells it by a Northern heart, he seated on one side, and his listeners—all one family—on the other. His hands are extended towards his audience, in the excitement of the narration of the tale. He is worn, weary, and sufficiently full of years. The family within whose gates he is the visiting stranger includes a young man of marked character and intellect; his wife—young, like himself, but with less of individuality and attractiveness; and the two children of whom these are the parents. Connoisseurs and artists, while they cannot omit to recognise the well-directed study that has gone to the making of this picture, may yet possibly find more delight in one or other of the two smaller canvases. Of these, one represents Eugene Aram telling the story of his crime to the little boy. The scene is a sunny glade of a wood in summer time, and in the foreground Eugene Aram stands well away from the child to whom he must pour out his story. The subject is a fine one for Mr. Pettie, for this cause, if for no other—that it allows him to include as his only characters two persons of types of course utterly opposed, but into both of which his art has before now shown special power of entrance; that is, a boy in whom the quality of gentleness is particularly marked, and a man of more than middle age upon whom painful thought and anxiety have especially told. The third picture represents the prayer of the Duke of Monmouth to James II., when a prisoner, likely to die, he was brought to the monarch after the defeat of Sedgemoor. In the expression of Monmouth, who grovels on the floor, we read little confidence—only the most forlorn hope; and in the curled and cruel face of the bigoted Sovereign we read the destiny of Tower Hill and the block. Characters here represented in the stress of critical action—terror so abject that there can be no further humiliation, and the base resolution for effectual revenge—demand in their surroundings some elements of acceptable beauty. Without these the work would hardly be artistic, so purely miserable would be the impression of inhumanity and distress. Thus we are glad that Mr. Pettie, while preserving a courageous truth to actual character, has allowed a full play to his sense of duty in all the accessories of the scene. These are indeed simple, but they are at the same time exquisite; the colour of the audience chamber, its walls, its

floor, and its hangings being of an harmonious richness and fullness characteristic of Mr. Pettie at his best. The colouring is indeed of so distinguished a beauty that it would by itself suffice, were there no historical incident, to clench in the popular mind the recollection of the artist's work.

MR. ALFRED HUNT's landscapes for the Royal Academy are both elaborate records of the scenery of the Thames. One is the village of Sonning in the glow of full summer-day light; the other, a backwater hazy with the mists of a morning in early June, a wide landscape, with a pure pale-blue sky over a company of gray-green willows, and the quiet stream just shot here and there with rose colour. To the exhibition of the Royal Society of Painters in Water-Colour Mr. Hunt will likewise send studies of the same neighbourhood of exceeding freshness and delicate charm.

MR. J. D. LINTON—who sends to the Grosvenor Gallery, we believe, a single figure, that of the lover of Hero in "Much Ado about Nothing"—will contribute to the Royal the third finished picture of the set of "Incidents in the Life of a Warrior." The incident this time selected was as agreeable, no doubt, two hundred years ago in a South German Court as we know it to be in London to-day, for the banquet, missing the presence of the Lord Mayor and of a staff of newspaper reporters, was graced nevertheless by the distinguished; and in front of the board, full in view of the youthful and honoured guest, an Eastern girl executed slow and graceful dances. She is posing herself in the centre of Mr. Linton's beautiful design, draped in white and in yellow, tall, slight, airy of movement, and the eyes of the great rest upon her with approval in the intervals of the feasting. At the left there are musicians with viola and violin. The banquet is celebrated in the open courtyard of a palace; the chief guest, and those who entertain him, are under a high canopy. Flowers are scattered on the table; fruits and cool vessels for chosen wines wait below and at the side. A few words of description would be unable to convey any real sense of the skill of the composition or of the sensitiveness to harmonious and wealthy colour which the artist has displayed. Rich and sober as are many parts, the whole effect is of lightness and brilliancy, such as are demanded by the conditions of the picture and by its theme—the open air and an occasion of frank though of stately festivity.

MR. LEGROS has now all but ready for the casting the plaster "proof" of the bas-relief which is to appear in bronze at the forthcoming exhibition of the Grosvenor Gallery. The work will be entitled "La Source." It is the figure of a very young girl, viewed from the front, and bending sideways, her body swayed to the right by the weight of the great water vessel which discharges its contents at her feet. The work is in very low relief, so that strict adherence to the real proportions of the figure, its thickness and depth—which only work in the completed round can fully retain—has necessarily been sacrificed, and for it there has as necessarily been substituted some of that conventionality which draughtsmanship employs in larger measure. The best success of the artist is thus far reached in the treatment of the body. The simple head—of a type which Mr. Legros has more than once given us—lacks, at present, the full youthfulness which the frame exhibits, and, for the moment, justifies more, perhaps, than it is intended to do the sentiment of the American poet, that the body is so much more beautiful than the most beautiful of faces. But the entire figure, from face to foot, is conceived in that spirit of poetic realism which is really the characteristic of Mr. Legros at his best. In

it are united a poetry which does not shrink from the employment of familiar themes, and a reality which is unwilling to dispense with the refining touch of imagination. The eye sees that which it is qualified to see, and the eye of Mr. Legros is qualified to see beauty when it escapes the rougher observation. But a theme more avowedly imaginative has been worked out by its artist in a plaster proof of "La Mort et le Bucheron," not yet to be cast in bronze, but to be shown at the Grosvenor Gallery as it at present appears. The noble and pathetic fancy of death and the wood-cutter has more than once occupied Mr. Legros's mind, but hitherto it has been wrought out solely in etching. The theme is now rendered afresh, or rather with such variations as are compatible with the continual presentment of the cowed and crouching figure of the person summoned, and the gaunt and ghastly contours of the being who calls him from his hard life and humble task. Both these works, even though they be found to reveal some want of familiarity with the medium of expression employed, are likely to increase the reputation of the artist, and are certain to be accepted as fresh evidence of an artistic energy never satisfied with its bygone achievements.

MESSRS. MOSS AND JAMESON will sell by auction on Wednesday, April 5, at 48 Chancery Lane, a valuable collection of works of art and decorative furniture. The sale will include several choice specimens of Dresden, Sèvres, and Chelsea ware, some inlaid Chippendale cabinets, and a Louis XVI. cylinder writing table.

WE regret to see that the "Cour d'appel" has substantially maintained the decision of the Civil Tribunal of the Seine, by which M. Edouard Véron, manager of *L'Art*, was fined on account of an article which appeared in that periodical in May last year commenting with severity on some etchings which eight artists had contributed to illustrate a catalogue (Catalogue Beurnonville). The writer stated his opinion that if, as the artists alleged, the pay was bad, it was still their duty not to dishonour their art by signing scandalously bad plates, "témoignages implacables de leur extrême élasticité de conscience." The conscience here spoken of must, as M. Véron points out, be the artistic conscience, and it appears to us an undue restriction of the critic's function to render him liable to a fine for denouncing as artistically shameful the practice of lowering the "quality" of etching in accordance with the price paid for it. "Shoddy" in art ought to be denounced, not only for the sake of the public, but for the sake of the artists who manufacture it. The decision not only reduces the critic to a mere "expert," but the artist to a mere "tradesman."

THE *Madras Mail* states that the discovery of the new Buddhist Tope, at Jaggaipattā, on the Krishnā river, which Mr. Sewell announced to Government last September, has proved to be of even greater importance than was at first imagined. Dr. Burgess has been hard at work there for the last fortnight, and proclaims it to be not only a veritable tope (or *stupa*), but a tope of very great antiquity, preceding that at Amarāvati by several centuries. The latter tope is supposed to date from some few centuries after the commencement of our era. But Dr. Burgess declares that the new Jaggaipattā tope dates from Maurya days, about B.C. 200, and is as old as the Vihāra at Pāṭalīkharā, or the Bharhut *stupa*; almost as ancient, that is, as the age of King Asoka. It was repaired, it seems, by one of the early kings of the Andhra Dynasty, according to an inscription found on the spot. Dr. Burgess further seems to be now of opinion that the Amarāvati tope itself was merely an enlargement, or reconstruction by

one of the Andhras of a far earlier Buddhist shrine, dating perhaps from the period of the newly discovered place of worship. It is difficult to overrate the interest and value of this discovery, both historically and from the point of view of archaeology, as it connects the banks of the Krishnā historically with one of the earliest monarchs known in India. The Archaeological Survey of Southern India has begun well.

WE have received from Herr E. Seemann, of Leipzig, the tenth number of Woltmann and Woermann's *History of Painting*. In this number, the excellent account given of German painting during the first half of the sixteenth century is brought to a close with Holbein and his followers. The painting of the Netherlands is then continued with Lucas van Leyden, Quentin Matsys, and Jan Gossaert; while the last few pages begin the history of the blooming time of Italian art with Lionardo da Vinci. We are not sure that this arrangement of the subject into contemporary schools, instead of into the art of various countries considered separately, as is the usual method, is altogether satisfactory. It seems somewhat awkward, for instance, to jump, with no other division than a heading, from Jan Swart, of Groningen—a weak Netherland Italianiser, who is at best known only to a few students—to the world-famous Lionardo. The number is full of illustrations, many of them from the drawings as well as the paintings of the masters noticed.

## MUSIC.

### RECENT CONCERTS.

MENDELSSOHN first performed his G minor concerto in England at the Philharmonic Concert on May 28, 1832, and last Thursday week, at the fourth Philharmonic Concert of the present season, Mdme. Schumann played the same work, thus celebrating the fiftieth year of its production. This gifted lady has stated that she shall never forget the impressions made upon her by the beauty and grandeur of Mendelssohn's playing; and on Thursday evening she certainly strove in her admirable rendering of the concerto to do honour to a composer whom Robert Schumann was never tired of praising, and who, in former days, had been the friend both of herself and her husband. At the close of the performance Mdme. Schumann was recalled twice, and she must have been greatly impressed by the hearty and enthusiastic reception accorded to her. Mr. C. V. Stanford conducted, for the first time in London, his overture of "The Veiled Prophet." We noticed this work on the occasion of its production at Sydenham a few weeks ago. It was well received at the Philharmonic, and the society may be congratulated on the encouragement which it has given this season to native composers. The programme included Beethoven's symphony in C minor. Mdme. Kufferath and Mr. Maas were the vocalists.

Mr. Walter Macfarren gave the third and last of his orchestral concerts last Saturday evening at St. James's Hall. Miss Cantelo, a pupil of the Royal Academy, made her first appearance, and performed Schumann's piano-forte concerto in A minor. This young lady possesses a nice touch, and plays with much vigour and dexterity, but she was scarcely wise in choosing for her *début* such a difficult and exacting work. Schumann's concerto demands very great mechanical ability and intellectual and poetical gifts of the highest order. Herr Joachim played Beethoven's violin concerto, and it is quite unnecessary to speak in detail of his marvellous performance. The programme included Mendelssohn's "Ruy Blas" overture, and Mr. W. Macfarren's overtures, "Hero and Leander" and "King Henry V." (repeated by

desire). The "Ruy Blas" was played with marked precision and energy, and, in accordance with the wishes of the audience, was repeated. The other two overtures were admirably interpreted, and seemed to give great satisfaction. Spohr's "Power of Sound" was included in the scheme. Mr. W. Macfarren may be justly proud of the great success of his undertaking, and deserves special praise for the able and energetic manner in which he has fulfilled the duties of conductor during the series of concerts just brought to a close.

The last but one of the Monday Popular Concerts deserves special mention. Mozart's beautiful quintett for stringed instruments was magnificently interpreted by Messrs. Joachim, Ries, Hollander, Zerbini, and Piatti; and Herr Joachim performed, in masterly style, several movements from Bach's sixth sonata in E. Mme. Schumann was again the pianist, and we do not ever remember to have heard her to greater advantage. She played Brahms' Rhapsodie in G minor (op. 79), two studies in canon form from op. 56, by Schumann, and, for an *encore*, the "Traumes Wirren." Let us quote once more from her recollections of Mendelssohn's playing:—"Of mere effects of performance he knew nothing; he was always the great musician, and in hearing him one forgot the player, and only revelled in the full enjoyment of the music." No sentence could better describe Mme. Schumann's mode of interpreting the works of the great masters. She will play for the last time this season at the last Popular Concert, next Monday. The concert concluded with a first performance of Schumann's "Spanisches Liederspiel" (op. 74), for four voices, with pianoforte accompaniment. The vocalists were Mdle. Friedländer, Mdme. Fassett, Herr von zur Mühlen, and Mr. Pyatt; at the piano, Miss Zimmermann. The music is very quaint and charming, but it certainly contains, especially in the solo numbers, far more of the German than of the Spanish element. As representing national music, the two quartetts (Nos. 5 and 9) are, perhaps, the most successful. All the nine numbers were sung with much taste and feeling, and Miss Zimmermann added considerably to the general effect by her neat and crisp rendering of the difficult accompaniments. The hearty reception given to this "cyclo" will perhaps induce Mr. Chappell to give us next season the second one, entitled, "Spanish Love-songs," with a pianoforte duet accompaniment.

J. S. SHEDLOCK.

#### MUSIC NOTE.

THE dates of the four cycles of the "Ring des Nibelungen" at Her Majesty's Theatre are fixed as follows:—first cycle, May 5, 6, 8, 9; second, May 12, 13, 15, 16; third, May 19, 20, 22, 23; fourth, May 25, 26, 27, and 29. The rendering of this work, so unique and in every way remarkable, has been entrusted by Herr Wagner to Angelo Neumann. Herr Anton Seidl, of Leipzig, has been announced as conductor. Eminent German artistes will take part in the grand performances, among whom we would mention the celebrated Herr Heinrich Vogl and Frau Therese Vogl, of Munich, opera-singers to H.M. the King of Bavaria. Hans von Wolzogen's guide through the music of the "Ring" will shortly be published in English. This little book should be studied previous to the performances by all who desire to understand and appreciate this great German work. It will enable them to follow with comparative ease the intricate story, and such preparation will at any rate greatly enhance their pleasure at the time of performance. Herr Neumann has received permission from the King of Bavaria to use all the splendid scenery, the costumes and armour, which were employed in 1876 at Bayreuth.

#### A GENUINE BUNYAN MEMORIAL. Crown 8vo, morocco, Elstow oak sides, price 10s. 6d. THE "ELSTOW EDITION"

#### OF THE PILGRIM'S PROGRESS. BY

JOHN BUNYAN.

Containing, in addition to the usual text, a carefully compiled Memoir and Bibliography, a complete Index, and numerous illustrations.

#### A HANDSOME SOUVENIR OF THE LAKE DISTRICT. Super royal 8vo, cloth elegant, sunk centre, price 12s. ENGLISH LAKE SCENERY.

A SERIES OF TWENTY-FOUR PLATES  
In the highest style of Colour Printing, from Drawings by A. F. Lydon. With Descriptive Letterpress.

#### A CAPITAL BOOK FOR PRESENTATION. Crown 8vo, cloth elegant, price 5s. STORIES OF LONG AGO.

Re-told by ASCOTT R. HOPE.  
With a Hundred Illustrations by C. O. Murray, Engraved by R. Paterson.

#### NOVEL AND ELEGANT PRESENTS. Royal 16mo, red line borders and gilt edges, price 3s. 6d. THE RIBBON SERIES.

- With Hand-painted Designs on Cover.
1. THE CHANGED CROSS,  
And other Poems.
  2. THE SHADOW of the ROCK,  
And THE VOICE in the TWILIGHT.
  3. PLEAS for BOOKS:  
Selections for Lovers of Books.
  4. THE VOICE of MANY WATERS,  
And other Poems.  
By FRANCES RIDLEY HAVERGAL.
  5. SET APART, and other Poems.  
By FRANCES RIDLEY HAVERGAL.
  6. CHRISTMAS CAROLS and  
NEW YEAR'S SONGS.

JOHN WALKER & CO., 96, Farringdon-street,  
London, E.C.

Monthly, price 6d.

#### THE JOURNAL of EDUCATION.

CHIEF CONTENTS FOR APRIL:

1. OCCASIONAL NOTES: New Code, Royal College of Music, French Agnosticism, Bibliography, &c.
2. OVERWORK.
3. VICTOR HUGO as SATIRIST.
4. WHAT does TRAINING do for TEACHERS? (Continued.)
5. OUR MILITARY COLLEGES.
6. CORRESPONDENCE: Dr. Ridding on Training; Rev. W. G. Grignon on Immorality in Public Schools; Men, Women, and Poetry; &c., &c.
7. REVIEWS: Goodwin's Greek Grammar; H. C. Bowen's Shakespeare Reading-Book; Turner and Morshead's Faust; H. Morley's Victorian Literature; &c.
8. PRIZES: French Translation, Sonnets, Essay, &c.
9. EDUCATION SOCIETY, FROEBEL SOCIETY, SCHOOLS and UNIVERSITIES, &c.

JOHN WALKER & CO.,  
96, Farringdon-street, E.C.

#### BLACKIE & SON'S PUBLICATIONS.

Now ready, Vols. I. and II., imp. 8vo, cloth, 25s. each; or half-morocco, 31s. 6d. each.

#### OGILVIE'S IMPERIAL DICTIONARY OF THE ENGLISH LANGUAGE.

New Edition, Revised and Largely Augmented.

EDITED BY  
CHARLES ANNANDALE, M.A.

Illustrated by above 3,000 Engravings.

\* \* The Third Volume will be published on 1st July, and the Fourth Volume, completing the Work, on 1st November.

From the SPECTATOR.  
[Second Notice.]

"Of the second volume of the new edition of this great dictionary, which has been so thoroughly revised as to be really a new work, it is practically sufficient to say that it presents the same features as the first—scientific accuracy of definition, wealth of quotation, and reliability as an authority in etymology."

#### OGILVIE'S MINOR DICTIONARIES.

THE COMPREHENSIVE ENGLISH DICTIONARY: Explanatory, Pronouncing, and Etymological. Illustrated by above 800 Engravings on Wood. Large 8vo, cloth, 25s.; half-morocco, 32s.

THE STUDENT'S ENGLISH DICTIONARY: Etymological, Pronouncing, and Explanatory. With about 300 Engravings on Wood. Imp. 16mo, half-roan, 7s. 6d.; half-calf, 10s. 6d.

DR. OGILVIE'S SMALLER DICTIONARY: Etymological, Pronouncing, and Explanatory. Abridged from the "Student's Dictionary" by the Author. Imp. 16mo, cloth, red edges, 2s. 6d.; half-roan, 3s. 6d.

DESCHANEL'S NATURAL PHILOSOPHY: an Elementary Treatise. Translated and Extended by J. D. EVERETT, D.C.L., F.R.S., Professor of Natural Philosophy in Queen's College, Belfast. Illustrated by 783 Wood-engravings and Three Coloured Plates. Sixth Edition, Thoroughly Revised and Enlarged. Medium 8vo, cloth, 18s.

Also separately, in 4 parts, limp cloth, 4s. 6d. each.  
Part I.—MECHANICS, HYDROSTATICS, and PNEUMATICS. Part II.—HEAT. Part III.—ELECTRICITY and MAGNETISM. Part IV.—SOUND and LIGHT.

"Systematically arranged, clearly written, and admirably illustrated, it forms a model work for a class in experimental physics."—*Saturday Review*.

#### THE UNIVERSE; or, the Infinitely

Great and the Infinitely Little. A Sketch of Contrasts and Creation and Marvels Revealed and Explained by Natural Science. By Professor F. A. FOUCHE, M.D., of Paris. Illustrated by 273 Engravings on Wood, of which Fifty-six are Full-page size. Sixth Edition (Twenty-third Thousand). 550 pp., medium 8vo, cloth, gilt edges, 7s. 6d.

"We can honestly recommend this work, which is as admirably as it is copiously illustrated."—*Times*.

#### THE TWO HEMISPHERES: a

Popular Account of the Countries and Peoples of the World. By GEO. G. CHISHOLM, M.A. Illustrated by more than 300 Wood-engravings. Demy 8vo, cloth, 16s.

"A valuable book of reference, written in a popular style, and bountifully illustrated, the volume provides a concise account of the chief physical features of the countries of the globe, their inhabitants, products, forms of government, &c., and will admirably answer the purpose of a handy gazetteer."—*Graphic*.

London: BLACKIE & SON, 49 and 50, Old Bailey.

## TRÜBNER & CO.'S NEW PUBLICATIONS.

**HISTORY of the EGYPTIAN RELIGION.**  
By Dr. C. P. TIELE. Translated by JAMES BALLINGAL. Post 8vo, cloth, 7s. 6d.

**RELIGION and PHILOSOPHY  
in GERMANY: a Fragment.**  
By HEINRICH HEINE. Translated by JOHN SNODGRASS. Post 8vo, cloth, 6s.

**THE INDIAN EMPIRE:**  
Its History, People, and Products.  
By W. W. HUNTER, C.I.E., LL.D. Demy 8vo, cloth, 16s.

**THE ESSAYS and DIALOGUES  
of GIAOMO LEOPARDI.**  
Translated by CHARLES EDWARDES. With Biographical Sketch. Post 8vo, cloth, 7s. 6d.

**TRÜBNER'S SERIES of  
SIMPLIFIED GRAMMARS of  
the PRINCIPAL ASIATIC and  
EUROPEAN LANGUAGES.**  
Edited by E. H. PALMER, M.A., Lord Almoner's Professor of Arabic in the University of Cambridge, and Examiner in Hindustani to H.M. Civil Service Commission.

**HINDUSTANI, PERSIAN, and ARABIC.**  
By the EDITOR. Crown 8vo, cloth, 5s. [Now ready.]

**TRÜBNER'S CATALOGUE of  
DICTIONARIES and GRAMMARS  
of the PRINCIPAL LANGUAGES  
and DIALECTS of the WORLD.**  
Second Edition, considerably Enlarged and Revised, with an Alphabetical Index. A Guide for Students and Booksellers. 8vo, cloth, 5s.

**GENJI MONOGATARI:**  
the Most Celebrated of the Classical  
Japanese Romances.  
Translated by SUYEMATZ KENCHIO, Attaché to the Japanese Legation in London. Crown 8vo, cloth, 7s. 6d.

**A COMPREHENSIVE COMMENTARY  
to the QURAN.**  
To which is prefixed SALES' PRELIMINARY DISCOURSE, with additional Notes and Emendations. Together with a complete Index to the Text, Preliminary Discourse, and Notes. By Rev. E. M. WHEAT, M.A., London. Vol. I. Post 8vo, cloth, 12s. 6d.

**INTRODUCTION to the  
STUDY of LANGUAGE:**  
A Critical Survey of the History and Methods of Comparative Philology of the Indo-European Languages. By B. DELBRÜCK. 8vo, sewed, 4s.; cloth, 5s.

**A SON of BELIAL:**  
Autobiographical Sketches.  
By NITRAM TRADLEG, University of Bosphorus. Crown 8vo, cloth, 5s.

**TSUNI-IIGOAM:**  
The Supreme Being of the Khoi-Khoi.  
By T. HAHN, Ph.D., Custodian of the Grey Collection, Cape Town. Post 8vo, cloth, 7s. 6d.

**THE RELIGIONS of INDIA.**  
By A. Barth.  
Authorised Translation by Rev. J. WOOD. Post 8vo, cloth, 16s.

**YÚSUF and ZULAIKHA:**  
A Poem. By Jami.  
Translated from the Persian into English Verse by R. T. H. GRIFITH. Post 8vo, cloth, 8s. 6d.

**XVII. OPUSCULES.**  
By Juan de Valdés.  
Translated from the Spanish and Italian, and Edited by JOHN T. BETTS. Crown 8vo, cloth, 6s.

**EPISODES in the LIVES of  
MEN, WOMEN, and LOVERS.**  
By Edith Simcox.

Crown 8vo, cloth, 7s. 6d.

**CONTENTS.**

In Memoriam.	Men, our Brothers.
Consolation.	Looking in the Glass.
A Ditty.	Love and Friendship.
Someone had Blundered.	Eclipse.
Midsummer Noon.	The Shadow of Death.
At Auction.	Sat out Vixens.

LONDON: TRÜBNER & CO., LUDGATE HILL.

## MR. MORRIS'S LECTURES ON ART.

Now ready, Second Edition, crown 8vo, price 4s. 6d.

## HOPES AND FEARS FOR ART:

Five Lectures delivered in Birmingham, London, and Nottingham, 1878-1881.

By **WILLIAM MORRIS**,

Author of "The Earthly Paradise," &c.

LONDON: ELLIS & WHITE, 29, NEW BOND STREET, W.

Now ready, large 8vo, cloth, 390 pp., 106 Woodcuts, price 8s.

## GEOLOGY OF THE COUNTIES OF ENGLAND, AND OF NORTH AND SOUTH WALES.

By **W. JEROME HARRISON, F.G.S.**,

Science Demonstrator for the Birmingham School Board, late Curator Leicester Town Museum.

To the detailed description of the Geological Features of each County, there are added lists of the local Scientific Societies, Museums, Maps and Memoirs of the Geological Survey, and the more important books and papers written by private workers.

LONDON: KELLY & CO., 51, GREAT QUEEN STREET, W.C.; and  
SIMPKIN, MARSHALL, & CO., STATIONERS' HALL COURT, E.C.

## THE GROSVENOR GALLERY LIBRARY.

### COUNTRY SUBSCRIBERS.

COUNTRY SUBSCRIBERS are supplied with all the Newest Works in English and Foreign Literature, and with the most recent Musical Publications, on the following advantageous terms:—

FIVE VOLUMES	... ..	TWO GUINEAS per Annum.
NINE VOLUMES	... ..	THREE GUINEAS "
TWELVE VOLUMES	... ..	FOUR GUINEAS "

And Three Extra Volumes for each additional Guinea.

Subscribers of Three Guineas and upwards also enjoy, without further charge, all the advantages of the Club premises attached to the Library, including Reading and Writing Rooms, Dining and Smoking Rooms, a Reference Library, Ladies' Dining Room, &c.

Prospectuses, with full terms of Subscription, post-free on application.

THE GROSVENOR GALLERY LIBRARY (LIMITED), NEW BOND STREET.

Quarterly, price 2s. 6d.

## THE MODERN REVIEW.

CONTENTS FOR APRIL.

ECCLESIASTES. By T. TYLER, M.A.  
MATERIALISM. By Mr. Justice RICHMOND.  
THE SEVEN OECUMENICAL COUNCILS. By JOHN HUNT, D.D.  
ELIZABETH STUART, QUEEN OF BOHEMIA.—I. By H. SCHÜTZ WILSON.  
MR. RHY'S DAVID'S HIBBERT LECTURES. By Professor H. KERN, D.D.  
ALFONSO in MARMORA. By G. S. GODKIN.  
POOR-LAW RELIEF and PRIVATE CHARITY. By H. SHAW SOLLY, M.A.  
JANE AUSTEN and CHARLOTTE BRONTË. By A. ARMITT.  
NOTES and DISCUSSIONS.  
DARWINIANISM and RELIGION. By H. W. CROSBY, F.G.S.  
NOTICES of BOOKS.

Published for the Proprietors by  
JAMES CLARKE & CO., 13 and 14, Fleet-street, London.

Now ready, price 3s., Quarterly; Yearly, 12s., post-free.

MIND: No. XXVI.

I. CAN there be a NATURAL SCIENCE of MAN?—II. Prof. GREEN.  
II. ON some HEGELISMS. Prof. W. JAMES.  
III. ORGANIC CONDITIONS of CAUSATION.—I. E. MONTGOMERY.  
IV. GREEK PHILOSOPHY and MODERN THOUGHT. A. W. BENN.  
With CRITICAL NOTICES, NOTES and DISCUSSIONS, &c.  
London and Edinburgh: WILLIAMS & NORGATE.

## BLACKWOOD'S MAGAZINE

For APRIL, 1882. No. DCCCXVIII. Price 2s. 6d.

### CONTENTS.

THE LADIES LINDORES.—PART I.  
BILOCHISTAN, OUR LATEST ACQUISITION.  
FENIANISM—ITS FORCE and ITS FEEBLENESS. BY AN  
EX-MEMBER OF THE FENIAN DIRECTORY.  
THE BORDERS and THEIR BALLADS.  
THE DANCERMAN'S STORY.  
THE SYRIAN SUBJECTS OF THE PORTE.  
THE EARL and THE DOCTOR; OR, THE CHAIR and THE  
SIEGE.  
THE SCOTCH LIBERATIONISTS.

Edinburgh and London: WILLIAM BLACKWOOD & SONS.

Monthly, price Half-a-Crown.

## THE CONTEMPORARY REVIEW.

CONTENTS FOR APRIL.

EGYPT and CONSTITUTIONAL RULE. By AN ENGLISH RESIDENT IN  
EGYPT.  
AUTUMN JOTTINGS in FRANCE. (Peasant Proprietorship—II.) By  
LADY VERNY.  
THE PHILOSOPHY of RELIGION: a History and a Criticism. By Dr  
A. M. FAIRBAIRN.—I.  
THE RELATION of INSECTS to FLOWERS. By Dr. ASA GRAY,  
Boston, U.S.A.  
VIVISECTION and its TWO-FACED ADVOCATES. By FRANCES  
POWER CORBE.  
LAMENNAIS and KINGSLEY. By the Rev. M. KAUFMANN.  
THE TRUE PRINCIPLE of TENANT-RIGHT: a Reply to the Duke of  
Argyll. By W. E. BEAR.  
HIGHER EDUCATION in WALES. By LEWIS MORRIS.  
THE OPIUM TRADE and SIR RUTHERFORD ALCOCK. By B. FOSSETT  
LOCK.  
EMIGRATION from IRELAND. By J. H. TUKE.  
THE POLITICAL CONDITION of BELGIUM. By E. DE LAEYKYE.  
London: STRAHAN & CO. (LIMITED), 34, PATERNOSTER-ROW.

## THE NINETEENTH CENTURY

For APRIL, 1882. Price 2s. 6d.

### CONTENTS.

THE PROPOSED CHANNEL TUNNEL: a Protest.  
WHAT is MONEY? By the Right Hon. VISCOUNT SHERBROOKE.  
A NEW THEORY of the SUN. By Dr. SIEMENS, F.R.S.  
SMALLPOX and VACCINATION in 1871-1881. By Dr. W. B. CARPENTER,  
F.R.S.  
A HEATHEN APOCALYPSE. By C. ZELLER.  
LAND-OWNING as a BUSINESS: a Reply. By JAMES HOWARD, M.P.  
A SCHOOL of DRAMATIC ART. By HAMILTON AIDE.  
OILING the WAVES: a Safeguard in Tempest. By C. F. GORDON  
CUMMING.  
THE SUPERSTITIONS of MODERN GREECE. By M. LE BARON  
DESTOURELLES.  
A NOTABLE SECESSION from the VATICAN. By Dr. NEVIN.  
A SKETCH of the CRIMINAL LAW. By the Hon. Mr. Justice STEPHEN.  
THE AGNOSTIC at CHURCH—  
(1) By J. H. SHORHOUSE. (2) By J. H. CLAPPERTON.  
London: KEAGAN PAUL, TRENCH, & CO.

## OUR CONTINENT.

THE NEW AMERICAN ILLUSTRATED WEEKLY.

Price 6d. No 5. Now ready.

Contributed to by the foremost Writers of the day, amongst whom are  
Mrs. ALAXANDER, JULIAN HAWTHORNE, MAX ADLER, &c. &c.  
Artistic embellishments by the first designers and engravers. Serial Fiction,  
Science, Entertaining Sketches of History, Travel, and Biography, House-  
hold Words, House Decoration, all receive careful treatment by those who  
have justly gained celebrity in these branches.

Of all Booksellers.

THE INTERNATIONAL NEWS COMPANY, 11, Boulevard-street, Fleet-street  
London, E.C.



SATURDAY, APRIL 8, 1882.

No. 518, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Immanuel Kant's Critique of Pure Reason.*

In Commemoration of the Centenary of its First Publication. Translated into English by F. Max Müller; with an Historical Introduction by Ludwig Noiré. In 2 vols. (Macmillan.)

THE interest in the philosophy of Kant, if that interest may be gauged by the entries on the publishers' lists, has been steadily growing in England since the appearance of Prof. Caird's work in 1877. In 1879 a small, but valuable, volume by Prof. Adamson, of Owens College, helped considerably to widen the English view of Kant's enterprise. In a series of four lectures it presented a masterly sketch of the problem of philosophy as it appeared to Kant, of the salient points in his criticism of speculative reasoning and moral sentiments, and of the relation between him and the neo-Kantians. Scarcely less characteristic of the work was the abundant critical apparatus included in the Appendix, containing an amount of erudition that might easily have filled several volumes. In 1881, three works of goodly size came out on the same subject. With two of these—Prof. Watson's *Kant and his English Critics* and Dr. Stirling's *Text-book to Kant*—we are not here concerned. The third—a translation of the *Kritik* by Prof. Max Müller, along with introductory chapters by Prof. Noiré—is not only the biggest book of them all, but, as specially connecting itself with the centenary of the publication of the first edition of the original work, and as otherwise interesting by the nationality of the writers, seems to call for special notice.

To those whose acquaintance with Prof. Max Müller is confined to the works which have placed his name in the first rank of European philologists, the announcement of his intention to give a new translation of Kant may have been a surprise. The well-known versatility, indeed, which has made him known in wider fields than the linguistic, lessened the seeming novelty in his change of sphere. In an interesting Preface he has chosen to explain the reasons which have led him to this new ground. One of them is no secret to a few who can remember the felicity of illustration with which, as Taylorian Professor of European Languages at Oxford, he infused a concrete life into the abstract language of Kant. He translates Kant, he says, as a monument of piety from a pupil to a master from whom he has learnt to find the sure road of science.

"Kant's Critique has been my constant com-

panion through life. . . . My first literary attempts in philosophy, now just forty years old, were essays on *Kant's Critique*. Having once learnt from Kant what man can and what he cannot know, my plan of life was very simple—namely, to learn, so far as literature, tradition, and language allow us to do so, how man came to believe that he could know so much more than he ever can know in religion, in mythology, and in philosophy. This required special studies in the field of the most ancient languages and literatures. But though these more special studies drew me away for many years towards distant times and distant countries, whatever purpose or method there may have been in the work of my life was due to my beginning life with Kant."

Another reason Prof. Max Müller assigns is the inadequacy of the existing translations by Haywood and Meiklejohn. As he shows by a few specimens, they are guilty of several sins against idiomatic correctness. And there can be no doubt that the present translation is a decided advance upon its predecessors. It sets before itself the principle that the words to be rendered should have a reasonable and consistent meaning—a principle which it may seem superfluous to note, were it not that so many translators seem to treat their problem as merely to find phrases in one language moderately equivalent to phrases in another. He has found it necessary in consequence to look into the received text—a task which is not rendered superfluous even after the publication of three collected editions of Kant's works. For Kant himself seems to have fancied his part was done when he had handed his somewhat illegible "copy" to the printer; press-correcting was very much left to look after itself, and punctuation was practised on pepper-box principles. Among those whose labours in the textual field call for notice, Benno Erdmann stands foremost; certainly Paulsen's work on the early philosophy of Kant need scarcely have been mentioned in such a connexion. As for the emendations themselves, it is difficult for the corrector to satisfy everybody. I am inclined to think that Erdmann's suggestion (adopted in ii. 195) is unnecessary if "these" (*sic*) be referred, not to concepts, but to the possibilities of things (notwithstanding the change from singular to plural by association with "things"); and that the suggestion of Hartenstein (adopted in ii. 670) of *reine* for *keine* is doubtful in point of idiom and of context, the views in question being explained to be *hypotheses*, and not private opinions.

Of the Preface we need not say much. It contains a genial commendation of Kant to the modern world as corrective of the errors in over-confident Darwinism. Two of the statements on p. 26 seem open to cavil. It was scarcely worth while to revive the legend that Kant was acquainted with Hume's Treatise, unless on more pertinent authority than a note of Hamann's. And it is certainly going beyond a fair interpretation of Berkeley to represent him as holding "that truth exists in the ideas of the pure understanding and of reason only." It may be doubted, indeed, whether Berkeley was more to Kant than a specimen of the "psychological idealist." Certainly, the historical connexion between them is slight.

The translation, which presents for the

first time in English a version of the edition of 1781, is, on the whole, a worthy piece of work. Its language is generally vigorous and direct; and it preserves a considerable fidelity to the turns and structure of the original. That it is at all equal to the occasion cannot be said. But it may convey to English readers, in a way that few translations from the German do, a real idea of the original work. It will bring them nearer Kant's own thought. They will be able to compare, if they wish, his first utterances in his rapid five months' labour with the alterations which five or six years' reflection suggested, with a view to being better understood and accepted.

The difficulties of a translator of Kant may be classed under three heads. These are, first, those due to his involved sentences, to anacoloutha and inexact references (like those in Thucydides) which force the reader to puzzle over the right correlative. There are, secondly, the difficulties arising from technical terms of psychology, where one language hardly ever squares exactly with another. And there are, thirdly, difficulties where the full meaning of a passage can only be caught from a general understanding of the Kantian standpoint—where an apparently trivial phrase involves some of the main issues. For these reasons a satisfactory translation would require not merely a thorough and idiomatic mastery of German, but a remarkable skill in the adjustment of philosophical nomenclature, and a mind deeply imbued with the principles of Kant. These are three requisites which, it need hardly be said, are only to be hoped for in a rare conjunction of talents.

On the first score there is a fair amount of success. But as regards the second there is room for doubt whether Prof. Max Müller has always hit the right word. It would have been desirable to get rid of the ugly word "critique" and substitute, as in other cases in the book, the word "criticism;" while for "reason" the better term seems, on many grounds, to be "reasoning." *Anschauung* is translated *intuition*, which has, no doubt, been the conventional term. But so long as that term marks for the English readers a mysterious power of divination contrasted with experience, it seems better to use "perception," which, though not unobjectionable, still keeps more in sight the connexion with the senses. The awkward rendering of *Vorstellung* by "representation" is also traditional; but in nine cases out of ten no risk would arise of confusion if it were translated "idea." Two other terms call for remark for special reasons. As Kant used no adjectival form of the phrase *a priori*, it is often extremely difficult for the learner to know with what word it is to be construed; and the translation here scarcely gives all the help needed. The term *Grenze*, when translated *limits*, causes inevitable mistake (as may be seen, *inter alia*, vol. ii., pp. 650–52) by the confusion with *Schranke* and its derivatives. The former is a mere scientific term; it denotes that one region ends and another begins; it is a mere boundary-line. The latter is a positive barrier—a military frontier or check.

A few slips which occur seem to be due to difficulties of the third order. Thus, in

i. 368, beginning "Reason, holding in one hand its principles, according to which concordant phenomena alone can be admitted," should read, "principles with which phenomena must accord in order to be admitted," &c. In ii. 22, 23, "If there were not infinity in the progress of intuition, space as a concept of relations could never contain the principle of infinity," should rather run somewhat in this way: "were it not for the absence of terminus to the progress of sense-perception, no [intellectual] concept of relations would ever carry with it a principle of their infinite application." And in ii. 159 (first correcting the punctuation of the original), the sentence, "these principles will therefore authorise us only to connect phenomena, according to analogy, with the logical and universal unity of concepts," &c., should read, "these principles—but only according to analogy with the logical and universal unity of concepts—authorise us to bring phenomena into interconnexion," &c.

It is now time to leave the translator and turn to his *collaborateur*, Prof. Noiré. His "Historical Introduction," as it is styled on the title-page, is more correctly described in the body of the work as an illustration of the *Kritik* "by a sketch of the development of occidental philosophy." In other words, it is a retrospective review of the salient features of the philosophical epochs from a standpoint which is in part that of Kant. The sketch, which, beginning with Heraclitus and Democritus, carries us with rapid strides through the mediæval schoolmen to Descartes and Leibnitz, reminds one irresistibly of those Histories of England which thought it necessary to begin with the creation of the world; and it may be doubted whether the information gained in a review of what Prof. Noiré calls a "naïvely objective" antiquity, or of Erigena and Occam, throws much light on Kant. Between Leibnitz (with whom Prof. Noiré ends his account of the German predecessors) and Kant there is a considerable interval. It would have rendered a real service to the history of thought if we had the true matrix of Kantism exposed—that modified and mixed metaphysics which prevailed in Germany between the departure of Leibnitz and the advent of Kant. "The celebrated Wolf, the greatest of all dogmatic philosophers," should not be passed aside as a mere stop-gap; and those minor philosophers whose names Herr Zart, in a recent *brochure*, has brought into connexion with English thought we should be glad to know more about. Passages in the sketch (e.g., p. 128) show in their unfulfilled promises that, as hinted in Prof. Max Müller's Preface, the essay was intended to conduct us to the fated era of 1781. We could well have missed the earlier chapters could we have got in their stead a vivid picture of German philosophy between 1700 and 1780.

The course which Prof. Noiré has actually followed suffers from another inevitable defect. There is a temptation to see Kant everywhere; to find foreshadowings and hints of the truths which were hereafter to be revealed more clearly; to see in Aristotle and Descartes mere foils to set off the grandeur of the Königsberger. Great as Kant is—and Prof. Noiré describes him in hyperbolic enthusiasm

as "the greatest philosophical genius that has ever dwelt upon earth," and as "the hero of thought who has plunged into the obscurest abysses of the human mind, and with almost superhuman calm has succeeded in emerging with the key to the mystery in his hand"—it is painful to see the great names on the philosophical roll turned into mere fore-runners and antetypes of the coming philosopher. This method of examination at once presents the great minds of the past in a false light, and contributes little to the elucidation of Kant.

It must be said, however, that, notwithstanding this fundamental irrelevancy, Prof. Noiré presents many views of interest and importance. He has been unfortunate in his translator, and it is not always easy to reconstruct his meaning from the English words. But the chapters on Spinoza and Leibnitz are well worth reading for the suggestive, though confused, interpretations which they offer. He has been largely influenced, however, by Schopenhauer and Lange; and both of these writers, though brilliant, are far from trustworthy guides. Prof. Noiré, himself, has two pet topics in his philosophic creed—or, rather, one view, which appears sometimes in its general, sometimes in a special, phase. He is under the influence of an idea that the philosophy of the future will be a philosophy of language. Antiquity, he tells us, failed to recognise any distinction between words and ideas; Descartes and Spinoza shared the general belief that thought is antecedent to speech; and "down to the second half of the present century we meet with no trace of a perception of the dependence of thought on language." Language and thought are declared to be one and the same thing, only viewed from different sides. Prof. Noiré is already known as a writer on the philosophy of language, with views partly adopted from L. Geiger. Language, he tells us, is the body of thought, which, like other *souls*, is always and only found in association with its body. It is to this view, applied on the widest field, that he proposes to appropriate the term Monism, as against the creeds which insist on the radical separation between mind and matter, as well as against the creeds which swallow up mind in matter or matter in mind. Monism preaches the "golden mean" that "body and mind are one; they are a *monon* which our thought grasps by abstraction, now on one side, now on the other." And of course this view is not restricted to any special kind of bodies; it must be believed of all bodies. The votaries of natural science, it is said, will only lift the veil from the great secret of nature when they have overcome the inveterate prejudice of distinguishing between an animate and inanimate nature—when, in short, they have ascribed consciousness, feeling, and will to all other existing things (i. 198). Verily, it appears that truth lay round the infancy of our race; we have only to resume the "animistic" and "fetichistic" habits of our rude ancestors, and then, instead of a brutally materialistic science, we shall have a revelation of the inner life of nature. All this is interesting; it is even within the range of legitimate hypothesis; but it is a long way from "the steady walk of

science." Kant would have shuddered at the mysticism which breaks down the partition between the mechanism which we know and the teleology which is our hypothesis.

Still less would Kant have sympathised with a search in language for the secret of thought. The study of languages undoubtedly liberates the mind from the fallacy of identifying the forms of any language with universal forms of thought. It clears away some rubbish from the courts of logic. It helps us to a higher grammar than the old Alexandrian one, and to one founded on a wider examination of instances. An old word is, no doubt, the body of thought; but so is an old hat and a steam-engine; so is a picture and a song. Human reasoning develops in and along with the material world; its existence is scientifically verifiable in language—which is, perhaps, all that is meant by the identity of language and thought.

W. WALLACE.

*Irish Essays, and others.* By Matthew Arnold. (Smith, Elder & Co.)

THIS volume contains essays on subjects of such varied interest that it would be impossible to do justice to all in the limits of a short review. It is sufficient to say that the author here touches with a master's stimulating hand some of the most interesting topics of the day, from poetry and the drama to the question of the education and elevation of our middle classes, while dealing principally with the solemn and mournful subject of Irish politics.

It ought to render the Irish more patient when they learn that in England an increasing number of persons may be found who, though keeping quietly in the background, are awakening to a sense that the question of England's failure in the government of Ireland is a moral rather than a material one, and this class have now found an able spokesman in Mr. Matthew Arnold. He would seem to ask, indeed,

"Canst thou not minister to a mind diseased:  
Pluck from the memory a rooted sorrow?"

and tells us very plainly that our business now with this brainsick people, "ever ready to react against the despotism of fact," is not only to *do* something different from what we have hitherto done, but to *be* something different also. "English opinion," he says, "attributes Irish misery to the faults of the Irish themselves;" and holds that it is in curing the faults of the Irish, not faults of our own, we are to seek the remedy. But where a moral grievance has existed, it can only be wiped out by direct moral satisfaction; and he urges our statesmen to see that, especially in the land question in Ireland, we have not only to redress our own injustice, but also to make the Irish see that we are doing so. The measures he proposes are that the Government should execute justice upon such landlords as still represent to the Irish mind the old system of oppression, appointing a commission to draw up a list of such offenders, and passing an Act of Parliament to expropriate them, giving due compensation at the same time. The second measure he advocates is to elevate the tone of the

middle-class English—that class who are thrown most in contact with the Irish people—so that they may present to this people an attractive form of civilisation. And the means by which he would carry out his measures are to reform the public schools for the middle classes in both countries, and to advise that the Executive Government in Ireland should endeavour more than it has hitherto done to develop and dignify the national life, and to use every means to give effect to the aspirations of this national life for developing and raising itself, instead of merely governing the country in compliance, as far as possible, with English ideas.

As regards the first proposition, the Land Act having now been passed, which has entirely altered the conditions of the landlord's tenure, a full compensation, rated at the former value of the property, should be given to every landlord who desires to surrender his land to the State. If, in a plausible or conventional spirit, the Englishman declines to adopt the measure of expropriation of the landlords, on the plea that such would be an act of robbery, he forgets that the owner of part of every estate over which a railway or canal runs is liable to the same condition. Unless some such course is followed as that here proposed, the Irish Land Act can hardly prove a healing measure. It only establishes tenant right throughout Ireland by a scheme which is a miracle of intricacy and complication, inviting the most contentious and litigious people in the world to try conclusions with their landlords as to the ownership divided between them; and worse than that, the natural result will be that the tenants who will, by the Land Act, have come into possession of portion of the landlord's property, are in no wise prevented or deterred from subletting this property at worse terms than the landlords had done before.

With respect to the question of the elevation of the middle classes in both countries, no one has a better claim on our attention than Mr. Matthew Arnold, himself a school inspector under the Committee of Council on Education. The problem still present to his mind is how to get Ireland to acquiesce in the English connexion as cordially as Scotland, Wales, or Cornwall—how to render our civilisation attractive to the Irish. He reminds us how little the Irish, as a nation, are brought into affectionate or intimate connexion with that aristocracy of England which, as Carlyle has well said, "with its perfection of human politeness, its continual grace of bearing and of acting, steadfast honour, light address, and cheery stoicism, if you see well into it, is actually yet the best of English classes." What the Irish do come across are the English middle class—and English civilisation as visible here presents no attraction to them; it is wanting in courtesy and graciousness, has no enjoyment of life, has the curse of hardness upon it, and has turned our religion, full of grace and truth, into one of hardness and misapprehension. But, he adds, our serious middle class "is not doomed to lie in its present dark obstruction for ever." The reform of the public schools for the middle classes, as advocated by Mr. Matthew Arnold

and Prof. Mahaffy, must, if carried, prove a means of good. The civilisation of England and America, he tells us, is still wanting in lucidity of mind and largeness of temper; and he urges the rulers of these countries to free themselves from stock ideas and stock phrases, to rate clap-trap and catchwords at their proper value, and, impelled by that faith in the purity of their own objects which burns through all convention, to cast in their lot boldly with the sages and the saints. There are factors of civilisation which have been held back too long from our Irish countrymen, and one of these is the power of social life and manners—the true life of gentlefolk, to which the Irish are peculiarly sensitive. "There are forces," as George Sand says truly and beautifully—"there are forces of weakness, of docility, of attractiveness, or of suavity which are quite as real as the forces of vigour, of encroachment, of violence, or of brutality." But these very forces can never have steady play so long as the practical result of our policy is by each successive step to render Ireland more and more insecure for the higher classes to settle in and form such centres of elevating influence as the homesteads of any persons of gentle breeding must prove in the wild and desolate regions with which the country abounds.

MARGARET STOKES.

*Goethe's Faust: the First Part.* The Text, with English Notes, Essays, and Verse Translations. By E. J. Turner and E. D. A. Morshead, M.A. (Rivingtons.)

MESSES. TURNER AND MORSHEAD have met what has for long been a want in our higher educational literature, and they have met it successfully. They have produced a thoroughly adequate edition of Goethe's masterpiece, and the best English introduction to that difficult poem. For, unlike an ordinary drama, *Faust*, in order to be understood, demands a kind of knowledge which most readers do not possess. In it the author has gathered up the experience of the ages, and the past lives again in the present. Side by side with fragments of mediæval lore are glances at contemporary manners and opinion, sometimes hidden under a dark allusion, sometimes veiled under subtle irony; while the abrupt transitions through which the poet's fancy takes his readers, and the new and unexpected forms which at every turn he brings before them, constitute a scene as bewildering as it is unique. The secret clues which bind together the several parts of this motley whole, and impart to each its true significance, are revealed in the volume before us. Certainly, the curious may still find what will repay perusal in the notes appended to the translations of Hayward, Bayard Taylor, Birds, and Webb; but the present edition contains more than enough to satisfy all ordinary requirements, besides a great deal not contained at all in the notes alluded to. Nor is it our desire to say a word in disparagement of the useful edition of Dr. Sells, which appeared independently about a year ago. The criticism of different English translations given by Dr. Sells in his Introduction is at once entertaining and instructive; his notes also elucidate the principal difficulties pre-

sented by the text. But Messrs. Turner and Morshead's method is more comprehensive; and to the appreciative reader the style of treatment adopted by them will, we are sure, prove more stimulating and suggestive.

A few words will describe the plan of the book. Prefixed to each scene is a well-designed outline of its drift and purport. In the notes, passages of doubtful interpretation are discussed, obscure expressions and allusions are explained, the historical and biographical interests which attach to this poem in a remarkable degree are fully developed. The frequent literary illustrations, derived sometimes from Goethe's own works, sometimes from other sources, and always apt (e.g., the quotation on Prel. 108), should here be specially mentioned. The editors have an eye also to features which might easily pass unnoticed; for instance, they call attention (p. 240) to the wonderful manner in which, throughout the poem, the metre varies with the thought, and reflects the changing emotions of the different characters. It will be apparent from this sketch how much of independent interest the notes contain, and how widely they are removed from the level of mere grammatical annotations. The essays are brief, the most important being one on the character of Mephistopheles. The translations (which, however, are confined to a few selected passages) deserve high praise. They have all the ease and grace of native English poetry. In the "Dedication," for example, there is not a word to betray that it is a translation. We wish the selection had included the beautiful lines of the Prelude in which the poet lingers on the memory of his youth. The least successful appears to us to be the song of the Erdgeist, in which the characteristic rhythm of the original has somehow quite disappeared.

Messrs. Turner and Morshead have given us so much that is good that we are tempted to regret that they have not given us more. We will venture, therefore, to offer one or two suggestions in the hope that they may be able to utilise them in a second edition. We presume that their book is designed not merely to assist the study of *Faust*, but to promote at the same time a sound knowledge of the German language. It seems to us, therefore, that, especially in the earlier parts, the grammatical notes might have been slightly more numerous, and accompanied, perhaps, with references to some standard Grammar. Occasional gleanings also from books not likely to be in everybody's hands, such as the new edition of Grimm's great *Wörterbuch*, now publishing, or the volume in which Dr. Lehmann, with true German industry, has analysed the peculiarities of Goethe's style, would have formed a welcome addition. The form *Jungens*, 1484 (cf. 3174), for example; *Dust*, 763; *Halt*, 2476; *Kriskskrabs*, 2917; *bass*, 4001, could have been illustrated from these sources. The notes are carefully written; but, Prel. 61, in *der Breite* surely cannot mean "by sheer diffuseness," but refers (as the context also shows) to the wide range of interest which the poet may secure by obeying the directions prescribed. On l. 681, 2949 sq., the citations in Grimm strongly support Dr. Sells' view, as on 2507

they do that of Düntzer. At 2491 the note should have rather been on *strich . . . ein*; and on 788 and 3988 (perhaps elsewhere) the editors would doubtless have condescended to a word of caution had they not supposed (of course, rightly) that *Faust* could present no attractions for the simple-minded. Lastly, passages such as the following appear to us (for different reasons) to call for additional explanation:—Prel. 87, 181; Prol. 94, 100 sq.; L. 225, 231, 264, 825–28, 1432, 1446 sq., 1961–63, 2276, 2294, 2388–90, 2480–83.

To all desirous of assistance in studying the First Part of *Faust*, this volume may be warmly recommended; and we hope that the editors may one day find themselves able to supplement it by a similar edition of the Second Part.

S. R. DRIVER.

*Sweden and Norway.* By the Rev. F. H. Woods, B.D. (Sampson Low.)

SUMMER after summer a larger number of English appear to cross, like Sir Patrick Spens and his company, "to Norway o'er the faem," and year after year Guides and books of Norwegian travel pour from the press. This season has produced an abundant crop already, beginning with M. de Chaillu's work. Undeterred by his numerous competitors in surveying the Scandinavian peninsula, Mr. Woods comes forward with a manual which is at once both exhaustive and comprehensive. It forms part of the series which seeks to describe tersely foreign countries and the British colonies by writers personally acquainted with each country. Mr. Woods has taken extreme pains with his subject, and the result is a little volume which will form a delightful companion to anyone visiting Norway. Mr. Woods' account of the physical geography, history, and political characteristics of Scandinavia leaves little to be desired. Its fauna and flora are described at some length; but we are unreasonable enough herein to ask for more. It is seldom that the completion of a project answers to its design so well as does this little book. Every tourist in Norway this summer will find it to his profit to balance Murray and Bennett in one coat-pocket with the book before us in the other. Great as is the virtue of compression in packing up for Norwegian travel, it would be a mistake to leave behind a book which forms so excellent an introduction to the Guide-book proper.

Although Mr. Woods traces the history of the peninsula from the rude times of the extinct Lappish inhabitants to the present day, the most interesting, and certainly the easiest, mode for an Englishman to learn it is as connected with the history of his own land, and especially with the memorials which the Northmen have left imperishably stamped upon the place-names, territorial divisions, and language of this country. Unfortunately, the traces of Norse beliefs and superstitions are rapidly fading out from our rural districts. Thanks, however, to such collectors of Northern folk-lore as Atkinson, Henderson, and Napier, many evanescent customs and modes of religious thought introduced by the ancient Norse invaders have been caught and safely detained for all future students of national mythologies. For many generations

the fierce Northern vikings wrought the same atrocities upon Saxon civilisation which the Saxons had inflicted upon the Roman and Celtic populations of our islands. It was a true inspiration which led Charlemagne to shed tears on beholding the first of these hardy Norsemen penetrating the Mediterranean as he thought of the woes which would befall his empire. Burning, slaying, and harrying wherever they landed, from 787 to the middle of the eleventh century, when we hear the last of them in those who were bribed by Duke William to withdraw from York and their support of Edgar, it is no wonder that distinct traces of their footsteps yet remain in North-eastern Anglia and Scotland. The dweller in North Lincolnshire—where every other village name terminates in *by* and frequently perpetuates the fame of some fierce viking or Norse god, Thor, Sweyn, or Grym (as in Thoresway, Swinhope, and Grimsby); where (as in Cleve) the very stones of the churches are yet red in places from the fires they kindled; where every rustic drops distinctively Danish words almost every time he opens his mouth, such as *lig* (lie), *stee* (ladder), *kroo* (fold-yard), *bairn*, *foreman*, *beck*, *lathe* (barn), and the like—can certainly never cease to look with interest across the German Ocean to men and dialects so exactly like his own neighbours and tongue, men who are indeed his own kith and kin. The great missionary kings of Norway, Olaf Trygvason and Olaf Haraldsson, the Saint as he is specially called, owed their own Christianity to England. One of the latest, and certainly not the least picturesque, foray of vikings has cast a halo of fame round Stamford Bridge, in other respects the dullest of Yorkshire villages, where Harold Hadrada was killed while fighting on the bridge against our own Harold Godwinson just before the Battle of Senlac, and (according to the Orkneyinga Saga), "the same day and at the same hour as King Harold fell, his daughter Maria died, and it is said that they had but one life."

Fascinating as the history of Scandinavia must always be to the Englishman, it is time to turn from skald and saga to fjord, fjeld, and fœ. In this book a handy coloured map shows these physical features of the country at a glance, and Mr. Woods enlarges upon them district by district. No country is more easily comprehended than Norway when the character of its mountain scenery is once seized. The huge mass of rock fronting to the west is broken down by old glaciers into fjords; while towards the south, below Trondhjem, the great central mass of mountains circles round the *fonds*, or snow-fields, some of which extend for many miles, as the Jostedal Fond, which is more than ninety in length. The rivers on the western side are not nearly so broad or important as those which braw down the other slope and run through the fertile lowlands of Sweden, with a gradual trend to the south, culminating in the Glommen, the largest, as well as the most southerly. The flora is in the main of the same character as ours, but contains several Alpine forms, such as *Saxifraga aizoon* and *Ranunculus glacialis*, and many marsh plants which we do not possess. A good many of our favourites, such as the primrose and wild hyacinth, do not occur at all; while many others, such as

ivy and sweet violet, are only found in the south. Most people will remember Linnæus's delight at first seeing the furze in England; and the dog-mercury which he planted as a rarity at his farm of Hammarby is still shown as a curiosity. Birch and Scotch fir in many places clothe the country. The wych elm, as with us, is the only indigenous elm. Norway is far richer in plants than Sweden. The fauna of the peninsula also much resembles what that of North Britain was within historic times. Bears and wolves are rapidly diminishing. Polar bears and walrus do not come south of Bear Island. The sea-serpent can still only be found in the pages of Bishop Pontoppidan. The Norwegian ptarmigan is undoubtedly one and the same species as our own, though some of the former may occasionally seem a variety. As for sport, Mr. Woods is not very distinct on the matter; but the trout-fishing, as a rule, is everywhere free, while the salmon rivers must be rented, and that far up into the Arctic Circle. Mosquitoes in the North are the bane of fishing. For shooting, especially large game, and for a synopsis of the Norwegian fishing laws, Prof. Friis's *Sport in Norway* may be named, which Mr. Woods has omitted in his list of useful books in the Appendix.

Merely to touch on the church architecture of Norway would far exceed our space. Mr. Woods gives a capital account of the ancient wooden churches, which are so characteristic of the country, illustrated by specimens. Of these, Hiterdal and Borgund are the finest. The *klockstaplar*, or detached bell-turrets of some Swedish churches, may be paralleled with a small group of similar churches in our own Herefordshire, such as Yarpole and Pembridge. By the side of Tidemand, the Norwegian painter, Mr. Woods might have placed Gude and Bøe, some of whose works, it may be remembered, were seen in England in 1862. Christiania and Trondhjem, like St. Petersburg and Moscow, are the civil and religious capitals of Norway. The former dates from the beginning of the seventeenth century, is the chief place of export for the timber and iron trades, and now numbers 95,836 souls. The outskirts of the city are beautiful with rocks and woods and distant views. The viking's ship discovered in 1880 is also to be seen here. Its northern rival, Trondhjem, is much older, and abounds in memories of early Christianity. Modern kings have always been crowned in its fine cathedral. Besides its quaint domestic architecture, Bergen is celebrated as being the place whence the proceeds of the Lofoten fisheries are exported. On the different industries of the two countries Mr. Woods is commendably full. He also dwells on the kindness of the people and their love of pleasure, but especially on their lack of energy. This is what the active English tourist can never understand, and gives point to the favourite Norse joke that an Englishman knows only two words of the language—*hest* and *strax*! ("horse" and "look sharp!")

M. G. WATKINS.



*Histoire de Charles VII.* Par G. du Fresne de Beaucourt. Tome I.: "Le Dauphin, 1403-1422." (Paris: Librairie de la Société bibliographique.)

M. DE BEAUCOURT'S work is one that at once awakens the reader's respect by the traces which it bears of thorough research and conscientious labour. The author tells us that it is the fruit of the study of twenty-five years; but he speaks of it with the profound humility of a true student who knows only too well how much he has been unable to do. M. de Beaucourt is profoundly impressed with the importance of his subject. He is dealing with a great crisis in the history of his country, a crisis in which the real elements of the national strength first arose to self-consciousness. He feels that the true meaning of this period has been hitherto overlooked because the character of the chief actor has been misrepresented and misunderstood. He wishes to examine, fairly and impartially, the part taken by the King in the national revival. He claims for Charles VII. the merit of having reconstituted France when it was in its lowest abasement. The central point of his work is to be found in the sentence:—

"Au dauphin Charles revient l'honneur d'avoir par son énergique résistance sauvegardé l'indépendance nationale, offrant ainsi la démonstration de cette vérité, attestée par toute notre histoire, que le salut de la France est dans la fidélité au principe de la monarchie traditionnelle."

It is not necessary to discuss the exact limits of the opinion expressed in the end of the above sentence. It is enough to recognise that till the time of the Revolution the history of France is mainly the history of its monarchy. In the case of other countries the personal character of their kings might be of more or less importance; in the case of France it was always the most important question of all. M. de Beaucourt is amply justified in assuming that a careful and detailed study of everything that Charles VII. did from his earliest days is of vital consequence in the history of France. The character of the King reflects the meaning of the events.

Taking the person of Charles as his centre, M. de Beaucourt proceeds to a careful examination of details. His method may be judged from his own explanation:

"L'histoire n'est pour nous ni un plaidoyer, ni une apologie; c'est un jugement. Et nous ajouterons que ce jugement, il n'appartient pas seulement à l'auteur de le formuler; c'est au lecteur à se constituer lui-même juge, de telle façon que la voix de l'historien ne soit en quelque sorte que l'écho du sentiment public, et que la conclusion se dégage d'elle-même, vivante, irrésistible, de la marche du récit et de l'enchaînement des faits."

M. de Beaucourt's Introduction certainly contains much valuable matter; not the least valuable is his collection of the judgments of his predecessors on the character of Charles VII. A glance over this long array of extracts, arranged in chronological order, gives a curious lesson of the way in which the decisions of history are formed. The sober accounts of contemporaries are embellished by pictorial additions. The picturesque touches of some fanciful writer are

unsuspectingly reproduced by a sober successor. A legend once set on foot gains slight additions each time it is repeated. There is need of a careful monograph from time to time to bring back the truth of fact, and clear the groundwork of the historic building from the fantastic ornaments of subsequent generations. There is a general complaint that monographs are always rehabilitations; that a biographer becomes so interested in his hero as to lose his moral judgment in reviewing his acts. No doubt there is a temptation to exaggerate the importance of that over which you expend much labour; still, no one who comes into contact with actual achievements can find the man who wrought them entirely worthless. The thing done corresponded to some genuine want of a large body of men, and he who found the means to satisfy that want did so always by wisdom, sagacity, self-restraint, and prudence which he alone can see who traces the process. No man who has ever accomplished anything the memory of which still survives can either be passed over as contemptible or condemned as wholly vile.

Of the probable success of M. de Beaucourt's attempt to exhibit clearly the character of Charles VII. and the events of his reign we can judge but slightly from the volume before us, which only deals with the life of Charles up to the time of his accession to the throne at the age of nineteen. It might be supposed that little could be said of the doings or character of a youth of nineteen; but events early urged Charles into prominence. With a mad father and a notoriously profligate mother, he had little care bestowed upon his education in his early years. The death of two elder brothers unexpectedly put him into the position of Dauphin in 1417; and the boy of fourteen became at once a political personage of the utmost importance. Charles VI. was hopelessly incapable; the late Dauphin had shown himself favourable to the Burgundian party, and his death dashed their hopes of succeeding peaceably to power. The Dauphin Charles was in the hands of the Count of Armagnac, and round him gathered the chief officials of the Crown. The Queen joined the Burgundian party and claimed to act as Regent, while Charles was the nominal head of the party that may fairly be called national.

In the years which M. de Beaucourt's first volume covers, Charles can claim no merit beyond that of lending himself to the policy which struggled to avert the disintegration of France. The plans of the Duke of Burgundy were selfish, and he was willing to use the advance of the English arms as a means of securing his own position. M. de Beaucourt can justly claim our sympathies for those who strove to preserve the royal power and resisted England and Burgundy at once. But the question still remains what were the means by which they strove to gain their ends. The murder of the Duke of Burgundy at Montereau, in 1419, was worse than a crime; it was a serious political blunder. It removed from the head of the Burgundian party one who was beginning to weary of incessant struggles, and brought into his place a young man full of force and ambition, who felt that he had a great wrong

to avenge. It alienated popular sympathy, and gave a powerful handle to Burgundian diplomacy. This M. de Beaucourt does not attempt to extenuate; he confines himself to an endeavour to discover the actual facts of the murder, and the degree in which Charles can be held responsible for the deed. M. de Beaucourt points out with some force that, if the murder had been premeditated, the conference held at Pouilly in July 1419 afforded a more favourable opportunity than did the bridge of Montereau in September. As regards the policy of the Duke of Burgundy, M. de Beaucourt is convinced that his object was to entice Charles into the neighbourhood of his father, and then make himself master of his person. He credits him throughout with the intention of playing a double game by negotiating with England and with the Dauphin at the same time. Such, at all events, was the opinion of the partisans of the Dauphin; and when, on the bridge of Montereau, words passed between the boy of sixteen and the powerful Duke, it is not wonderful that passionate feelings were at once kindled on both sides. A Burgundian lord laid his hand on the Dauphin's shoulder, and said, "You must come to your father." The Duke of Burgundy put his hand on his sword. "Dare you put your hand on your sword in the presence of the Dauphin?" exclaimed Robert de Lairé. The Dauphin's followers hurried their master through the gate; armed men rushed in with the cry, "Tuez, tuez!" and the Duke of Burgundy was killed—probably not by Tanguy du Chastel, as is generally believed. M. de Beaucourt finds no evidence to show that the murder was planned; nothing was to be gained by it; nor was the opportunity used to march against Troyes, where were the King and Queen. The movements of the Dauphin afterwards show that if the murder was deliberate it was certainly of no political use. M. de Beaucourt believes it to have been the result of a quarrel provoked by the insolence of the Duke of Burgundy, which, in the suspicious condition of men's minds, easily brought into the foreground thoughts of vengeance which had only too good a ground for existence.

The other matter by which the Dauphin's government did much to awaken alarm and discontent was the arrest of the Duke of Brittany in 1420. For this, M. de Beaucourt can find little extenuation. He throws the blame on the President Louvet, and remarks:—

"Dans cette circonstance, comme dans beaucoup d'autres de la période qui va suivre, le Dauphin paraît avoir cédé à des influences funestes, auxquelles il était trop accessible, et qu'il subissait parfois avec une regrettable facilité."

M. de Beaucourt does not attempt to make of Charles an immaculate hero; it was only too natural that a youth of his age should be under the influence of an unscrupulous man such as was Louvet.

The most valuable part of M. de Beaucourt's present volume, viewed as a justification of the government of the Regent, are the chapters in which he surveys the diplomacy and administration during this period. The task

was difficult to constitute a government and to obtain allies. It is something that Charles succeeded in raising money, in introducing some sort of order, in dealing wisely with the provincial states, in securing the alliance of Scotland and Castile, and disarming the hostility of Pope Martin V. Everything had to be done; and the counsellors of Charles at least deserve the credit of doing fairly well a laborious and ungrateful work which was to be productive of results only in the future. History in the hands of M. de Beaucourt loses much of its picturesqueness as it loses its passion; but it gains the details of administrative capacity by which, rather than by striking actions, the fortunes of nations are determined.

We have spoken of M. de Beaucourt's merits; but we must add that his book has a few defects. It is by no means a model of clearness and arrangement. A book on such a scale needs an introduction to show the general situation of affairs as it appears to the author. M. de Beaucourt, however, follows only the order of his subject. He begins with the birth of Charles, and only speaks of the policy of the Duke of Burgundy when he comes to the murder of Montreuil; while the general position of France is not mentioned till chap. viii., which treats of the "Diplomacy of the Dauphin." We have to pick up gradually the author's general view of affairs, and find modifications here and there introduced. Moreover, M. de Beaucourt has confined his minute study, as well as his general sympathies, solely to his hero and to France. He makes no attempt to survey European affairs as a whole. He has no sympathy with Henry V., which is excusable in a French writer; but M. de Beaucourt has not even tried to understand his position. It is allowable to regard him as the foe of France, but it is at least desirable to form a view of his general policy. Moreover, it is instructive to see how M. de Beaucourt, while attacking the legendary account of Charles VII., repeats the legend about Henry V.: "C'était un prince âgé de vingt-et-un ans, adonné jusque-là à tous les excès et ayant fait parade des plus ridicules excentricités; mais, dès qu'il fut parvenu au trône, il désavoua les folies de sa jeunesse et se montra un homme nouveau." Similarly, M. de Beaucourt has no sympathy with the Emperor Sigismund; he looks on his endeavour to mediate between France and England in 1416 as simply a feint, and he does not consider the work of the Council of Constance as worthy of his attention. Yet it seems most probable that Sigismund was genuine in his desire for peace, and that Henry V. was willing to accept a truce till the Council had fulfilled its labours. France, as is too frequently the case in French history, regarded French interests as supreme, and would entertain no other considerations.

M. de Beaucourt's work has all the merits of a laborious monograph; it has also the defects inseparable from a too rigid attention to one particular aspect of a subject to the exclusion of everything else.

M. CREIGHTON.

#### SOME BOOKS ON INDIA.

*The Finances and Public Works of India from 1869 to 1881.* By Sir John Strachey and Gen. Strachey. (Kegan Paul, Trench and Co.) Englishmen in India are condemned not only to banishment from their families, but also to an almost complete ignorance of their services on the part of their countrymen at home. The history of Indian wars, narratives of travel in India, even a sketch of the native religions, may be made interesting; but it is beyond hope that anyone shall succeed in writing a popular account of the actual work of our Indian Administration. By most Englishmen, we fear, Sir John Strachey is known only as an unfortunate Finance Minister; and he is regarded probably as a creature of Lord Lytton. It is right that they should learn that he has been the virtual Prime Minister (at least as regards internal affairs) under two Viceroys; and that to him, together with his brother Richard, India owes more than half the administrative changes that have been effected since 1869. For, though both the Viceroys whose right-hand men they were ranked as conservatives, it is as radical reformers that the two Strachays will ever be known in India. We need not here enquire into the advisability of all the measures they proposed (and what they proposed they usually succeeded in carrying into effect), nor into their general doctrines of administration. Suffice it to say that they devoted their energies to moulding the machinery of government to carry out what they believed to be right. The decentralisation of provincial finance, the systematic promotion of public works, the equalisation of the salt duties, are some of the measures they have seen carried into execution. Even as regards the abolition of the customs duties on cotton goods, the re-imposition of an income-tax, the adoption of a gold standard and of a metric system of weights and measures, it is probable that they are only in advance of their time. [This was written before the last Indian Budget.] The Strachays have not always been popular in India, and it is certain that they never went out of their way to court popularity. Sir John, but a short time ago, was one of the best abused men in England. In this volume we have their justification, written by themselves. There is a good deal in it with which we cannot agree, both in statement of principles and in inference from facts. But if the government of India is to be regarded from the point of view of the efficiency of the central machine, we do not know where a more able exposition of that efficiency is to be found. Put at its highest, the position of the English in India is that of benevolent despots. We may be sure that intelligence went hand in hand with goodwill when the Strachays had their way.

*Thirty-eight Years in India.* From Jagannath to the Himalaya Mountains. By William Tayler. With a Hundred Illustrations by the Author. Vol. I. (W. H. Allen.) Mr. Tayler belongs to an older and a very different type of Anglo-Indian; and he has written a very different kind of book. He also has suffered under an imputation which we are very well disposed to believe unjust. But in the present volume we only find the premonitory foreshadowing of a wrong which finally drove him from the service. In Mr. Tayler's days the government was a despotism which doubtless meant to be kind, but did not always succeed in being wise. And Mr. Tayler's book faithfully represents his days. With him the natives form a background, like the crows, the mosquitoes, and the "tattoos," which lend themselves to pictorial description, but are only incidents in the real life of social gaiety and—we fear it must be added—official jobbery. He writes as an old Indian for

old Indians, just as his chief occupation seems to have been to draw caricatures or take a part in private theatricals to while away the monotony of Presidency and Mofussil life. We do not complain that such a book should be written; we only desire to characterise the type. The high spirits of the author, preserved to a ripe old age, do him infinite credit. We have derived much entertainment both from his anecdotes and from his illustrations, though we find ourselves unable to look at the position of the English in India with the same eyes. The following story is capital (pp. 189, 190):—

"It was the first day on which the train was to leave Burdwan, on, I imagine, an experimental trip. . . . The signal was given, and the doors opened; in the youths rushed, helter-skelter, till the principal carriage, a sort of saloon, was crumpled, all standing up huddled together. . . . Suddenly a feeble melancholy voice was heard from the centre of the crowded mass; it cried out, in plaintive tone, 'Let us out! Let us out! We suffer inconvenience. Biting dogs are here!' And, true enough, a bulldog had got into the carriage, and, as the pressure increased, was taking liberties with the uncovered calves of the native crowd."

*Ashé Pyee, the Superior Country; or, the Great Attractions of Burmah to British Enterprise and Commerce.* By Col. W. F. B. Laurie. (W. H. Allen.) The author is, we believe, a retired member of the Madras Artillery, who served through the second Burmese War. The enthusiasm of Lord Dalhousie is still upon him; and, like that great Governor-General, he tempers his faith in annexation only by a greater faith in the beneficence of British rule. Perhaps no country in the world has advanced so rapidly in the externals of prosperity in the last quarter of a century as British Burmah. But to draw any analogy from this as regards Upper Burmah, which is still independent, would be like arguing from Bengal to Assam, from the Punjab to Afghanistan. The trade route into China via Bhamo and Yunnan has always seemed to us one of the greatest delusions of modern times. Col. Laurie appears to cherish the idea that the hill tribes of Shan race will before long come and throw themselves upon British protection. Can he find a single instance of such a step in the whole history of the British in India? The Coorgs are not a case in point, for they fought first. We have confined ourselves to commenting upon some of the topics suggested by this book, in preference to commenting upon the style and arrangement. These it would be easy to criticise, but the manifest sincerity of the writer has driven away the words that came to our pen. Burmah is his first love; literary composition is a later acquired art by which he seeks to advertise the world of her charms.

*The Military History of the Madras Engineers and Pioneers.* From 1743 up to the Present Time. Compiled by Major H. M. Vibart. Vol. I. (W. H. Allen.) Of this book we regret that we can say nothing favourable. Regimental histories cannot be expected to be interesting, but we have never come across one so absolutely unreadable as this. It is not so much a history as a chronicle of petty facts, arranged in short sentences throughout 600 pages. The Madras Engineers are (or were) a distinguished corps, though it is possible that history will make most of the irrigation works carried out by some of the members. They took part not only in the wars of the South from the earliest time, but also in several foreign expeditions. These wars have often been told before, nor are they particularly interesting. Major Vibart has decided to tell them all over again, with special reference to the part played by the

Engineers. He has produced a book which no human being could read for its own sake, and which must remain useless for reference until the Index that, we trust, the second volume will bring. For our own part, we have derived most instruction from the nominal lists of officers in Appendices I. and II. If Major Vibart had contented himself with these, and merely stated the facts about their services, without attempting a general military history, he might have produced a book of real value. Whether the maps are new or not we cannot say. Their source ought to have been indicated.

*Indo-Aryans: Contributions towards the Elucidation of their Ancient and Mediaeval History.* By Rājendralāla Mitra. In 2 vols. (Calcutta: Newman; London: Stanford.) Mr. Rājendralāla Mitra's position among Oriental scholars is assured. He combines the hereditary traditions and local knowledge of a native with the enquiring spirit and fairness of mind of a Western professor. To say that he stands on the same level with the greatest Englishmen or Germans would not be true; nor would it be true to say that his literary style does not betray the foreigner. But in both respects we are bound to recognise his extraordinary talents. He has here collected a number of essays, written at various dates, chiefly from the *Journal* of the Asiatic Society of Bengal. Into his controversy with Mr. Fergusson about the origin of Indian architecture we do not propose to enter. There is hardly a third man living who would care to mediate between the two. Nor have we the knowledge to criticise his papers upon Sanskrit and the derivative dialects. Perhaps the articles most generally interesting, and most characteristic of the author's literary power, are those in which he reconstructs the social life of the primitive Aryans of Upper India, and tells us how they ate beef, drank intoxicating liquors, and practised human sacrifice. For ourselves, we have been most struck with the essay on the Pala and Sena Dynasties of Bengal, which is a model of close reasoning from scanty data about a subject which has hitherto had very little consideration. The early history of Bengal yet remains to be deciphered.

*A Political and General History of the District of Tinnevely.* From the Earliest Period to its Cession to the English Government in 1801. By Bishop Caldwell. (Madras: Government Press.) The missionary bishop of Southern India and the grammarian of the Dravidian languages has here added to his services by writing a short history of that tract of country where he lived long, and where his name will ever be held in remembrance. Tinnevely is the southernmost district of British India, for Cape Comorin—the extreme point of the peninsula—happens to lie within the native State of Travancore. Strictly speaking, it has no history of its own, though it contains several historic sites. Like the departments of France, many of the Indian *zilas* or administrative districts owe their origin and their boundaries only to the accident of official requirements. Historically, Tinnevely is a portion of the great kingdom whose rulers had their capital at Madura from primitive times. The story of the early Rajas of Pandya and of the later dynasty of Nayaks has never yet been written. All Bishop Caldwell has attempted to do is to describe some of the events that can be localised within the existing limits of Tinnevely. As everywhere in the East, these events centre round a sacred river—the Tamraparni—which is the one source of irrigation, and therefore of life. Near the mouth of this river is a site which the Bishop identifies with the Kolkhoi of Greek geographers. From this sea-port, he

suggests, came the Tamil names for Indian products that are found both in the Hebrew Bible and in Greek. Along the coast facing Ceylon there used to be an important pearl-fishery. In modern times, there is nothing to tell of Tinnevely beyond the self-denying labours of Jesuit and Protestant missionaries, and the sharp guerilla fighting in the polegar wars at the close of the last century. In no other part of India did the English encounter such fierce opposition from the tillers of the soil. We have heard that Bishop Caldwell's acquaintance with Sanskrit is not at first hand, and that his informants are not always trustworthy; but that he is inspired at any rate with the catholic spirit by which alone our knowledge of things Indian can be advanced is evident from the following quotation:—

"The study of the history, ancient literature, and archaeology of the country will never reach anything like completeness of development or realise results of national importance till it is systematically undertaken by educated natives. Learned natives of Calcutta and Bombay, trained in European modes of thought, and vying with Europeans in zeal for historical accuracy, have already made a promising beginning in this department of research. I trust that the native scholars of the south will resolve that they will [shall?] not be left behind in the race."

The book has a good Index, but sadly lacks a map.

*Handbook of the Collection Illustrative of the Wild Silks of India in the Indian Section of the South Kensington Museum.* With a Catalogue of the Collection and Numerous Illustrations. By Thomas Wardle. (Eyre and Spottiswoode.) We have carefully read this Handbook, and we have examined with its aid the collection of "wild silks" at South Kensington which it illustrates. While admitting that the years of attention that Mr. Wardle has devoted to the subject deserve the highest praise, we are constrained to say that we do not believe in the commercial success of his enterprise. The story of British capital in India is chequered with many failures; and of these failures silk is one. At the present time India annually imports more raw silk from China than she exports to foreign countries. All credit to Major Coussmaker, of Poonah, and to others who are striving to encourage the culture of the wild silkworm. But, apart from other considerations, the example of the lac industry is enough to show that jungle products cannot be fostered. For certain subordinate purposes—such as the plush which Mr. Wardle writes about—*tasar* waste may continue to be used; but we cannot convince ourselves that it will ever grow into an important article of trade. The future of Indian commerce lies in the development of her raw products of agriculture—her cotton, jute, oil-seeds, rice, and wheat.

*Christianity and Hinduism Contrasted.* By Sir Charles Trevelyan. (Longmans.) Though but a pamphlet, this deserves some words of notice as illustrating a certain old-fashioned view about the people of India which we are surprised to find entertained by such a man as the writer. The main substance is a reprint of an article on Thuggism, contributed more than forty years ago to the *Edinburgh*, and still well worth reading. But the point of the whole lies in an introductory paper, delivered the other day as a lecture at Newcastle, which identifies the religion of all Hindus with Thuggism, and then proceeds to expatiate upon the comparative superiority of English Christianity. Can this be the most valuable lesson Sir Charles Trevelyan learned from his large Indian experience? Bishop Caldwell could teach him better.

JAS. S. COTTON.

## NOTES AND NEWS.

PROF. SKEAT will publish shortly, with the Delegates of the Clarendon Press, the Gospel of St. Mark in Moeso-Gothic, with outlines of Moeso-Gothic Grammar and a Glossary.

It is stated that Prince Frederic of Schleswig-Holstein-Augustenburg, cousin of Prince Christian, who died on last Christmas Day, has bequeathed the greater part of his valuable library of Oriental books and MSS. to the University of Cambridge. Prince Frederic took a great interest in India, which he visited three times. Under the *nom de guerre* of "Onomander," he published an account of his travels in 1859—*Altes und Neues aus den Ländern des Ostens* (Hamburg). In 1880 appeared the first volume of a History of Akbar, upon which he had been long engaged—*Kaiser Akbar: ein Versuch über die Geschichte Indiens im sechzehnten Jahrhundert* (Leiden: Brill). On this occasion he used the name of "Graf F. A. von Noer," which title had been conferred upon him by the King of Prussia.

PROF. SKEAT's Preface to Dr. R. Morris's *Specimens of Early English*, part i., "Old English Homilies" to "King Horn," A.D. 1150-1300, is now all in type, and the book—of which the new edition has been so long expected—ought to be out in a fortnight or so.

THE most noteworthy event of the Ouvre sale, at which a number of English poetical and dramatic rarities, mostly in poor condition, were disposed of, was the competition for the first and third Shakespeares, both of which fell to Mr. Quaritch at prices which clearly show that copies of the Folios will rise in time to a fabulous value. The set of Quarto reprints (by Mr. Halliwell-Phillips) was acquired by the same purchaser for £176.

MRS. HAWES is writing an article on Chaucer for *Belgravia*. She has been to the Record Office to see the Customs rolls passed "per visum et testimonium Ealfridi Chaucer, Contratulatoris," and the other documents and seals there relating to the poet, under Mr. Walford D. Selby's charge.

*The Russian Empire: its Origin and Development*, by S. B. Boulton, is the title of the new volume of "Cassell's Popular Library," to be issued on the 25th inst. The work will be furnished with an historical map of the Russian empire from Ivan the Great, showing the successive enlargements of the empire to the present time.

A COMPANION volume to *From Log Cabin to White House*, by W. M. Thayer, will be speedily issued by Messrs. Hodder and Stoughton, entitled *The Pioneer Boy, and how he became President: the Story of the Life of Abraham Lincoln*. The same firm will also publish in a few days a new work by the same author, entitled *Tact, Push, and Principle: a Book for those who wish to Succeed in Life*.

MR. WILLIAM BLACK will shortly contribute to *Harper's Magazine* a paper on "West Highland Folk."

A NEW volume of Messrs. Sonnenschein's "Library of the Fairy Tales of All Nations" has been published this day, *Hiawatha, and other Legends of the Wigwams of the Red American Indians*, edited by Mr. Cornelius Williams. The next volume, to appear on April 15, is the new edition of the late Mr. Crofton Croker's *Fairy Legends and Traditions of Ireland*, by Mr. Thomas Wright.

*Faith, Hope, and Charity* is the title of a new novel by Anna Lisle, the author of *Self and Self-Sacrifice*, &c., which will be published shortly by Messrs. Groombridge and Sons.

MR. WALTER RYE is engaged on an article, "Amy Robsart's Murder: the Case for the Prosecution," in answer to Canon Jackson,

ON March 30, the Académie française constituted its bureau for the current quarter. M. A. Mézières, the author of *Shakespeare et ses Contemporains* (which has just reached a third edition), was elected director; and M. Sully-Prudhomme, the newest and also youngest member, chancellor. It will fall to M. Mézières to prepare the annual report upon the *prix de vertu*. The reception of M. Pasteur, in the room of Littérature, has been fixed for April 27. As we have before stated, M. Pasteur will be received by M. Renan.

MR. ERNEST RADFORD will shortly publish a volume containing translations from Heine, and other verses.

AT the late session of the Historische Verein of the city of St. Gallen, Dr. H. Wartmann laid before the members the third volume of the *St. Gallen Urkundenbuch*. It contains the documents of the years 920-1360 inclusive.

IT was announced some time since that MM. Erokman-Chatrian were about to write a new romance under the title *Le Blocus de Huningen*; they visited Huningen, and collected much material in Basel and the Swiss borders of Elsass. Their secretary now informs the *Basler Nachrichten* that they have given up the plan. A complete German translation of their romances, under the editorship of Ludwig Pfau, is advertised by Rieger, of Stuttgart.

THE following are the lecture arrangements of the Royal Institution after Easter:—Mr. E. B. Tylor, four lectures on the "History of Customs and Beliefs," on Tuesdays, April 18 to May 9; Prof. A. Gamgee, four lectures on "Digestion," on Tuesdays, May 16 to June 6; Prof. Dewar, eight lectures on the "Chemical and Physical Properties of the Metals," on Thursdays, April 20 to June 8; Mr. F. Pollock, four lectures on the "History of the Science of Politics," on Saturdays, April 22 to May 13; and Prof. D. Masson, on "Poetry and its Literary Forms," on Saturdays, May 20 to June 10. The Friday evening meetings will be resumed on April 21, when Prof. Dewar will give a discourse on the experimental researches of Henri St. Claire Deville.

THE Rev. Dr. Geikie's new volume of *Hours with the Bible* (from Rehoboam to Ezekiah, with the Contemporary Prophets), will be published by Messrs. Hodder and Stoughton next week.

M. F. VIEWEG has undertaken the publication of a "Mediæval French Library" under the superintendence of MM. Gaston Paris and Paul Meyer. The first volume is part i. of a collection of French Motets of the twelfth and thirteenth centuries, edited by M. Gaston Raynaud, with a study on Music in the Age of St. Louis by M. H. Lavoix fils. The second volume is in the press, to be followed by *Alexandre le Grand*, edited by M. P. Meyer, and *Le Peautier de Metz*, edited by M. J. Bonnardot.

THE valuable library of the late Prof. Bruhns, Director of the Leipzig Observatory, has passed into the hands of Messrs. Weiss and Shack, of Leipzig. A catalogue will probably be issued shortly.

THE firm of Henninger Bros., of Heilbronn, are about to publish a German dictionary, under the title *Orthographisch-orthoeptisches Wörterbuch*, which will give all German words in general use in the usual spelling, and also in a strictly phonetic spelling, which latter will show the correct pronunciation as observed on the stage, &c. The work will be edited by Dr. W. Victor.

MESSRS. HACHETTE have just published, in their "Library of the Best Foreign Authors,"

a translation, by M<sup>me</sup>. Letorsay, of Miss Austen's *Persuasion*.

M. L. CONQUET, 5 Rue Drouot, Paris, announces for speedy publication, by subscription, *La Chanson des nouveaux Epoux*, by M<sup>me</sup>. Edmond Adam (Juliette Lamber), illustrated with a portrait by Burney, and ten etchings from large compositions by Constant, Doré, Detaille, Laurens, Le Matte, Le Roux, Lefebvre, Morot, Munkacsy, and Toudouze. The etchers have been in each case selected by the artists themselves, and the engraving has been executed under the superintendence of M. Laguillermie.

M. ERNEST RENAN's long-promised work—*L'Ecclesiaste traduit de l'Hébreu, avec une Etude sur l'Age et le Caractère du Livre*—has recently been published by M. Calmann Lévy.

AN association has been formed at Dusseldorf, in Rhenish Prussia, which has for its objects the diminution of the number of school-hours and the introduction of English outdoor games.

THE King of Italy has presented Gen. di Cesnola with a superb gold medal of honour, bearing on its obverse side the royal effigy in relief, and on its reverse side the following inscription:—"To General Count Louis Palma di Cesnola, Discoverer and Illustrator of the Cypriote Antiquities." The medal was designed by Signor Speranza, is two-and-a-quarter inches in diameter, and weighs four-and-three-quarter ounces. In the official letter of presentation, it is expressly stated by the Prime Minister that the King has caused this testimonial to be designed and executed in recognition of "the honour and lustre" which Italy, his native country, has derived from Gen. di Cesnola's efforts "in the field of science as well as in the battle-field."

#### A TRANSLATION.

##### THE DREAM OF THE ROOD.

(From the English of Cynewulf.)

Lo, I will tell of the best of dreams, which I dream'd at deep midnight,  
When men were lying at rest; meseem'd I saw the blessed Tree,  
The loveliest Tree, the Tree most good, uplift and girt with light,  
And flooded with gold; and precious gems at its foot were fair to see,  
And five bright stones on the shoulder-span shone out full gloriously.  
All the fair angels of the Lord gazing beheld it there;  
'Twas not the rood of the sin-steep man, the cross of the ill-doer,  
But holy spirits lookt thereon, and men of mortal breath,  
And all this mighty universe; and the rood of victory  
Was blessed, and I was deep-defil'd, sin-wounded unto death.  
Bedeckt with royal weeds I saw it shine full splendidly,  
And jewels of uncounted cost blaz'd on the wondrous Tree.  
Yet, thro' the sheen of gold I saw the mourners' bitter woe,  
The blood ooz'd out on the right side first for the strife of long ago:  
Stricken and smitten with grief was I, afraid for that lovely sight:  
I saw the beacon set up on high, rich-rob'd in royal blue,  
Anon all wet, defil'd with blood, anon with gold most bright:  
Long, while I lay, laden with grief, beheld the Saviour's Tree,  
Until I heard the Blessed speak; these words it spake to me.

"It was long ago, I mind it yet, I was hewn in the heart of the wood,  
"I was out away from my standing-place; the strong fœes took me there,  
"And brought me for a sight and show, ordain'd me when I stood  
"To lift their evil-doers up, their law-breakers to bear.

"They bare me on their shoulders strong, upon a hill they set,  
"And made me fast, a many fœes; then saw I mankind's Lord  
"With mighty courage hasten Him to mount on me, and yet  
"Tho' all earth shook, I durst not bend or break without His word;  
"Firm must I stand, nor fall and crush the gazing fœes abhorrd.

"Then the young Hero made Him dight, the Mighty God was He,  
"Steadfast and very stout of heart, mounted the shameful tree;  
"Strong-soul'd, in sight of many there, mankind He fain would free.  
"I trembled sore when He claspt me round, yet durst not bow or bend,  
"I must not fall upon the earth, but stand fast to the end.

"A rood I stood, and lifted up the great King, Lord of Heaven;  
"I durst not stoop; they pierced me thro' with dark nails sharply driven,  
"The wounds are plain to see here yet, the open wounds that yawn,  
"Yet nothing nowise durst I do of scathe to any-one.  
"They put us both to shame, us twain; I was bedrencht in blood  
"Shed from the spearborn heart of Him, when His Soul was gone to God.

"Oh, grievous was my cruel fate on the hillside that day;  
"I saw the mighty God of Hosts stretcht out in dreadful wise;  
"The darkness veil'd its Maker's corpse with clouds, the shades did weigh  
"The bright light down with evil weight all wan beneath the skies.

"Then did the whole creation weep and the King's death bemoan.  
"Christ was upon the rood. Then came where He did hang alone  
"Those noble ones; I saw it all; afflicted sore was I,  
"Yet bow'd me to their faithful hands humbly with courage high.

"They lifted up the Almighty God after that torment dread;  
"They left me standing, drencht with gore, with arrows sore wounded;  
"They laid down the limb-weary One, and stood about His head,  
"Gaz'd on Heaven's Lord who, weary now after the Mighty fight,  
"Rest'd Him there a little while. Then, in the murderers' sight,  
"The men began to make His tomb, of white stone carv'd it fair,  
"And laid the Lord of Victory within the sepulchre.  
"Then sang they sorrow-songs for Him, mourners at eventide,  
"When, weary, they were fain to go from the great Prince's side:  
"There did the mighty Lord of Hosts with never a host abide.

"Yet for a space we stood there still, weeping full bitterly;  
"The sound of the warrior's voice went up; chill waxt that fair Body;  
"Then did they tell us to the earth: Oh, awesome fate to dreē!

"In the deep pit they buried us; yet the Lord's servants, they  
"Who are His friends, have joy'd in me, and made me fair to-day,  
"With silver and with gold adorn'd, and beautiful array.



"Now may'st thou hear the tale, O man. O life and dear, the tale  
 "Of that sore sorrow I have borne, sore sorrow and bitter bale;  
 "But the time is come that, far and wide, they honour me alway,  
 "Men, and the whole great universe, and at this beacon pray.  
 "On me God's Son His anguish took, so, glorious, towering free,  
 "I stand 'neath heaven, a healing made for whoso honoureth me.  
 "Once I was sorest pine and shame, sharpest and bitterest then  
 "Ere I had open'd life's true way unto the sons of men."

E. H. HICKEY.

## MAGAZINES AND REVIEWS.

THE April number of the *Cornhill* is full of excellent articles. R. L. S. is almost too brilliant and vivacious in his character-sketches entitled "Talk and Talkers." G. A. continues his defence of British and Roman antiquity in English history against the exclusively Teutonic view of Messrs. Freeman and Green. In an article on "Casters and Chesters," he gives us in an easy way a great deal of interesting information on local etymology. A Neapolitan sketch—"Peppiniello"—draws with sympathetic realism a picture of the life of a street-boy in the city of the *lazzaroni*; the darker side is admirably indicated by touches of genuine pathos. The "Rambles among Books" have extended to the State Trials, from which judicious extracts are made to illustrate the life of the past. Under the title "A Port of the Past," we have a pleasant account of an expedition to Ostia, and the fate of that once famous place in the Middle Ages. Mr. R. A. Proctor consoles the timorous about "The World's End," and does his best to dispel their fears of a comet. A poem by Mr. Gosse, "The Church by the Sea," draws a moral from Erasmus's visit to Walsingham; the moral, however, seems to be tacked on for the sake of the poem. A new story is begun by an anonymous, and apparently a new, writer; "No New Thing" is certainly written with vigour; but we wish that bishops and deans and cathedral cities could be banished from fiction for a few years.

*Macmillan's Magazine* has also some good articles. The best is by Mr. C. E. Turner on "Tourgenieff's Novels as interpreting the Political Movement in Russia." Mr. Stuart-Glennie contributes what he calls "Traditional and Personal Memorials" of James and John Stuart Mill. The personal memorials are scanty compared with the traditional; and we scarcely want an account of the history of Avignon à propos of J. S. Mill. Lady Harberton advocates with good sense and moderation the cause of "Rational Dress Reform." Her reply to the ladies' argument, "The men won't like it," is much to be commended; she delicately insinuates that, if they surveyed the various fashions which have prevailed during the present century, they might justly conclude that the men had admired them in spite of, not in consequence of, their dress. A contribution to the history of the future, "The Story of the Channel Tunnel, told by our Grandchildren," is greatly to be commended for its very ingenious account of the Tunnel's fate. We will not spoil its interest by any indication.

We doubt whether the bitterest enemy of the *Bibliographer*—if it have any enemies—could accuse it of being unreadable. We are sometimes almost inclined to complain that it is possibly a little too readable; but the charge is not a very serious one, and we must admit that this magazine is, as a rule, peculiarly successful in giving us at once matter of

scientific value and of general interest. Mr. Pocock, on the Bishops' Bible, and Mr. W. M. Conway, on the Woodcutters of the Netherlands, have given us really valuable contributions to bibliography; and the editor does well in recalling the attention of literary men to Prof. Arber's Transcripts of the Registers of the Stationers' Company, which constitute the greatest of that indefatigable scholar's many claims to the gratitude of all lovers of English literature. Mr. M. H. Towry's note on Spenser's Twenty Lost Works is enough to make the mouths of all hunters of old book-stalls and little-frequented libraries to water. But the gem of the April number is undoubtedly the inedited letter of Christopher Plantin, communicated by Mr. W. H. James Weale, wherein the great Antwerp printer gives an account of his four daughters, their childhood and bringing up. What wonder that Marguerite, the eldest girl, who had been reading proofs in all manner of languages when she ought to have been at play in the nursery, contracted at the age of twelve "une débilité de veue telle qu'impossible luy eust esté de voir escrire deux ou trois lignes continuelles"? The letter leaves a strong impression of the self-respect, strength of character, and professional judgment and rectitude of the founder of the great printing-house whose history of 300 years closed only the other day.

THE *Revue historique* has an interesting document published by M. Livret in an article on "Le Père Malgrida." Malgrida was a Jesuit, who was put to death on the charge of complicity in a conspiracy against the life of King Joseph I. of Portugal in 1758. He was kept three years in prison, and the justice of his sentence has been doubted by some writers. M. Livret discusses the matter impartially; but an appendix to his article publishes an interesting Latin poem—"Loyolidum circa facinus in regis Lusitaniae vitam pie conceptum vindictiae"—from the Jesuit archives at St-Omer. The poem is an apology for regicide, and is interesting whether it be regarded as an impression of the opinions of the Jesuits or as a satire upon them. Besides this, the *Revue* has an article by M. Sorel on "Le Comité du Salut public et la Question de la Rive gauche du Rhin en 1795," which is a careful study of diplomatic history. M. Stern continues his valuable contribution to bibliography by an account of the works relative to the history of the Reformation which have been published in Germany during the last few years.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- AUBE, Th. *La Martinique: son Présent et son Avenir*. Paris: Berger-Levrault. 3 fr. 50 c.  
 BENTON, Th. *Littérature et Mœurs Étrangères*. Paris: C. Lévy. 7 fr.  
 BORCK, C. de. *De la Propriété privée ennemie sous Pavillon ennemi*. Paris: Pedone-Lauriel. 15 fr.  
 BOINETTE, A. *Le Portugal, Histoire, Géographie, Commerce, Agriculture; le Brésil. Bar-le-Duc: Contant-Laguerre*.  
 CARNÉ SYLVA, J. *Jehova*. Leipzig: Friedrich. 2 M. 50 Pf.  
 DANKÓ, J. *Albrecht Dürer's Schmerzensmann*. Budapest: Kiliai. 1 M.  
 DAVID, E., et M. LUSKY. *Histoire de la Notation musicale depuis ses Origines*. Paris: C. Lévy.  
 DEMÉNIÈRE, E. *La Sculpture et les Sculpteurs français du XIII<sup>e</sup> au XIX<sup>e</sup> Siècle*. Ceysses (1640-1720). Paris: Madad. 3 fr.  
 GARNIER, E. *Histoire de la Céramique, Poteries, Faïences et Porcelaines chez tous les Peuples depuis les Temps les plus anciens jusqu'à nos Jours*. Tours: Meline.  
 GUILLON, F. *Étude historique et biographique sur Guillaume de Lorris, d'après des Documents inédits*. Paris: Dumoulin.  
 HAERN, H. *Friedrich Fröbel im Kampf um den Kindergarten*. Leipzig: Fintel. 2 M. 50 Pf.  
 HELLENBACH, L. E. *Die Magie der Zahlen als Grundlage aller Mannigfaltigkeit u. des scheinbare Fatum*. Leipzig: Mutze. 4 M.  
 HELLMER, W. *Die Gotthardbahn. Mein Conflict m. der Verwaltung*. Basel: Schwabe. 6 M. 40 Pf.  
 IWANOFF, A. *Darstellungen aus der Heiligen Geschichte. Hinterlassene Entwürfe*. 4 Lfg. Berlin: Asher. 80 M.  
 JELLINEK, G. *Die Lehre v. den Staatenverbindungen*. Wien: Holder. 7 M. 20 Pf.

- LACROIX, P. *Le Temple, la Place royale et le Marais*. Paris: Firmin-Didot. 30 fr.  
 LIEBHABER-BIBLIOTHEK alter Illustratoren in Facsimile-Reproduction. 5 Bdehn. V. Solis' Wappenbilde. Nürnberg bei V. Solis 1555. München: Hirth. 5 M.  
 MÉMOIRES de M. Claude. T. 6. Paris: Rouff. 3 fr. 50 c.  
 RENAN, E. *Qu'est-ce qu'une Nation?* Paris: C. Lévy. 1 fr.  
 SCHÖBER, J. J. W. H.-ine. *Sein Leben u. seine Werke*. Leipzig: Friedrich. 6 M.  
 WITKOWSKI, G. J. *Anecdotes médicales, Bon Mots, Pensées et Maximes, Chansons, Epigrammes, etc.* Paris: Marpon & Flammarion.

## THEOLOGY.

- LIPPERT, J. *Christenthum, Volksglaube u. Volksbrauch. Geschichtliche Entwicklg. ihres Vorstellungsinhaltes*. Berlin: Hofmann. 10 M.  
 VOLTER, D. *Die Entstehung der Apokalypses. Ein Beitrag zur Geschichte d. Urchristenthums*. Freiburg-i.Br.: Mohr. 2 M.

## HISTORY.

- CHAPPELLIER, J. O., et G. GLEY. *Documents rares ou inédits de l'Histoire des Voies*. T. 7. Paris: Dumoulin.  
 DEYAD BEY, A. *Etat Militaire ottoman depuis la Fondation de l'Empire jusqu'à nos Jours*. Traduit du Turc par G. Macridé. T. 1. Le Corps des Janissaires depuis sa Création jusqu'à sa Suppression. Constantinople: Lorentz & Kell. 16 fr.  
 ENGELHARDT, E. *La Turquie et le Tansimat; ou, Histoire des Réformes dans l'Empire ottoman depuis 1826 jusqu'à nos Jours*. Paris: Cotillon. 5 fr.  
 ENGELHARDT, E. *Studien üb. das Verpflegungswesen v. Rom u. Constantinopel in der späteren Kaiserzeit*. Dorpat: Karow. 1 M. 50 Pf.  
 MONUMENTA mediæ ævi historica res gestas Poloniae illustrantia. Vol. VI. *Codex epistolaris Vitoldi magni ducis Lithuaniae*. 1376-1430. Krakau: Friedlein. 36 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BEITRÄGE zur Kenntnis d. russischen Reiches u. der angrenzenden Länder Asiens. 3. Folge. Hrg. v. G. v. Helmersen u. L. v. Schrenck. 4 Bd. St. Petersburg. 3a. DOBRANSKY et PATOUILLARD. *Les Champignons figurés et deséchés*. Paris: V. Fr. Henry. 30 fr.  
 ENGELHARDT, E. *Ueb. die fossilen Pflanzen d. Stürwasser-sandstein v. Grasse*. Leipzig: Engelmann. 13 M.  
 FEDTSCHENKO, A. *Reise in Turkestan*. III. Botanik. 2. Thl. *Descriptiones plantarum novarum rariorumque a O. Fedtschenko in Turkestan nec non in Kokania lectarum auctore E. Regel*. Berlin: Friedländer. 4 M.  
 HJELT, C. E. A. *Carl v. Linné als Arzt u. seine Bedeutung f. die medicinische Wissenschaft*. Leipzig: Engelmann. 2 M.  
 LINDBERG, S. O. *Murci scandinavici in systemata novo naturali dispositi*. Berlin: Friedländer. 1 M. 60 Pf.  
 PELZELN, A. v. *Bericht üb. die Leistungen in der Naturgeschichte der Vögel während d. J. 1880*. Berlin: Nicolai. 3 M.  
 WEINLAND, D. F. *Ueb. die in Meteoriten entdeckten Thierreste*. Eslingen: Fröhner. 2 M.

## PHILOLOGY.

- ANSPACH, F. *De Bacchidum Plautinae retractione scaenica*. Bonn: Nolte. 1 M. 30 Pf.  
 FORSTER, R. *De Aristotelis quae feruntur physiognomicis recensendis*. Kiel: Universitäts-Buchhandlung. 1 M. 20 Pf.  
 HAUMONTÉ, J. D., PARISOT et L. ADAM. *Grammaire et Vocabulaire de la Langue Tswana avec Textes traduits et commentés*. Paris: Maisonneuve. 15 fr.  
 INSCRIPTIONES graecae antiquissimae praeter Atticas in Attica repertas. Ed. H. Rosch. Berlin: Reimer. 16 M.  
 LATTES, M. *Nuovo Saggio di Giunte e Correzioni al Lessico talmudico (Levy-Fleischer)*. Milano: Hoepli. 7 fr.  
 SPIEGEL, F. *Vergleichende Grammatik der altäranischen Sprachen*. Leipzig: Engelmann. 14 M.

## CORRESPONDENCE.

## THE DESTRUCTION OF ANCIENT MONUMENTS IN ITALY.

London: April 3, 1882.

An eloquent appeal has just been addressed by the Cav. Tito Paravicini, a distinguished Milanese antiquary, to the Society for the Protection of Ancient Buildings for support and assistance in his struggles against the many acts of wanton destruction now being perpetrated in Italy.

The fine old mediaeval towers on each side of the Porta Ticinese in Milan have been pulled down. The high altar of S. Ambrogio, to which belongs the magnificent Paliotto d'Oro, the work of a ninth-century jeweller, has been moved from its original position; and it is now proposed to pull down the fine columned portico which was added by Bramante on to the north side of S. Ambrogio—the object being to rebuild the whole of the northern façade in the style of the ninth century. Perhaps the saddest item in the Cav. Paravicini's list of destruction, accomplished and threatened, is the fact that Signor Colla, a Milanese architect, has received

a gold medal for his scheme of reconstructing the entire outside of S. Maria delle Grazie in new stone-work which is to take the place of the fine red brick and delicate terra-cotta which give to this old monastic church its great charm. The church of S. Babila has been pulled down, and nothing but its plan preserved. S. Maurizio, S. Maria Incoronata, and S. Calimero are now threatened. S. Giovanni in Conca, one of the earliest and most interesting churches of Milan, is being pulled down. In Pavia and its neighbourhood a rapid destruction of old buildings is being carried on. The fine early Lombardic church of S. Pietro in Ciel d'Oro is being rebuilt, with a façade of entirely new design. Frescoes have been white-washed over, and a fine old mosaic pavement of terra-cotta has been replaced by a new one, in the Certosa near Pavia. These are a few samples out of the long list of acts of destruction perpetrated in and near Milan during the past year, or threatened in the future.

The Cav. Paravicini complains that his attempts to save works of art in Italy from destruction or falsification bring down upon him only ridicule and abuse from his fellow-countrymen; he appeals, therefore, to the English nation to assist him by making energetic protests against such deeds as these. It is to be hoped that his appeal will not be in vain.

J. HENRY MIDDLETON.

#### LOW SUNDAY OR WHITE SUNDAY.

Newton Abbot: March 31, 1882.

In Sir H. Ellis's edition of Brand's *Popular Antiquities*, i. 271, 272, we have a brief article on "Low Sunday," taken from the *Literary Gazette*, in which we read:

"A curious volume of sermons, printed in 1652, is entitled '*The Christian Sodality* . . . by F. P.' The author, in his sermon for *White or Low Sunday*, the first Sunday after Easter, thus writes:—'*This day is called White or Low Sunday, because, in the primitive Church, those neophytes that on Easter-Eve were baptized and clad in white garments, did to-day put them off, with this admonition, that they were to keep within them a perpetual candour of spirit*,' &c."

The writer in the *Literary Gazette* then proceeds to criticise the paragraph of which the foregoing forms a part, and adds: "It may be, too, that the Sunday in question was never actually called *White*, but *Low Sunday*." Strange to say, the *Clavis Calendaria* does not give the alternative name of *White Sunday* when treating of Low Sunday (i. 316, third edition, 1815), but merely states that

"*Dominica in Albis* is also a further title of this Sunday, which took its origin from the chrisoma, or white robes, considered as emblems of innocence and purity, having been then laid aside, which had been placed upon those christened on Easter-eve."

Under *Whitunday* (i. 376 *et seqq.*), however, it is remarked that this Sunday was called the Day of Pentecost, "a name it still retains, though its more common appellation is *Whit-Sunday*—*Dominica in Albis*—one of the ancient names, also, of Low-Sunday, as explained p. 316."

From the remarks which the same writer makes a little farther on, it is evident that the similarity in the names of *White*- and *Whit*-sunday has been the source of great confusion. I wish here to point out that I have just come across an interesting proof of the fact that the name *White Sunday* for *Low Sunday* must have once been a popular name, at any rate in Devonshire. A week ago, while walking from Chudleigh to Newton Abbot, I came across a number of full-blown flowers of the stitchwort (*Stellaria holostea*), and enquired of my

companion, a native of the place, if he knew any local name for them. He at once replied, "I have always heard them called *White Sundays*, or *Whit Sundays*." It was remarked that they came so long before *Whit Sunday* that they could hardly be named from that day, as the anachronism even in a season when flowers are very late in blossoming would be very considerable. Besides, the delicate white flowers, so like a pure chrisom, would admirably suit the explanation of the name of *White Sunday* as given by the author of the sermon already quoted. Yet in the alternative name of *Whit Sunday*, given by my friend as the name of the flower, we at once see where the difficulty of keeping the names of the two days distinct would creep in. This fact, however, seems to me to be certain, that the name of the flower points to *Low Sunday*, or *White Sunday*, and the white robes then put off by the neophytes; which naturally leads to one other conclusion—viz., that the name must at one time have been popular in these parts, in order that it might be impressed so indelibly upon a common wild flower. In my forthcoming work on *Flower Lore*, recently announced by Messrs. W. Swan Sonnenschein and Co., I have collected a number of other facts of a similar nature, showing how such a study as that of plant-names may often teach us important historical facts. Perhaps other of your correspondents will be able to give the subject further illustration.

HILDERIC FRIEND.

#### SPANISH "-EZ."

6 Norfolk Terrace, Baywater, W.: April 10, 1882.

Notwithstanding the reasons I have given in favour of Larramendi's excellent arguments supporting the Basque origin of Spanish *-ez*, Dr. Burnell persists in asserting (see *ACADEMY* of April 1, 1882) that I have stated no reasons, but have been simply satisfied with pronouncing (*as if they were a talisman*) the unproved statements and views of the learned Jesuit, who was a theologian. A theologian indeed he was, and an excellent scholar too; but this does not prevent him in the least from being at the same time the first Basque lexicographer and connoisseur or master of his native language. I can only, then, again invite Dr. Burnell to give his reasons against Larramendi's and mine, instead of introducing into the discussion on the origin of Spanish *-ez* other elements with which this origin has nothing whatever to do.

That Dr. Burnell infers, exclusively from Larramendi's views on the Basque origin of Spanish *-ez*, that anyone partaking these views must necessarily believe that all that Germany has done for science is reduced to nothing appears so evident to anyone who reads what Dr. Burnell has said on this question, the only one of which we are treating, that I can hardly believe in the possibility of finding any other but himself capable of seeing in my reply a forced construction. And, when he says that my estimate of Larramendi's Dictionary sweeps away everything done in respect of the Basque language in later times by German and other scholars, he only shows that, in his opinion, all that can be done in respect of a language is to be found in its Dictionary. I leave entirely to him the responsibility of this opinion.

That I do not quote from memory, contrary to what Dr. Burnell gratuitously supposes, is shown by my having scrupulously followed the old Spanish orthography of Larramendi's time; and, if I did not quote his passage relating to the Spanish origin of the preposition *de*, often used by Basques in their proper family names, this was because I considered it my duty not to speak of a subject having nothing to do with the Basque origin of Spanish *-ez*.

This silence of mine, however, will not be considered, I hope, by sober-minded philologists as a want of correctness in my quotation. But, as it seems that Dr. Burnell wishes to involve two different subjects in a discussion which at first related only to one, I shall avail myself of this occasion for saying to him that the Basques have always used, as they do now, *-ez*, with all their nouns indistinctly, but borrowed, in modern times, from the Spaniards a custom which was not their own; while the Spaniards, from the oldest times, when the Basque language was much more widely spread over the Peninsula, have kept the suffix *-ez* in patronymic names. This interchange between the two languages cannot surprise those who, far from being fantastic or crazy, know how to compare them critically. In fact, there are Spanish or other neo-Latin words which have replaced the original Basque, while the latter have ceased to be Basque and become Spanish. I shall only quote *zanahoria* or *azanoria*, the only words in this last-named language for "carrot," which are nothing else than Basque *zananoria*, meaning also "carrot," and explained very naturally by *zai*, "root," *hori* or *ori*, "yellow," and *a*, "the," or "the yellow root;" while the Spanish word *pastinaca*, "a kind of carrot," and the Provençal *pastenarga*, "carrot," correspond to the Labourdin *pastanagre*, the usual name for the same root in this Basque dialect.

I shall conclude these remarks with a final and last observation, at least as far as I am concerned. It is once more to invite Dr. Burnell to become acquainted with Prof. d'Ovidio's criticism, as I suppose he does not expect his avowed ignorance of it is to be accepted as evidence in favour of the merits of Dr. von Reinhardt's Portuguese Grammar.

L.-L. BONAPARTE.

#### THE SATOR-AREPO CHARM.

St-Jean-de-Luz: March 28, 1882.

Dr. Reinhold Köhler, of Weimar, has kindly sent me an extract from the *Verhandlungen* of the Berliner anthropologischen Gesellschaft, containing a communication by him, on October 15, 1881, on the "Sator-Arepe-Formel," in which he traces its existence from Roman times, in various European countries, and also in Brazil, used as a curative charm in fever for men and cattle. The paper concludes with these words: "meines Erachtens bis jetzt weiter nichts feststehet, als dass Sator, Tenet, Opera und Rotas bekannte lateinische Wörter sind, Arepe dagegen nicht lateinisch und überhaupt noch nicht befriedigend gedeutet ist."

Yet it seems to me that an explanation is sufficiently simple. The charm is written as follows:—

S A T O R  
A R E P O  
T E N E T  
O P E R A  
R O T A S

Now, many of the magic charms are simply prayers read backwards. The underlying idea seems to have been this. If the prayer or formula, when read the usual way, pleased or propitiated the good powers, the contrary way of using it must please or propitiate the evil powers. The mediaeval witches used the Lord's Prayer thus; also some of the Doxologies and formulae of the Trinity, sometimes Arian or heretical ones. I cannot now give references, as I am away from all books except my own.

The key to the above formula lies in observing that *Tenet* reads the same from right to left as from left to right; therefore, in printing or writing, it was not necessary to repeat it; the other lines read alternately left to right, right to left, horizontally or perpendicularly. *Arepe* = *Opera*, *Rotas* = *Sator*,

I should suppose that originally the formula was used thus:—

S A T O R  
O P E R A  
T E N E T  
T E N E T  
A R E P O  
R O T A S

to propitiate both good and evil powers, and bind them both to aid in the cure. Then it would soon be seen that Tenet is the same each way, and was not repeated; and, lastly, some clever magician discovered the quadruple acrostic as above, made by interchanging the second and fourth lines, and preserving the sense by reading from left to right and right to left alternately, either perpendicularly or horizontally.

If I may conjecture, I should imagine that the original was the burden of some ritual harvest-song of pagan Rome; which was afterwards adopted by Christians as a magic formula with regard to men as well as to cattle. The ritual and formulae of any past religion easily become the magic rites and incantations of its successor. An aged Roman Catholic priest told me that he himself in Devonshire, and his fellow-priests in Yorkshire, were frequently applied to for "magic water" to cure diseases of cattle, the applicants being Protestants, and meaning "the holy water." Through an equivocal use of "she" applied to a dying cow, a Yorkshire priest quitted in haste a dinner-table, rode ten miles over a moor on a winter's evening, to find himself ushered into a cowshed where lay the patient for whom his magic services had been sought by a Protestant farmer.

WENTWORTH WEBSTER.

#### "BEWRAY."

Oxford: April 2, 1882.

What is the parentage of this word, familiar to most of us, I suppose, as occurring in Matt. xxvi. 73 (A.V.), "thy speech bewrayeth thee;" in the Vulg., "loquela tua manifestum te facit;" in the Gr., ἡ λαλία σου δηλὸν σε ποιεῖ?

The common account of "bewray" is that it means "to disclose," but that its proper primary meaning is "to accuse," the verb being derived from the A.-S. *wrēgan*, to accuse, with prefix *be-*. So the Dictionaries of Richardson, Wedgwood, Webster-Mahm, Skeat, and the editors B. Morris (Chaucer), Lumby (More's *Utopia*). As far as the form goes, this derivation appears to be unimpeachable. It is difficult, however, to be quite satisfied with it as an etymology, if we attach due importance to the difference of meaning of *bewray* and A.-S. *wrēgan*. *Wrēgan*, as well as its congeners, Gothic, Icelandic, German (see Skeat's Dict., s.v.), means "to accuse, slander, defame, betray, censure;" whereas *bewray* means simply "to disclose, discover." This is the invariable use of "bewray" in Shakspeare (see Schmidt). In Palsgrave we see the ordinary English use of the word:—"I bewray ones counsaile or his secretes. Je retrais. . . . I bewray, I utter or shewe ones counsaile. Je descouuere, je detecte, je diuulgue, je retrays."

So *wrēgan* and its cognates seem to be always used in a bad sense, denoting slander and accusation, whereas "bewray" is morally colourless, and simply means "to uncover, to reveal."

May not the words *bewray* and *wrēgan* be distinct in origin? An English scholar, in a talk with me lately, suggested that we have in *bewray* a derivative of A.-S. *wreōn* (*wriōn*, *wrihan*), *tegere*, *celare*, *velare*, with *be-* privative (as in *behead*), the modern form being influenced by *wrēgan*. It may perhaps be somewhat against this view that *biwrithen* occurs in M.E. (see Stratmann) with the meaning "to cover," not "to uncover;" cf. also Grein (s.v.). But there are cases of the same prefix being used

before the same verb in more than one sense; compare A.-S. *be-bāgan*, (1) *declinare*, (2) *circumire* (Grein), where the prefix *be-* is (1) privative, (2) = *circum*. A. L. MAYHEW.

#### "SIB-BRED."

Tonbridge: March 30, 1882.

The appended advertisement was cut from the *Live Stock Journal* of the very day on which the first notice of Mr. Laurenson's comparison of certain Shetlandic words with the Moeso-Gothic of Ulphilas appeared in the ACADEMY. As the language of the advertisement will possibly be more obscure to some of your readers than that of Ulphilas, it may be well to explain that it relates to certain varieties of canaries which are bred by enthusiasts for exhibition at bird-shows. The term *sib-bred* means that the bird to which it is applied is the result of pairing together for many generations birds closely related to each other. The word probably comes from Durham or North Yorkshire, as the special qualities of the birds so described are believed to have been discovered by breeders in those districts.

W. O. HUGHES-HUGHES.

"I have six splendid evenly marked Mulling Hens, *sib-bred*, 20s. each; also a nice lot Clear Yellow and Buff, *sib-bred*, 8s. each; and some of the best Goldfinches that can be got for mulling, including one Cheverial; some grand Crested and Crested-bred cocks and hens; also a surplus lot for aviaries or cage-birds, or fosters, suitable for dealers; £6 for 20 pairs, or 8s. the single pair."

#### APPOINTMENTS FOR NEXT WEEK.

TUESDAY, April 11, 8 p.m. Civil Engineers.  
WEDNESDAY, April 12, 8 p.m. Royal Microscopical.  
THURSDAY, April 13, 8 p.m. Telegraph Engineers.  
FRIDAY, April 14, 8 p.m. New Shakspeare: "Shakspeare's Characters contrasted with those of Scott and George Eliot."

#### SCIENCE.

ELLIS'S EDITION OF THE "IBIS."

*P. Ovidii Nasonis Ibis ex nouis codicibus edidit scholia uetera commentarium cum prolegomenis appendice indice addidit R. Ellis.* (Oxford: Clarendon Press.)

THOSE who, like myself, have long had the *Ibis* among their *legenda* will welcome Mr. Ellis's edition. Perhaps the *plenus lector*, with the usual ingratitude of repletion, may wish sometimes that Mr. Ellis had sown with "the hand rather than with the whole sack." But the most niggardly in commendation will not deny the importance of Mr. Ellis's contribution, and the probability of his remaining for a long time to come the editor of the *Ibis*. The quality of Mr. Ellis's work is now well known to scholars—his minute and many-sided learning, his frequent felicity in emendation, his almost miraculous industry. They are also acquainted with the occasional fits of weakness which make him, especially in a conflict of evidence, an unsafe or uncertain guide. Instead of collecting all his strength into a well-directed blow, and driving the nail home into the wood, Mr. Ellis is apt to apply to it a gentle and equable pressure from all points of the compass. He treats alternative explanations and emendations altogether too tenderly, forgetting that they are by nature cannibals, and that, like their originators—alas! too often—they live by preying upon their kind. Like good Father Aeneas in Virgil, though he cannot make all the

candidates victorious, he would gladly find a place and a prize for each. This habit makes less difference in the *Ibis*, as its student may be supposed capable of estimating the materials before him, and will not be sorry to see a commentary upon it turned into a repertory of various learning. Still, even here some judicious pruning would strengthen the book and give relief to the reader.

The editor's work has been conscientiously done from beginning to end. He has collated several new and not unimportant MSS., such as G in Trinity College Library, Cambridge; P at Cheltenham, and T at Tours; and he has also used the Gallic and British *Deflorationes*, and Conrad de Mure's *Reperitorium Vocabulorum Exquisitorum*, 1273. He has given us the Scholia in *extenso*, with a full critical apparatus. In the *Prolegomena* he treats very amply of these and other preliminary questions, among which is the cause of Ovid's banishment, which he attributes to an adventure in the temple of Isis, and in favour of which he spins an ingenious web of argument—alight, it is true, but all tending to one point. The text is commented on in eighty-four pages of notes and an excursus of eighteen more; and a full *index verborum* completes the book. The critics who do not admire the *Ibis*—and, in spite of earlier anticipations, I am afraid that I am one—must marvel when they see its 320 inconsiderable couplets thus enshrined, and perhaps may be tempted to think of Pope's straws in amber—"The things we know are neither rich nor rare, But wonder how," &c. In spite of some tolerably vigorous rhetoric at the beginning, the *Ibis* is dull; and Niebuhr only told half the truth when he said, "There is not much poetry in it, but a good deal of wit." When it is amusing, it is only by its false sentiment and exaggerated language, as in the line about Empedocles,—aut ut Trinacrius salias super ora Gigantis, which reminds us of "The cow jumped over the moon."

Its obscure and recondite imprecations do not seem to me to be the natural expression of the resentment of one who had been so deeply injured as Ovid. The writer himself is conscious that he is not writing in the usual Ovidian style, verses 57–60. Though it contains a good many of Ovid's phrases, its style and rhythm both lack the unmistakably Ovidian ring; and it is at least remarkable that there is no ancient reference to it earlier than Eutyches, who lived after Priscian. If not spurious, at least it is interpolated, and cannot have come from Ovid as it stands. First, there are numerous repetitions in it (Ellis, p. xlviii.), which have already been a stumbling-block to scholars. Besides these, there are some suspicious couplets. Thus, 557, 558—utque *duobus* idem *dictis modo* (the two first Glauci mentioned) nomen habenti *præfocent animæ* Gnosia (so we should read) mella uiam—can hardly be from Ovid. On 576 Mr. Ellis says himself: "*Argolicis* pro *Argiuis* quod uereor ut Latinum sit." So *Puniceus* for *Poenus*, 282. In 508 the editors have tampered with the MS. reading *frigia* (Phrygia), which is necessary to agree with *pinus*, the possibility of the false quantity having never crossed their minds. The most remarkable case is 465, 466, where

the death of a Gothic king, Theodatus, mentioned in Procopius (Ellis, p. 53), must be referred to. And Alcibiades' explanation of 517 as referring to the Sophist Peregrinus Proteus, satirised in Lucian, who burnt himself to death in A.D. 167, is, I believe, after all, correct (Ellis Exc., p. 183). Other passages, such as 131-34, 431-32, 623-26, are also open to suspicion. Still, whether it is by Ovid or not, the *Ibis* was, without doubt, composed in classical times, and by someone who possessed a very unusual knowledge of history and mythology; and, though scholars may not be attracted by its style, they will never be able to dispense with its learning.

To return to Mr. Ellis. His treatment of the materials furnished by the MSS. can only be properly estimated by referring to his book. While disposed to follow him in the main, I think that he sometimes gives too much weight to Conrad de Mure and too little to codex P. Thus, in 515, 516, *Astacidaeque modo, defixa cadauera trunco digna feris hominum sit caput esca tuum*, he reads *sunto* (Conr. *stuto*). But the obvious correction is *trunci*. Compare for the acc. Sil. 9. 400, *truncam Jovina frontem*, and 569 *elusus guttur*. In 48, *uelitis* (P. Merkel) is clearly right, *militis* being a gloss. Among Mr. Ellis's restorations I must specially mention the neat emendation of 413, *quem mentis iustissima deuouet ira for meritis iustis mea etc.*, and *Dexiones*, 470, from G. I should prefer *Athenim*, 523, to his *Athenas*; and in 145 *nolim* (Merkel) is absolutely necessary, as the event is still possible. Mr. Ellis's examples for the imperfect prove nothing. As for the Commentary, it always gives us enough light, but sometimes too many cross-lights. Thus, on 291, "utque parum mitis sed non impune Prometheus," undoubtedly the correct reading, Mr. Ellis should have suppressed everything except the reference to Aeschylus. It is clearly to be explained by Prometheus's *αἰθαδία* (τέγγει γὰρ οὐδὲν οὐδὲ μαλθάρσει κέαρ λιταῖς, Prom. 1008), and the punishment which it brings down on him from Zeus.

I must now part from Mr. Ellis and his *Ibis*, which, I trust, will gain from scholars the recognition which it deserves. Perhaps he will turn his attention to the *Metamorphoses*. There is no English edition; and he would find the work congenial. If he does, I hope that he will induce his publishers to put it into a less exasperating binding. J. P. POSTGATE.

#### SOME BOOKS ON PHILOSOPHY.

*Der Optimismus als Weltanschauung und seine religiös ethische Bedeutung für die Gegenwart.* Von Julius Duboc, Dr. Phil. (Williams and Norgate.) According to the author of the above work, the religious consciousness takes two directions, the one (practical) developing into a creed calculated to relieve the burden of life, and console human sorrow; the other (aesthetic) weaving an inner world of beauty, unrelated to sordid cares and needs. The anthropomorphic theology which is the fruit of the former tendency, it is alleged, is condemned by the unbiassed reason, but the brilliant colouring of reality due to the latter impulse may remain as the mind's permanent possession, even when the heaven of early belief has vanished into fable. To make good the assertion that the

glory has not vanished from the earth, notwithstanding the prevailing materialism, is, in brief, the object of the present work. Dr. Duboc, in fact, is not afraid to avow himself at once *atheist* and *mystical idealist*. While declining to leave the solid ground of experience, he is equally loth to starve the emotions of wonder and awe. The most comprehending grasp of science, he holds, leaves still a mystery unseized, and imagination will always demand untrammelled exercise, however strict the canons of positive truth. The first chapter is styled "The Shattering of the World Beyond," and is occupied with showing how the thoughts and interests of men in the present day are becoming ever more concentrated on life this side the grave, to the explicit or tacit ignoring of an ultra-mundane sphere. As a last expiring effort to retain faith in other-worldliness, Dr. Duboc cites the Spiritistic movement. While disapproving of the rough-and-ready logic of many impugnors of the Spiritist position (the attempt, for instance, to dispose of alleged facts by *a priori* argument), the author shows clearly the thinly veiled motive to the passionate embrace of this comforting creed by the unheeding supernaturalist. In the second section, "The Optimistic Interpretation of Existence," the Pessimistic creed, chiefly in the form presented by Dr. Eduard von Hartmann, is vigorously assailed, and the endeavour after happiness is characterised not only as a primordial impulse, but also as the sole sufficient foundation for social morals. Then follow some excellent reflections on life and death, under the heading "The Surrender of the Individual in the World Process;" and a brief examination of "Conscience," with special reference to a thoroughgoing Optimism, closes the book. The author accordingly leaves untouched no problem of first-rate importance. His work will well repay perusal, being suggestive where not profound. His faith in human progress is so considerable as to lead him to deprecate all attempts to draw the portraits of our remote descendants. That the future will resemble the past is an unreliable axiom in the logic of historical inference.

*Einfluss der englischen Philosophen seit Bacon auf die deutsche Philosophie des 18. Jahrhunderts.* Von der Königlich Preussischen Akademie der Wissenschaften mit einem Preise ausgezeichnete Untersuchung, von G. Zart, Dr. Phil. (Berlin: Ferd. Dümmler.) Dr. Zart shows himself, in this erudite volume, a highly appreciative student of our seventeenth- and eighteenth-century philosophers. At a time when some restless spirits at home are turning away with scorn from the unpretentious productions of their native country, and vaunting the vast superiority of certain alien growths, it is consolatory to find a member of the philosophic nation *par excellence* writing as follows:—

"No foreign mode of thought has exercised so lasting, so stimulating, and varied an influence on the intellect of our nation as the English, and no other has so considerably furthered and enriched it both formally and materially. Add to this, that the English philosophy is more vast and impressive than that of modern Continental nations, because it has developed almost continuously, organically, and consequentially. There were undoubtedly experimentalists previously, but nowhere a theoretical system based on experience, and there never has been produced anywhere else an ethic or aesthetic on an empirical foundation."

Of all our writers Locke is especially instanced as the one who has done most to mould the reflective minds of Germany. "Altogether," says Dr. Zart,

"the influence of Locke in England, Germany, France, and America has been so vast that it can only be compared with that of Aristotle in the Middle Ages, or that of Kant on the German philosophy of the nineteenth century."

The writer reviews the speculative achievements of thinkers, both great and small, from Leibnitz to Kant, pointing out in each case the peculiar influence exercised by earlier or contemporary English thinkers. It will doubtless surprise most readers to find a considerable influence attributed to one writer who is probably merely a name to all but a few students of the present day—viz., Home.

*Kantian Ethics and the Ethics of Evolution: a Critical Study.* By J. Gould Schurman. (Williams and Norgate.) This is an able dissertation, printed by the Hibbert Trustees, being the fruit of the studies of one of its travelling scholars. Kant's *Practical Philosophy* and Mr. Spencer's *Data of Ethics* are examined in turn with considerable critical acuteness, and both are found incompetent to afford a scientific morality. Kant is pronounced right in his conception of the moral problem, but one-sided in his view of the moral nature of man in exalting the reason to a height which permitted no contact with the common human impulses; while Herbert Spencer is put out of court for misapprehending the cause to be tried; the modern evolutionists having superseded the formalism of Kant by a material treatment, which yields, perhaps, an applied sociology, but no genuine ethic. The present notice, whose end is served by calling the reader's attention to a carefully written book, allows no room for detailed criticism of this indictment of two powerful thinkers. We find ourselves more at one with the author in his criticism of Kant than in his estimate of the evolution philosophy, dissenting, however, from him in his difference with Kant on the subject of volitional freedom. The failure of so profound a thinker to make good his position on this subject was, we venture to think, no failure of logical procedure, but a failure due to the nature of the principle to be established. Kant saw clearly enough, what we are not sure Dr. Schurman does, where the stress of the problem lay; and the position of the latter (if we interpret it rightly), we submit, has been in advance adjudicated upon in Schopenhauer's inimitable *Preisschrift über die Freiheit des Willens*. Alluding to the *Data of Ethics*, our author says:—"Denial of freedom and of personal identity, and the extension of causality to mind—which is only the other side of that denial—lead inevitably to the annihilation of all morality." Dogmatism may be met with dogmatism, and Dr. Schurman must not be surprised if the evolutionist pronounces a like *ex cathedra* dictum, with a trifling qualification, "all [pseudo] morality." A morality which must wait upon the acceptance of a disputed metaphysic is not the "morality" which the modern man at least has in view when he is taking counsel with himself in respect of his obligations. Dr. Schurman demands, as a condition precedent to theory, "that the facts of morality shall be studied as Darwin studied the facts of life." Yes, truly; but let us have no mistake about the "facts." Many so-called facts turn out to be concretions of fiction, and, among the fallacies of simple inspection, the illusions of self-consciousness find a conspicuous place.

*Definitions and Axioms of a Future Science of Existence or Ontology: a Study.* By Karl Friedrich Fröbel. (Williams and Norgate.) Although containing some useful hints for self-culture, this must be pronounced a very unreadable book. It is strange, indeed, that a writer who possesses not a little insight into the true method of education should have sent into the world such a mechanical mixture of thoughts and theories as is contained in his so-called "Study." Elementary mathematics, dubious metaphysics, and theology are jumbled together in an altogether perplexing fashion.



The main purport of the book, we gather from the polemical tone which ever and anon jars upon the reader, is to justify a belief in certain categories of thought usually ignored by the Positivist or Agnostic evolutionist. "The most striking error of the greatest consequence for the destiny of mankind," we are told, "is the confounding of 'reality' and 'existence' and 'being' or 'to be';" and this error is supposed to lie at the root of all the intellectual aberrations of the present day. Should the import of this declaration not be at once grasped, light may be thrown on the subject by the following explanatory remarks:—

"Now, 'existence' is the chosen sign for one of three intimately related notions, the plainest of which is 'form,' the next is 'motion,' and the third, including both, is 'existence.' What has form need not move, what has motion need not exist; but what exists must be moveable, and what is moveable must have form or position, the element of form."

Reality, then, we conclude, is what has motion, but yet is non-existent. The would-be reader may easily surmise that his path will be a thorny one.

*The Critical Philosophy of Kant*: being an Introduction to the Study of the "Critique of Pure Reason." By Archibald Weir. (W. Swan Sonnenschein and Co.) This will be found a useful little guide for anyone making a first acquaintance with the critical philosophy. We are, indeed, surprised that so much has been accomplished in so small a compass. Mr. Weir has evidently been no merely passive student of the *Critique*, and is capable of forming an independent opinion with regard to the corrections or expositions of the commentators. Lucid, however, as his account is, we should not advise a novice to attempt its perusal apart from the work of Kant himself. We doubt if any second-hand statement of the speculative philosophy of the great Königsberg thinker will ever be intelligible by itself. Perhaps, however, the "Prolegomena to every future metaphysic" will be found more serviceable to a beginner than the *Critique* itself.

*Materialism, Ancient and Modern*. By a Late Fellow of Trinity College, Cambridge. (Macmillan.) To discuss ancient and modern materialism in the space of forty-three short pages is an attempt that cannot lead to much that is satisfactory; and in the little book lying before us there is little that is either novel or valuable. We are desirous of paying all respect to a quondam Fellow of Trinity College, Cambridge, but we cannot frame any hypothesis compatible with such a sentiment adequate to accounting for the publication of a string of rather commonplace arguments. Perhaps, however, the essay owes its publication to the indiscriminating admiration of a deceased friend. We prefer to believe not, for by no stretch of language can it be termed a contribution to philosophical literature.

W. C. COUPLAND.

#### NOTES OF TRAVEL.

SINCE Mr. Carl Bock suddenly left for Siam some time ago, nothing, so far as we know, has been heard of his movements, but we now learn that he has left Bangkok for the Chinese frontier for purposes of scientific investigation, and that he is believed to be in the employ of the Siamese Government.

BARON DANCKELMANN, a German meteorologist of repute, has been sent out by the International African Association to join Mr. H. M. Stanley on the Congo. He has taken a very complete outfit of meteorological instruments; and we may hope, therefore, to have before long climatological data of the highest

value. This department of science has unfortunately hitherto been far too much neglected both on the Congo and in other parts of Africa, and to this undoubtedly is largely due the loss of so many valuable lives.

LIEUT. GAUTHIER left Saigon early in the year on an expedition into the interior of Indo-China, which seems likely soon to be much better known, thanks to the various expeditions engaged in exploring its different parts. Lieut. Gauthier's intention is to travel northwards to the latitude of Hué, thus traversing to a great extent an unknown country. He will then make for the coast and return to Saigon by sea, as French expeditions very often do.

THE Baptist Missionary Society announce the publication of a large map of the central zone of Africa, showing not only their own stations at Cameroons, but those of all societies in connection with the Congo. The routes of Livingstone, Stanley, Thomson, Cameron, de Brazza, and Serpa Pinto are also laid down. The same society have received a second donation of £1,000 from Mr. Arthington, of Leeds, to cover the cost of their Congo steamer.

In its issue of last week a contemporary makes the statement that "M. de Brazza had not been heard of for nearly a year, and it was feared that some fatal disaster had happened to him in the interior." So far is this from being true, that a letter from him, written from the Upper Ogowé station on November 8, 1881, reached Paris on March 10, and was communicated to the French Geographical Society at their last meeting. M. de Brazza had then recently returned from a journey of exploration on the banks of the Congo, and re-affirms his first belief that the country from the Upper Ogowé to the Alima affluent of the Congo was quite practicable for beasts of burden and even for a light railway. He further announces his intention of shortly returning to France.

THE April number of the *Monthly Record of Geography* contains three papers of more or less interest, the first being Mr. O'Neill's account of his journey in the Makua and Lomwe countries behind Mozambique. The second deals with the new Russo-Persian frontier, and is illustrated by a neat page map, reduced from the Russian original, as given by the Intelligence Department of the War Office, attention being duly called to the absurdities in it, to which we alluded last week; while the third paper is a translation from the Russian of an account of Lieut. Kalitin's journey across the desert between Geok-tepe and the Khivan oasis. In the Geographical Notes some information is given, on the authority of Mr. J. T. Last, about the Masai people and their country. M. de Brazza's treaty of annexation made with the chiefs at Stanley Pool in the latter part of 1880 is printed at length, and accounts for all the trouble lately experienced there by Mr. Stanley and various missionaries. Some particularly interesting details are afterwards furnished on the best possible authority regarding the meteorological expeditions which the Danes and the Dutch are about to send to Godshaab, West Greenland, and the mouth of the Yenisei respectively. Mr. A. B. Colquhoun's gallant attempt to penetrate through South China and the unknown parts of Indo-China to Rangoon is again referred to, with fuller details of his route. Lastly, we have a *résumé* of Lieut. Hammer's explorations in West Greenland.

#### SCIENCE NOTES.

*The Permians and the Trias*.—The Rev. A. Irving, of Marlborough College, has contributed to the April number of the *Geological Magazine* the first part of a paper in which he discusses "The Classification of the European Rocks

known as Permian and Trias." It has been suggested that geologists should revert to the old method of classification, and group the Permian and Trias together under Conybeare's name of the *Poikilitic* system. But against this course there are palaeontological objections of much strength. Whatever be the case in Britain, it is certain that in Germany there is a well-marked *Dyas*, or double rock group, below the true *Trias*. Mr. Irving, therefore, does not propose that the two formations should be blended, but he argues against Murchison's tripartite division of the British Permians. Thus he objects to the St. Bee's sandstone being regarded as Upper Permian, and, in fact, stoutly rejects the notion of a *palaeozoic Trias*.

ON April 4, M. Paul Bert was elected a member of the Académie des Sciences.

THE Third Series of *Alpine Plants Painted from Nature* by Mr. J. Seboth, with text by Mr. A. W. Bennett (Sonnenschein), has just been issued. This volume contains the same number (100) of coloured plates as its two predecessors.

DR. CLEMENT, author of *Symbolic Chemistry*, has published a very useful little geological guide for the use of students, entitled *Tabular View of the Geological Systems*, with their Lithological Composition and Palaeontological Remains.

#### MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, March 20.)

THE REV. R. BURN in the Chair.—Mr. J. Willis Clark delivered a lecture on "The Description and History of the Site of Trinity College," illustrated by diagrams made by the late Prof. Willis. At the outset, Mr. Clark pointed out that the last in the series of Prof. Willis's diagrams represented the buildings of Trinity College as at present arranged, with the date of the commencement of each portion so far as it could be ascertained. The second diagram represented the earliest condition of the sites of the buildings and the date of their acquisition. The third represented the arrangement of the site before Trinity College was founded. On the north was King's Hall, and immediately south of this was Michael House. The whole site was bounded on the east by what used to be called High Street, but is now Trinity Street. On the north was St. John's College, which always occupied precisely the same amount of site with the exception of one little piece. The south boundary of the college was originally called Michael Lane, but is now known as Trinity Lane. Trinity Hall abutted upon what was originally known as Milne Street, a street which extended right across the site of King's College into Silver Street. A fragment of Milne Street still remained in Queens' Street, and a theory had been started that it once ran right across to Bridge Street, but this was mere conjecture. On the west the site was bounded, not by the river, but by a ditch which, with the river, enclosed what was then known as Garyte Hostel Green, now forming part of the college walks. The site was divided longitudinally by a lane running from near the present great gates in the direction of the river. This lane was known as King's Tudor Lane, and was crossed at right angles by Foul Lane, which ran into Trinity Lane, or St. Michael's Lane as it was then called, at a point where the present Queens' gate is situated. They knew that exactly, from a description given by Dr. Caius, who says it ran from that point up to the gate of King's Hall—that was, the Tower of King Edward III., which had now been removed. The authorities for the arrangement of the other portions of the site were old leases and covenants relating to them, and an exceedingly valuable map said to have been drawn by John Hammond, and which was the authority for a good many other maps. Michael House was situated on the west side of Foul Lane. This house was founded by Harvey de Stanton in 1324, and his first care was to buy a house large enough to contain the scholars of his college. He purchased from Richard de Boncourt a piece of ground, which was

described as bounded by the highway on the north, Milne Street on the south, Foul Lane on the east, and by a running water on the west. This latter evidently meant the ditch previously referred to, and not the river. The next acquisition was a piece of land immediately to the north, but this was not secured for some time. These two pieces were sufficient for the accommodation of the pupils for some ten years. In subsequent times there was built on the north side of Michael House a hostel called Gregory's Hostel. It was also called New-market Hostel, but they knew nothing more concerning it than that. These hostels belonged to some particular college, and were managed by some man who paid rent to the college. They were absorbed as the colleges became larger, and so were taken into the colleges or else pulled down; Michael House contained twelve chambers, eight on the north side and four on the south. It had a tower-gate near the point of intersection of Milne Street and St. Michael's Lane, and it also had a hall on the west side. On the side next to Foul Lane the late Prof. Willis was of opinion that there was merely a wall. The executors of the founder subsequently acquired two pieces of ground immediately to the south of Michael House, and known as Ovens Inn and Garyte Hostel; and he might mention that, in the opinion of Prof. Willis, Garyte signified a high tower, and was the origin of our present word "garret." The history of both these places was exceedingly obscure; but there was evidence that there had once been a lane to the north of Garyte Hostel and another bounding it on the south. Immediately to the west of Michael House was a large piece of ground, which was afterwards added to the college property, and now formed the college walks. The way in which it was acquired seemed to be as follows:—As soon as Trinity College was founded, the authorities saw the importance of obtaining the ground to the west of them. They seemed to have been pretty certain of securing it, because they had almost from the first treated it as if it were their own. They would probably have got it at once had it not been for the opposition of St. John's College, the authorities of which laid some claim to the ground under their statutes. But after what almost came to a downright quarrel between the two colleges, the Archbishop of Canterbury decided against the claim of the authorities of St. John's, who then yielded possession for a time. But not before they tried to make conditions. They first wanted a money consideration; they then tried to make conditions with the town that they should have an exchange of land; and they also wanted to make it a condition that they should have the use of the Trinity conduit. They eventually succeeded in obtaining their bowling-green from the town, and that silenced them. Trinity College obtained its walks, and gave the town in exchange what it had no right to give—viz., the piece of ground now known as Parker's Piece. To the east of Michael House there was a tract of land, bounded on the west by Foul Lane, on the east by High Street, on the south by St. Michael's Lane, and on the north by King's Tudor Lane, and this land was occupied by several hostels—namely, Phiswick's Hostel, St. Margaret's Hostel, St. Catherine's Hostel, and Tyler's Hostel. To the north of that portion of the site already dealt with was King's Hall, and the facts concerning this portion were comparatively simple. The first part of this property was purchased in 1337 from Robert de Croix, by direct order of Edward III., and the adjoining houses were obtained shortly afterwards. All these various pieces were gradually acquired, and the great gate was begun in 1519 and completed in 1535. Michael House and King's Hall and various hostels were forced to surrender to the general body, and Phiswick Hostel was taken from Caius. The architect employed upon the new buildings was Ralph Symonds, who had already made himself famous by building the second court of St. John's, and it was pretty certain that he utilised a considerable portion of Michael House. The masonry opposite Trinity Lane was of quite a different character from the other, and there was every reason to believe that this portion was part of old St. Michael House.

## FINE ART.

*L'Asclépieion d'Athènes d'après de récentes découvertes.* Par Paul Girard. (Paris: E. Thorin.)

WHEN Chremylos, in the *Plutus* of Aristophanes, consults with his friend Blepsidemos how best he may restore his eyesight to the blind God of Riches, it is suggested by the latter worthy that he should call in some physician: "Why no," says Chremylos, "for what physician, I should like to know, is there now in the city; for neither is the fee nor the profession good for anything: no—but, by Zeus, 'tis far the best to take and lay him on a couch in the temple of Asklepios." It is on the site of the very temple of Asklepios—the Ἀσκληπιεῖον τὸ ἐν ᾧ ἄσκει, situated on the southern slope of the Athenian Akropolis—that the Archaeological Society of Athens entered upon some important excavations in the early part of 1876. It is true that those excavations have resulted in no discoveries which could be termed sensational in interest; the explorers have not been fated to unearth another statue of Praxiteles, or even a perfect transcript of the Sophoklean hymn to Asklepios. Yet the gold of that land is always good; and these recent finds have rendered a substantial, if unostentatious, contribution to archaeological science. The accounts of the various monuments brought to light have been examined with interest by archaeologists as they have from time to time appeared, principally in the *Bulletin de Correspondance hellénique* and in the *Mittheilungen des deutschen Archäologischen Instituts*. Some of these objects have been published by M. Paul Girard, the writer of the interesting and lucid monograph which lies before us. Although the archaeologist is primarily concerned with the study of minute details, he is glad to be sometimes enabled to view his subject more broadly as a whole, and to have the results of learned research summarised in a clear and readable manner. And the subject of M. Girard's essay—like almost everything, indeed, which relates to the deity Asklepios—is one which should appeal not only to specialists, but to all who take an interest in the history of ancient medicine, and in the conditions of moral and religious life among the Greeks. "I have endeavoured," says M. Girard, "to make known the organisation and character of the Asclépieion at Athens":—

"Après nous être efforcés d'éclaircir la topographie du sanctuaire, de reconstituer par l'imagination l'ensemble des monuments qui le remplissaient, nous avons énuméré les différents fonctionnaires civils et religieux qui y étaient attachés; nous avons passé en revue les fêtes et les cérémonies diverses que le prêtre y célébrait au nom de l'Etat; nous avons cherché à nous rendre compte de la manière dont les biens sacrés y étaient administrés. Puis, considérant la pieuse multitude qui venait chercher auprès du dieu un remède à ses souffrances, nous nous sommes demandé quels rites spéciaux, distincts des rites publics, étaient accomplis par elle dans le temple; nous avons essayé de pénétrer parmi cette foule, d'en distinguer les éléments; nous avons examiné les vœux adressés par ces suppliants au dieu guérisseur, ainsi que les offrandes consacrées par eux pour se concilier la faveur d'Asclépios ou pour le remercier de ses bienfaits" (p. 124).

As we have already indicated, the writer has arranged his material (nearly all of which is provided him by the recent explorations) in a skilful and orderly way; and such students as have had occasion to make a special study of this very class of monuments will, I think, agree in pronouncing his work to be thoroughly and accurately done.

With regard to one or two points in this monograph, there will, of course, be grounds for differences of opinion. I cannot, for instance, accept the theory which M. Girard supports—that the Athenian temple of Asklepios contained a plantation, or even a limited number of trees. The evidence in favour of such a view is of the very flimsiest description; while all that we know of other Asklepieia—of Titane, for example, and Epidaurus—would lead us to suppose that any such verdure as the Attic temple may have boasted consisted in a grove within which the sanctuary itself was situated. At the same time, it must be admitted that M. Girard's contention is not like the monstrous assertion of the writer in Daremberg and Saglio, who tells us that the Epidaurian temple of Asklepios contained, among other things, a *theatre*.

In dealing with the series of bas-reliefs representing a banquet scene, our author maintains, as I think, with reason, that those exhumed upon the site of the Asclépieion were not sepulchral, but destined for votive offerings to Asklepios and Hygieia. It is strange that under this head he should have omitted to bring forward a very remarkable piece of numismatic evidence—evidence, moreover, which tells strongly in favour of his own view. I allude to the curious "Medallion" of Bizya (published in the *British Museum Catalogue of Greek Coins*, "Thrace," p. 90, No. 10), which has been almost conclusively shown by von Sallet, and, more recently, by Dr. Weil, to portray an *ex-voto* to the divinities of healing. The explanation offered of that puzzling detail, the horse's head—that it is a symbol of some primitive equine sacrifice to Asklepios—has surely but little evidence to support it; and I much prefer the theory formerly advocated in the *Bulletin* by M. Girard himself, that the horse is present "à titre de suppliant," both man and beast being represented as if approaching to propitiate or to express their gratitude to the God of Medicine and his daughter. Besides an account of the reliefs, there is a good notice of the other offerings dedicated to the Athenian Asklepios. We could almost wish, however, that M. Girard had found room to reprint as an appendix the ancient Inventories of offerings deposited in the sanctuary of the god; in which case, besides, he would have brought prominently before the reader one or two noteworthy entries which I do not find alluded to in his essay—items, for instance, like τέτραρχα ἀντιγονία.

Our space will not allow us to embark upon a discussion of the various interesting questions suggested by the Athenian finds; and I can only remark, in conclusion, with regard to two frequently debated points, that, in the first place, these finds contribute no evidence which goes to prove the existence of that sacerdotal trickery which modern writers, taking the author of the *Plutus* too literally,

have sometimes been inclined to assume. Nor, again, do these discoveries reveal anything which should induce us to insist more strongly than hitherto on the comparison so often drawn between the modern hospital and the ancient Asklepieion. To say nothing of the lack of testimony to show that the patients made anything more than a merely temporary sojourn in the buildings attached to the Asklepieion sanctuary, it would seem that the priests (at least at Athens) were only by exception professional physicians: a certain tincture of medical skill they doubtless acquired (the Athenian temple seems to have specially tended ophthalmic diseases), and a certain number of rational remedies they undoubtedly administered; but, after all, the great fact still remains that in the temple of Asklepios it was *religion* that dominated over medicine; nay, it was in a great measure the religion which was the medicine. To the mind of those simple worshippers, their midnight Vision of Healing was sent by the divinity of healing; the cures which they obtained for themselves and for their children were operated not at the hands of man, but of God—"clamaverunt ad Dominum cum tribularentur; et de necessitatibus eorum liberavit eos." WARWICK WROTE.

## ART BOOKS.

*A Primer of Art.* By John Collier. (Macmillan.) This interesting little book should rather have been called a primer of painting, if indeed it has any right to be called a primer at all. Of the other arts it says little, and what it says is not particularly useful or satisfactory. In the matter of decoration Mr. Collier is a heretic, if not an ignoramus; to him the art of conventional design is evidently contemptible, the formation of patterns nothing but "degradation" of natural forms. It is seldom we have read such a thoroughly bad attempt at elementary education as is found in the following sentence:—

"As we hear a great deal about decorative art nowadays, it may be as well to enquire if there are any great principles of decoration. Is there any rule to which it must conform? There is only one—it must be beautiful, it is subject to no other law. Beauty is that which pleases the eye. If ornament is pleasing it is good, if not it is bad. As to what is pleasing, that each person must decide for himself."

Shades of Owen Jones and Charles Blanc, can a man who writes like this deserve an audience? Not on the subject of decoration, at all events. But Mr. Collier's book nevertheless deserves, and will repay, a good deal of attention. He is a good painter, and has studied as well as drawn. As a guide to overcome the obstacles in the way of a close imitation of nature by means of pigments he is no mean authority, and we cordially endorse all he says as to the importance to artists of mastering thoroughly all technical difficulties at the outset. Unless a man trains himself rigorously to copy truly and easily, his hand will never be the perfect servant of his mind. We think that Mr. Collier exaggerates the closeness with which it is possible to imitate nature; but that is a venial error in a primer whose right object is to inculcate the duty of close imitation; and the section in which he shows (with the help of Prof. Helmholtz) how it is possible to present satisfactorily to the eye both moonlight and sunlight, in spite of the humble scale of light and shade at the painter's

disposal, should destroy the effect of a great deal of nonsense which has been written on the subject. Indeed, throughout the book, wherever Mr. Collier is drawing upon his own experience for the benefit of others, he is clear and sound. The charge of Mr. Collier against artistic literature generally—viz., that nothing is ever stated plainly in it—will never be brought against this "Primer," which is really a collection of very short lectures on painting as a science. Mr. Collier defines art at the commencement of his book as "a creative operation of the intelligence;" but with art in this sense his book has little to do.

*The Portfolio of Indian Art.* Parts I.-XI. *The Portfolio of Spanish Art.* Parts I.-VIII. *The Portfolio of Russian Art.* Part I. *The Portfolio of Persian Art.* Parts I. and II. *The Portfolio of Italian Art.* Part I. (Produced and Published for the Committee of Council on Education by W. Griggs.) No sooner has the unfortunate periodical called the *South Kensington Museum* come to an end, with its feeble representations of ill-chosen specimens of our great national collection of decorative art, than another and more satisfactory attempt of the same kind is started. The present venture, a glorified phoenix of the old, possesses nearly all the qualities which were absent from its predecessor. The use of photography (never better employed than in copying works of art) ensures perfect resemblance in shape and surface; the scale is sufficiently large to do justice to boldness of design and delicacy of ornament; the art of one country is kept distinct from that of another; and, finally, there is colour, full and accurate, a property important enough in bronzes like the beautiful medallion of the fourteenth century figured in the one part at present devoted to Italy, but indispensable in pottery and tissues. What is more, Mr. Griggs appears to have an unusually good eye for colour; the peculiarly vivid "blue and white" and not less remarkable soft plum-coloured lustre of Persian *faience* are rendered by him with the same perfection as the red of Spanish silk and the many colours of Russian enamelling. Mr. Griggs' gallant "venture" would have something of national importance if only regarded as a testimony of British skill in artistic chromo-photo-lithography. Messrs. Sotheman, when preparing the exquisite illustrations to Messrs. Audsley and Bowes' *Keramic Art of Japan*, called in the aid of the famous French house of Firmin-Didot et Cie., and the skill of Messrs. Bauer, Jetot, Chataignon, Langlois, Sigogne, Audet, Durin, Dulong, and Lestel, to produce the coloured pictures with which that famous work is made beautiful; but Mr. Griggs' present publications, as indeed some other recent works, such as Mr. Cutler's *Grammar of Japanese Art* (Batsford), show that there is no occasion to go out of the country for workmen capable of executing fine colour-printing. Such imitations as those of Mr. Griggs are almost as beautiful and as useful for study as the objects themselves; indeed, in the *Portfolio of Indian Art*, at present confined to reproductions of Mr. J. L. Kipling's series of drawings illustrating the native arts of Hindostan, there is little to choose between the copies and the originals. In the *Portfolio of Spanish Art* Mr. Griggs has seized the opportunity of the late remarkable loan collection at South Kensington to retain in England authoritative copies of some of the most elaborate of those gorgeous old church embroideries which may never be seen here again. Luckily, our own possessions in the way of Spanish and Portuguese art are so numerous and valuable that there will be no difficulty in continuing the series if it have the success it deserves. It is to be hoped that there can be no doubt about this success. The intention of the publication may be fairly considered as patriotic, and it is for the interest of manufacturers as well as

artisans, of commerce as well as the pleasure of England, that decorative taste should be stimulated and directed by the study of the best examples of ornamental art of all sorts and of all ages. For the first time, Mr. Griggs has made it possible that such study should be both easy and cheap. One shilling for two large and highly finished plates is a price that cannot "pay" without a very large circulation—a circulation "devoutly to be wished."

THE first part of the fourth volume of the *Jahrbuch der königlich preussischen Kunstsammlungen* (Berlin: Weidmann) contains some important papers on the excavations at Pergamos, by O. Humann, Richard Bohn, and Alexander Conze, accompanied by plans of the Acropolis and the Temple of Athena Polias, and a view of the latter as it must have appeared when perfect. The part also contains articles on Italian wood-engraving in the fifteenth century, by F. Lippmann; on the works of Jacob Cornelis, or Corneliszoon, of Amsterdam, by L. Scheibler; and on the Italian medallists of the fifteenth century, by J. Friedlaender. The last is illustrated with some excellent heliogravures of medals by Antonio Pollaiuolo, Bertoldi, Filippino Lippi, Francesco da Sangallo, and Francia.

*Michel-Ange, Léonardo de Vinci, Raphael.* Par Charles Clément. (Paris: Bibliothèque d'Education et de Récréation.) The brilliant and learned essay of M. Charles Clément has been so long before the world that a few words only are necessary to welcome the present beautiful edition, on which no pains have been spared either by author or publisher. The former has made use of the additional light which recent researches have thrown upon his great subjects; the latter has beautified and illustrated the text with a great variety of well-selected engravings of picture, statue, and sketch. The work of M. Clément has stood the test of time, and, though since its first appearance other studies of the three great artists have appeared more minute in detail, it still remains a masterpiece of its kind.

"The Great Artists," *Meissonier.* By John W. Mollett. (Sampson Low.) Mr. Mollett has treated his subject in an original way, which, we think, is also a very good one in the case of a living artist. Instead of attempting to pass judgment himself, he has collected the different opinions which have been expressed by other critics, and, with extracts from published notices more or less biographical, arranged rather than written a very amusing book. It is, as it were, a succession of pictures of the great little artist, taken at different points of his career by different hands, accompanied by a panorama of his works. Of the latter, the review is very complete, and at the end of the book is a list not only of his paintings, but also of his book-illustrations. Mr. Mollett has spared no pains to make the little volume a perfect handbook for the study of his subject. The illustrations would be excellent if some were a little brighter. We cannot help thinking that it was a mistake to print them in a pale tint; the softness of tone which is got by brown ink on cream-coloured paper is not worth the sacrifice of brilliance and distinctness—nay, of air and light—which it involves.

*Murillo.* By Ellen E. Minor. Except that the authoress uses much the same vocabulary in speaking of Murillo as she might properly apply to Raphael, and does little to help the reader to appreciate the peculiar characteristics of his style and feeling, we have nothing to say against this careful history of his life and work. It is written in a pleasant and simple manner, and will be of much value as a book of reference. The volume concludes with a very full list of the works of the artist in

England and on the Continent, and another of all the pictures attributed to him which have been publicly exhibited in England during recent years.

*A Short History of the British School of Painting.* By George H. Shepherd. (Sampson Low.) This is a very useful little book. The history is, indeed, a short one, but it takes, on the whole, an accurate, if slight, view of the course of English art, and contains a great deal of information about the different painters founded on the best authorities. With regard to living artists, such judgment as is expressed appears to us to be generally sound, if not deep, and the Index at the end makes reference easy. Not one of the least recommendations of the book is that it mentions a great many artists not generally known.

*A Few Words on Art.* (Gladwell Bros.) "A Few Words on Printers and Their Tricks, by One of Them," would have been a better title for this book. It is partly an advertisement, partly what the author calls a *resumo* (sic) of the history of the Printers' Association, and partly a warning to purchasers of prints. From whichever side it may be looked at, it is instructive and amusing, and well worth a shilling to all those who, having neither experience nor prints, would prefer to buy the latter without the former.

#### OBITUARY.

MRS. ADOLPHE SMITH, the daughter of Blanchard Jerrold, and grand-daughter of Douglas Jerrold and Laman Blanchard, who sometimes adopted the *nom de guerre* of "Corisande," died in the prime of life on the 17th of last month, at Hyères, in the South of France. For many years her health had been a subject of great anxiety to all her friends; but extreme delicacy did not prevent her from exerting herself bravely and brightly to the last. Her sketches of society and scenery contributed to the *Graphic*, the *Liverpool Courier*, and other papers were always full of life and light, as sweet and bright and pure as her own self. To those who did not know her this may be ambiguous; but all who witnessed the constant activity of her good-will, her devotion to those she loved, her cheerfulness, unclouded by the known proximity of death, her entire unselfishness, will recognise it as a high, but only just, testimony to her literary gifts. Her last novel, *A Woman of Mind*, showed that she might have made a reputation as a writer of fiction if her life had been prolonged.

#### ARCHAEOLOGICAL NOTES ON THE TERRA D'OTRANTO.

##### III.

##### SITES OF CITIES.

NOT every ancient site in the Terra d'Otranto possesses above ground any considerable vestiges of its prosperity in the period preceding the Roman conquest. Especially where a town or hamlet of some importance has succeeded an ancient one, and has maintained its existence through the Middle Ages down to our own times, the result is perceptible which has followed elsewhere in similar cases—the more modern buildings have swallowed up all the materials of the ancient structures, which have been utilised as quarries.

It is only in a few spots long ago abandoned, and left in desolation for centuries, that the traveller still meets with the walls, not wholly destroyed, of cities belonging to the age when the inhabitants of the country still maintained their independence, while acknowledging the

preponderating influence of the Greek cities of the neighbourhood, particularly of Tarentum, which, after the end of its great wars with the Messapians, appears to have exercised a practical hegemony over all the natives of the district. Such are the walls of Oeglie, near Brindisi, the Caelia of the Messapians, which does not, however, seem to have been the Caelia situated towards the South-east extremity of Italy, of which coins are known to us; of Rugge, in the near neighbourhood of Lecce, the ancient Rudiae; of Muro-Leccese, the ancient name of which is unknown; of Vaste, corresponding to the Basta of the Itineraries; of Baleso, the ancient Baletium or Balesium; and, lastly, of the ancient Veretum, on a deserted height overlooking the villages of Path and Giuliano, at no great distance from the Capo di Leuca.

In all these cases the plan of the ancient Messapian, Iapygian, and Salentine towns is nearly identical. It is possible to trace almost uninterruptedly the sites I have just named, although often the fragments of the walls which still remain are reduced to a few courses, and do not rise to the height of more than a yard or a yard and a-half above the soil. The design is invariably that of a parallelogram, with sides of varying length, perfectly regular, and sometimes enclosing a very considerable area. The construction of these town walls, which belong to nearly the same period, is excellent, and of a purely Hellenic type. They consist of equal courses of great blocks of the stone of the country, the soft white calcareous tufa, called *pietra leccese*, which throughout the province lies close beneath the surface, only covered with a thin layer of soil. The blocks are cut with great precision in large parallelograms perfectly regular in shape, and carefully dressed without mortar, just as in purely Greek constructions. Herein the natives took lessons of their neighbours, so much their superiors in civilisation, or possibly borrowed their engineers.

But by far the most important and most perfect of all the city walls of the district are those of Gnathia, situated on the coast, on a wholly uninhabited site, almost half-way between Fasano and Monopoli, at the place now called Torre d'Anazzo. In their stately solitude these ruins are hardly ever visited, so that my driver, by way of apology for his imperfect knowledge of the road, told me that he had not driven three strangers there in the last fifteen years. Yet they are far from deserving such neglect; and in the whole of Southern Italy beyond Paestum there is no ancient site which preserves such extensive remains of its vanished splendour, and furnishes more abundant materials for study. The outer wall of Gnathia exists without a break through its whole length, with the site of its various gates perfectly recognisable. It is nowhere less than from a yard and a-half to two yards high, and in many places more. On the north side, where the fortifications abutted on the sea, the double wall of perfectly regular Hellenic construction, forming an outer and an inner parapet with a massy bank of earth between, still rises to a height of thirty feet over a length of more than fifty yards, protected by a wide and deep moat with vertical walls, cut in the solid rock. The plan of the city is a parallelogram, one of the long sides of which is flanked by the sea. Near the shore, on a slight eminence, equidistant from the two short sides of the parallelogram, and consequently in the heart of the city, was built the acropolis, the walls of which are still in as good a state of preservation and as distinctly marked as those of the outer line of the city. This fortress commanded and protected two small square harbours, partly dug out and improved by the hand of man, between which it

stood, one to the north and the other to the south of the hill. The divisions between the various docks are partially preserved, and are still distinguishable beneath the surface of the water. The entire space included within the city walls is filled with rubbish. Here are masses of Roman masonry, there a few courses, still unbroken, of Hellenic work. Almost at every step a hollow in the soil indicates the place once occupied by a cistern (these were very numerous in a town which was naturally supplied only with brackish and unwholesome water), or by underground chambers intended for the storage of provisions or merchandise. Lines of walls just showing above the soil in the midst of fields planted with cotton and tomatoes enable the visitor to follow the direction of all the important streets of the city, and to recognise its open spaces. An architect might thus still draw up in a few days a singularly complete ground-plan of ancient Gnathia. Such a sketch would be extremely instructive, for there is no other town of the same period and in the same district all the arrangements of which can be so unmistakably recognised. This is a genuinely typical example, and it is of great importance that it should be placed at the disposal of archaeological science. But what is done must be done quickly. The ruins of Gnathia form a quarry which is being actively laid under contribution by the inhabitants of the neighbouring towns, and every day some fragment of antiquity disappears. When I paid my visit, labourers were engaged in demolishing one of the gates, which had till then remained standing, for the sake of the stones of which it was built.

One of the peculiarities of the ruins of Gnathia, which is most directly opposed to the ordinary habits of the ancients, and in which we must doubtless recognise a special custom of the natives—unless, indeed, we are to trace it to Spartan influence introduced through the medium of Tarentum—consists in the fact that the tombs, even of the bestepoch, are numerous within the city as outside its walls. They are recognisable along all the principal streets, and many are to be traced on the sea-shore scattered over the whole space unoccupied by the quays of the two little ports near the acropolis. These tombs generally consist of a large square sarcophagus, cut in the rock, or, when that was impossible, formed of slabs of tufa, in which the body was buried (without having been previously burnt), together with vases, jewels, and the like. Two or three large slabs covered the sarcophagus, and above this covering was placed a second similar one, or else a little shrine was built above the surface of the soil. Sometimes the tomb was more elaborate, and we have an underground chamber, either square or shaped like a *tholos*, to which access is gained by a door with almost invariably a Messapic inscription on its lintel. I succeeded in copying two such inscriptions, which are still inedited, over the entrance of tombs recently opened; and the peasants told me of several others which were covered up again after being accidentally unearthed, but which it would only require a few hours' labour with the spade to restore to the light.

##### TEMPLES.

The chief temple of the district, the national sanctuary common to the semi-Hellenised natives and the Greeks of Iapygia and the country of the Salentines, was the famous temple of Athéna Leucadia on the Iapygian Promontory, now Capo di Santa-Maria di Leuca, which forms the extreme south-eastern extremity of Italy, and marks the point of demarcation between the Adriatic and Ionian Seas. It is important to avoid confounding—as some modern geographers, including



Mazocchi, have done—the site of this temple and the Graeco-Salentine town of Leuca, which adjoined it, with the neighbouring Roman city of Castrum Minervae, the site of which is still marked by the modern hamlet of Castro, a few leagues to the north.

Of the temple of Athēna Leucadia no vestige remains, only the platform on which it was built, artificially improved and levelled. A church now stands on the spot, several times rebuilt in the course of ages, which succeeded the ancient sanctuary, and contains an interesting Byzantine *Panaghia*, painted on panel; and in front of the church, on the very edge of the cliffs overlooking the sea, is a fine lighthouse, built by the Italian Government within the last few years. But the site is still interesting to study, and in its arrangements shows a remarkable analogy to that of the sacred buildings on Cape Sunion in Attica. Like that of Athēna Sunias, the temple of Athēna Leucadia was built on the highest point of the headland, which formed a natural substruction, with its rocks peaked like bastions, the appearance of which has been so admirably hit off by Virgil in the phrase *turriti scopuli*. Again, at the foot of these cliffs, in a hollow in the flank of the promontory, a spacious grotto, called Grotta della Portinara, opens upon the sea, like that of Poseidōn Suniaratos. This, too, was a sanctuary; and on the walls there are still discernible a considerable number of petitions, here inscribed in Latin, which were written in ancient times by sailors who came, before putting to sea, to implore the protection of Jupiter Optimus Maximus and of Fortune, to whom the grotto was consecrated. These inscriptions are extremely difficult to decipher on account of the uneven surface of the rock. I had neither time nor materials to take rubbings of them. But I was able to convince myself that the old copies which we possess of some of them, and which have found a place in Prof. Mommsen's great collection of *Inscriptiones Regni Neapolitani*, require very careful revision.

The sacred grotto of which I have just spoken looked out on the Port of Leuca, which was situated below the cliffs crowned by the temple of Athēna, on the south side. The city itself stretched in the same direction along the margin of the bay, with its peculiarly graceful sweep, where, within the last few years, a new Leuca has been built, composed of elegant villas, in which the wealthy landowners of the country round take up their abode during the bathing season. The cliffs of the double promontory which bounds this little bay and of all the neighbouring coast are, it should be added, pierced with numerous caverns opening on the sea. Several of these contain bone-beds which would interest the geological student; and in one of them, called Grotta del Diavolo, there have been discovered many traces of the handiwork of the men who inhabited it during the Stone age—flint and bone weapons and implements, coarse earthen vessels, and signs of the use of fire. With regard to the spring in the Leutarnian country, near the cape in which Iapygia ended, of which Strabo speaks where he says that the mythological legend attributed the peculiar smell of its waters to the poison mingled with them from the blood of the giants on their expulsion from the Phlegraean Fields of Campania, when they were pursued by Hercules and slain by him in this place, it is probably to be recognised in the sulphurous spring of Santa-Cesaria, which is at no great distance.

The most perfectly preserved, and likewise the oldest and most curious, of the sacred buildings of ancient Calabria, the archaeological marvel of the province of Lecce, is that called "Le Cento Pietre," close to the village of Patù, in the valley at the foot of the hill which is crowned by the ruins of Veretum. Its

resemblance to the primitive sanctuary on the summit of Mount Ocha, in the Island of Euboea, is very striking, both as regards the shape and the mode of construction.

The building forms a parallelogram of 7.25 metres by over 2 metres, and 2.60 metres high, its greatest length being from north to south. It is built of large blocks of limestone, roughly squared, and laid on one another without mortar in irregular courses, the stone being laid contrary to the grain. The roof has a double incline, and is formed of large sloping slabs of stone, the shape and size of which resemble those of the covering of the dolmens. The ancient door, which is of no great size, opens in the middle of the east side of the building. The door which is to be seen on the shorter north side was made by demolishing part of the wall, when the old sanctuary of paganism was transformed, at the Byzantine epoch and about the tenth century, into a Christian chapel dedicated to St. Seminianus. The temple then underwent a kind of rude restoration, besides being appropriated to a new use. For the ill-formed pillars, probably more or less square, which were intended to support on the inside the slabs forming the roof at the point where they met on the summit of the temple, small columns of parti-coloured marbles were substituted, with incongruous capitals of Roman work, on which, again, were laid fragments of the architrave of a Greek Doric temple of limestone, all the materials being brought from the neighbouring ruins of Veretum. At the same time, the inside of the walls of the building was covered with mortar, on which large figures of saints were painted, of stately aspect, accompanied by Greek inscriptions, fragments of which are still recognisable, though encrusted with damp and smoke.

The archaeologists of the Terra d'Otranto have written at considerable length in the last few years on this curious building; and the majority of them, to do them justice, have recognised its clearly pre-Hellenic character, pointing out its analogy to the temple of Mount Ocha. Some, however, have allowed themselves to be misled by the fantastic inscription in Latin verse engraved in 1523 above the door looking toward San-Giovanni, an inscription which forms a worthy pendant to that of the Chapel of the Holy Cross at Montmajour, near Arles. This inscription represents the temple of Le Cento Pietre as the triumphal mausoleum of a nameless Italian general who perished there in a great battle with the Saracens, who had landed at Capo di Leuca under an Emperor Charles (Charlemagne or Charles the Bald), who was present at the battle, and that at a date which, however understood, is absurd, as it can only be translated by 617 or 906 of the Christian era. This worthless legend—a curious echo of the popularity which the fictions of our Carolingian epic cycle had attained in Italy—could only have been formed and localised at the ancient temple, the origin of which was forgotten, at a time when it was no longer remembered that the Terra d'Otranto, like the neighbouring provinces, had never formed part of the Western Empire, but was dependent on Byzantium in the time of the emperors of the family of Charlemagne, none of whom ever set foot in these regions. But, even if it had been able to bear a moment's examination, it would have been instantly disproved by a glance at the building to which it was applied, and at its construction, which bears so unmistakably the stamp of an epoch prior to the establishment of the Greek colonies in the country, or at least to the diffusion of their influence among the native populations of Pelasgic stock and Illyrian origin. FRANÇOIS LENORMANT.

### SOCIETY OF LADY ARTISTS.

Mrs. ANDERSON's study of "Some Mediterranean Fish" (257) is the strongest piece of painting here, but for cleverness there is nothing to equal Clara Montalba's "London Bridge" (262). Several of Linnie Watt's graceful landscapes with figures, and a contribution by Mrs. Alma Tadema, "A Breath of Spring" (247), almost exhaust the interest of the oil pictures. But a word must be said for Mrs. Whitelaw's "Trespassing" (237), a delightful study of a field of deep grass under a gray sky, pleasant in tone and colour; and Bertha Newcombe's "Flirtation." Among the water-colours we noticed some of K. Macaulay's bold drawings of bright sky and strong reflections, some promising half-length and life-size studies of "the figure" by Katie Sturgeon, a number of delicate drawings of the Naftel School by Mrs. Paul Naftel, Maud Naftel, and Grace Hastie. Other drawings by Emily Macirone, Melicent Grose, Fanny Currey, Miss Beresford, Louise Bayner, A. Sorel Laverty, Elizabeth Petrie, Marion Paton, Alice Manley, Helen Maguire, Helen O'Hara, Ellen Partridge, Helen Thornycroft, Caroline Williams, E. H. Sharp, C. D. Loch, Annette Ellis, and Rose Welby deserve mention.

### NOTES ON ART AND ARCHAEOLOGY.

THE *Magazine of Art* for April gives a full-page wood-engraving of the original drawing by J. F. Millet for his celebrated "Angelus." It has been faithfully executed, and preserves much of the spirit of the original. Mr. Andrew Lang contributes a clever first article on "The Art of Savages," and Mrs. Comyns Carr writes very sensibly on "The Artistic Aspect of Modern Dress," and sensibly suggests that the picturesque local costumes of Europe might yield hints for "fashions" more beautiful than the fancies of Parisian *modistes*.

"A WINTER EVENING," etched by F. Slocombe for the *Portfolio*, is a very good example of this artist's careful and picturesque studies of leafless trees. The oak, which stretches its long, sinewy arms against the sky, is finely felt, and the light is admirably managed. The sentiment of Mrs. Allingham's "Knitting," etched by L. J. Steele, is true and gentle; but her drawings are not forcible enough either in line or light and shade to make effective subjects for etching.

THE sale of the very interesting collection of pictures and objects of vertu made by the late Francis Grant, Esq., prior to 1818, and by his sons, the late John Grant, Esq., of Kilgraston, Perthshire, and Sir Francis Grant, the late President of the Royal Academy, is announced by Messrs. Chapman and Sons, of Edinburgh, for the 15th inst. Several of the pictures have been exhibited at the winter exhibitions of the Royal Academy. Among them are some fine portraits by Sir Joshua Reynolds, and good examples of Rubens, Salvator Rosa, and van der Helst. The most important is a grand picture by Guercino of "San Luigi di Gonzaga," which has been twice exhibited in London—once at the British Institution, and once at the Royal Academy in 1872. It was purchased by the late Mr. John Grant at Milan, about the year 1818. It took his fancy so much that, as though it were a "pearl of great price," he sold all that he had with him at the time, two horses and some pictures previously bought, in order to secure it. The collection contains some choice pieces of china, and some rare Italian bronzes of the fifteenth and sixteenth centuries.

THE *Magazine of Art* for May will contain articles by the Rev. Mandell Creighton, Mr. A.

Egmont Halse, Mr. Wilfrid Cripps, Mr. Grant Allen, and Mr. Andrew Lang. The frontispiece to the part will be an engraving of "Alone," from the painting by Josef Israels.

LAST week's *L'Art* contains the beginning of a study by René Ménard on Théodore Carnelle d'Aligny (born 1798), an almost forgotten French landscape painter. It is illustrated with facsimiles of two of his sketches, which, with others that have recently appeared in the same periodical, show a remarkable power of suggesting the main features of a landscape with a few bold, free, but scientific lines. He would appear to have been a true *précurseur* of naturalistic landscape in France.

SOME drawings by Vittore Pisano (Pisanello), the famous medalist of the first half of the fifteenth century, and an artist of whose rare paintings the National Gallery possesses an interesting specimen presented by Lady Eastlake (No. 776), form the subject of an article in *L'Art* for the 19th of last month. They prove him to have been a draughtsman of the first order, and have been reproduced in the pages of our contemporary with great skill. Till recently, these drawings, discovered in the Louvre in 1856, were attributed to Lionardo da Vinci. The mule on p. 229 is a masterpiece of accurate modelling and graceful design, and is so purely naturalistic that it seems to belong to the nineteenth rather than the fifteenth century. In another, an allegorical composition, the Renaissance feeling is very strong. It reminds one of Donatello, Mantegna, and Botticelli at the same time.

A GENERAL exhibition of the products of agriculture, industry, the industrial arts, and ancient arts is to be opened at Bordeaux on June 1 next.

It is reported at Venice that the Italian Government proposes appointing a commission to see that, in future repairs of St. Mark's, the old work shall not suffer alteration.

A BI-MONTHLY *Bulletin de Correspondance africaine*, dealing with Libyan, Punic, Greek, and Roman antiquities, is published at Algiers by the Ecole supérieure des Lettres. The Paris agents are Messrs. Baer and Challengel aîné.

*Art and Letters* for this month is, as usual, well printed, well illustrated, and well written. The principal articles are on "Henri Regnault" and "Masterpieces of Tapestry;" and the story of "Summer Madness," by the author of "Whom the Gods Love," is exciting.

J. O. NICOLL AND C. A. PLATT have etched the plates for the fourth and fifth numbers of *American Etchings* respectively. "Burnt Pines," the subject of the former, is an almost ideal subject for etching, as the whole effect is dependent upon, for the most part, straightish lines. The difficulty lay in making an interesting plate out of such simple and, in themselves, such unbeautiful elements; but Mr. Nicoll has done this by preserving the character of the trees in spite of their "charred" state, and imparting a sense of devastation. Mr. Platt's "Shanties on the Harlem" shows a true etcher's sense of the capacity of his materials. He has evidently studied both nature and Rembrandt, and has the gift of picturesque composition.

A CORRESPONDENT informs us that he has received a letter from the Rev. S. D. Peet, editor of the *American Antiquarian Journal*, stating that the inscribed stone from Wilmington, in Ohio, of which an account was given in the last number of that periodical, has been proved to be a forgery. A full exposure will be made in the July number.

M. E. BERTRAND has printed his thesis for the *doctorat es lettres* at the Sorbonne. The subject he chose was "Philostratus and his School;" and he argued that Greek painters, though absolutely ignorant of *chiaroscuro*, successively attempted landscape, still-life, and genre.

DR. HENRY SCHLIEMANN hopes to finish his work of excavation in the Troad by August next.

## MUSIC.

### RECENT CONCERTS.

THE London Musical Society gave its first concert this season at St. James's Hall on Thursday, March 30. The programme commenced with an interesting selection from Handel's "Theodora." This oratorio was especially valued by the composer, although it was unfavourably received when produced in 1749. Handel considered the chorus, "He saw the lovely youth," at the end of the second part, far superior to "the grandest chorus in the 'Messiah.'" The soloists at this concert were Miss Clements, Miss Wakefield, Mr. Charles Wade, and the Hon. Spenser G. Lyttelton. Miss Clements, who possesses a clear and sympathetic voice, undertook to sing, at a very short notice, in place of the Viscountess Folkestone. Considerable allowance must, therefore, be made for the rendering of the songs taken by this lady. The second part of the programme opened with Brahms' "Nanie," which was immediately followed by H. Goetz' musical setting of the same poem. These two works were placed in juxtaposition evidently for the purpose of comparison, and it was both interesting and instructive to hear the singularly contrasted conceptions of these two great modern composers. We see no reason to modify our already expressed opinion that the setting of Goetz, through the close connexion of the words and music, secures far greater sympathy, and produces a more satisfactory impression on the mind of the listener, than that of Brahms. The composition of Brahms, considered as abstract music, is very beautiful; but its solemn and austere strains carry us in spirit to august Rome rather than to the scenes and events of the Greek myths. The last piece performed was Gounod's clever and effective setting of the 130th Psalm. The choir sang throughout the evening with much precision and energy, and Mr. Barnby conducted in a highly efficient manner.

The last Monday Popular Concert of the season (April 3) was in every respect a great success; and Mr. A. Chappell has much reason to be satisfied with the great series of musical performances just brought to a conclusion. Novelties have certainly not formed a feature of the present season; but the works chosen have all been of a high order, and the magnificent performances of M<sup>me</sup>. Schumann and Herr Joachim have rendered the concerts since Christmas especially attractive. On Monday the programme included Brahms' great sextett in B flat (op. 18), admirably interpreted by Messrs. Joachim, Ries, Straus, Zerbini, Pezze, and Piatti. M<sup>me</sup>. Schumann played Schumann's novelette in F and Chopin's nocturne in D flat and valse in A flat. The great pianist was received with the utmost enthusiasm, and recalled to the platform three times after she had played. It is reported that M<sup>me</sup>. Schumann is not likely to visit this country again: if such should be the case, these closing performances must long remain memorable in the annals of music. We see, however, no reason why this lady, for whom all who know her entertain more than respect,

should not again delight us with her fine playing. Her hand has not lost its cunning. The pathos and energy of her style are not extinguished. Long will she be remembered, and be followed wherever she may go with the sincere and hearty good wishes of an admiring public.

M<sup>me</sup>. Sainton gave on Thursday week, at the Steinway Hall, the first of a series of three subscription concerts. The programme was entirely vocal, the performers consisting solely of talented pupils (present and past) of M<sup>me</sup>. Sainton Dolby's academy. Mrs. Inez Bell made her first appearance in public; she has a good voice, and sings with taste and intelligence. Of the numerous successes of the afternoon we may name Miss Cooper in Mozart's "Zeffiretti," Miss Woodhatch in "Angels ever bright and fair," Miss Fuselle in "Let me wander" (Handel), and Miss Blackwall in "They shall be turned back" (Costa). The concerted music, including Smart's "Fisher-maidens," was sung with great taste, precision, and finish, under the skilful direction of M. Sainton and Mr. H. F. Frost. Mr. Leipold officiated at the piano with his accustomed ability. J. S. SHEDLOCK.

## MUSIC NOTES.

WE have received with much satisfaction notice from Herr Franke that the date of the first Richter Concert has been altered from Friday, May 5, to Wednesday, May 3. In our last number we suggested the advisability of such a change in consequence of the former date clashing with the first night of the "Nibelungen" performances.

M<sup>me</sup>. MARIE ROZE has been engaged by Mr. Vert to appear in a series of concerts to be given in the principal cities of England and Ireland. The first concert will take place at Norwich on April 13, and the tour will last until the middle of May.

## AGENCIES.

London Agents, Messrs. W. H. SMITH & SON, 186 Strand, and Messrs. CURTICE & Co., Catherine Street, Strand.

Copies of the ACADEMY can also be obtained every Saturday morning in EDINBURGH of Mr. MENZIES; in DUBLIN of Messrs. W. H. SMITH AND SONS; in MANCHESTER of Mr. J. HEYWOOD. Ten days after date of publication, in NEW YORK, of Messrs. G. P. PUTNAM'S SONS.

## PARIS.

Copies can be obtained in Paris every Saturday morning of M. FOTHERINGHAM, 8 Rue Neuve des Capucines.

## TERMS OF SUBSCRIPTION

### TO

### THE ACADEMY.

(PAYABLE IN ADVANCE.)

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station . . .	0 18 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom . . .	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c. . . . .	0 17 4	0 8 8	0 4 4

SATURDAY, APRIL 15, 1882.

No. 519, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Thomas Carlyle: a History of the First Forty Years of his Life (1795-1835).* By James Anthony Froude. In 2 vols. With Portraits and Etchings. (Longmans.)

MR. FROUDE has now accomplished, according to his lights, one-half of the task that devolved upon him as Carlyle's literary executor. "I found," he says, "that I could not write a formal Life of Carlyle within measurable compass without taking to pieces his own memoirs and the collection of Mrs. Carlyle's letters, and this I could not think it right to attempt." So he has followed up the *Reminiscences* with this account of Carlyle's life up to the time of his final settlement in London. It, in turn, is to be succeeded by the publication of Mrs. Carlyle's letters, with a connecting narrative by Carlyle himself, as they "are a better history of the London life of herself and her husband than could be written either by me or by anyone." Finally, Mr. Froude will give a short narrative of his friend's last years, based on his own knowledge.

It is desirable—it is indeed absolutely necessary—to bear these facts in mind, for it is now plain that, until Mr. Froude has completed his task, it will be useless to attempt the formation of a final judgment on Carlyle. This work is studded, like its predecessor, with criticisms of Carlyle's contemporaries, quite as likely, too, to "give pain" to their relatives and admirers. What is of more importance, criticisms on the same persons change, or perhaps it would be more accurate to say develop; for example, Carlyle's last words in these volumes on Mrs. Buller and John Wilson are very different from his first, and much more unkindly. What is true of his judgments of men is also true of his judgments on things. Thus he desired to see a succession of "heroes" of the Frederick type, because he thought they would relieve the "congestion of population" in the Old World by compelling emigration. Yet he lived, Mr. Froude tells us, to admit that "natural influences," without any interposition on the part of Heaven-sent Alarics and Hengsts, were sending multitudes to the American continent. The truth is that Carlyle was compelled, in small ethical matters, no less than in the ordinary sense, to live from hand to mouth for the greater part of his career. He did not repine at having to live thus; he saw no hardship in others having to do so. But most fiercely and persistently he objected to and denounced intellectual, and still more moral, stagnation or

retrogression. "It was not in his nature to be content," Mr. Froude says. There was, to say the least, a noble side to his discontent; and at the bottom of his harshest judgments—on Wilson, Lamb, De Quincey, Campbell, even Jeffrey and Macaulay—there lay the belief that they had allowed material prosperity, self-indulgence, or the influences of society to injure their moral fibre, and had therefore, in his view, sinned against the clearest light. He may have been wrong in his opinions; he may have come to admit that he was wrong. On the other hand, he may have been confirmed in them, and may have given more adequate reasons for them, than appear either in the *Reminiscences* or in this new narrative. For the sake, therefore, of Carlyle and of his contemporaries, it is desirable to wait patiently for the appearance of his wife's letters and of Mr. Froude's "last words," before coming to any decision as to the one or the other, or the relations between them. These volumes, no less than the *Reminiscences*, prove that very many of the balls of personal judgment which Carlyle fired were made by his wife, whose insight into character he believed to be at least equal to his own. The next instalment of the Carlyle memoirs may therefore be expected to be—for many reasons it will be a matter for regret if it is not—the unroofing of the "works" of the Carlyle ammunition.

Upon two points in connexion with Mr. Froude's enterprise, however, it is perfectly safe, even at this stage, to speak definitely. In respect of style, those portions of these volumes which are in Mr. Froude's own hand will compare favourably with anything he has written. There is passion in all his best passages, but it is generally the passion of hatred held in restraint. Here it is love—held, too, in some restraint, but not strenuously so. It may be doubted if he has ever written anything better than this, which is the sum and substance of the work, if not of Carlyle's whole moral life:—

"Carlyle has been seen in these volumes fighting for thirty-nine years—fighting with poverty, with dyspepsia, with intellectual temptations, with neglect or obstruction from his fellow-mortals. Their ways were not his ways. His attitude was not different only from their attitude, but was a condemnation of it, and it was not to be expected that they would look kindly on him. His existence hitherto had been a prolonged battle. A man does not carry himself in such conflicts so wisely and warily that he can come out of them unscathed, and Carlyle carried scars from his wounds both on his mind and on his temper. He had stood aloof from parties, he had fought his way alone, he was fierce and uncompromising. To those who saw but the outside of him he appeared scornful, imperious, and arrogant. He was stern in his judgment of others. The sins of passion he could pardon, but the sins of insincerity or half-sincerity he could never pardon. He would not condescend to the conventional politenesses which remove friction between man and man. He called things by their right names, and in a dialect edged with sarcasm. Thus he was often harsh when he ought to have been merciful; he was contemptuous where he had no right to despise; and, in his estimate of motives and actions, was often unjust and mistaken. He, too, who was so severe with others, had weaknesses of his own of which he was unconscious in the excess of his self-confidence.

He was proud—one may say savagely proud. It was a noble determination in him that he would depend upon himself alone. But he would not only accept no obligation; he resented the offer of help to himself or anyone belonging to him as if it had been an insult. He never wholly pardoned Jeffrey for having made his brother's fortune. His temper had been ungovernable from his childhood. He had the irritability of a dyspeptic man of genius, and when the devil, as he called it, had possession of him, those whose comfort he ought most to have studied were the most exposed to the storm. He who preached so wisely on doing the duty which lay nearest to us forgot his own instructions, and made no adequate effort to cast the devil out.

"Nay more, there broke upon him in his late years, like a flash of lightning from heaven, the terrible revelation that he had sacrificed his wife's health and happiness in his absorption in his work; that he had been oblivious of his most obvious obligations, and had been negligent, inconsiderate, and selfish. The fault was grave and the remorse agonising. For many years after she had left him, when we passed the spot in our walks where she was last seen alive, he would bare his gray head in the wind and rain, his features wrung with an unavailing sorrow. Let all this be acknowledged, and let those who know themselves to be without either these sins, or others as bad as these, freely cast stones at Carlyle."

Mr. Froude's spirit and method seem to us only less commendable than his style. He thinks the public have a right to be informed of the details of the private life of every great teacher, or *vates*, "in order to know whether his own actions have corresponded with his teaching, and whether his moral and personal character entitles him to confidence;" and he fortifies this view of his duty by quoting Carlyle's doctrine as to the business of a biographer from his review of Lockhart's Life of Scott. It is idle to argue whether this view of a biographer's function is correct or not. Mr. Froude had no other course open to him if he was to obey his friend's wishes at all. Carlyle at first wished to have no biography, a fact which is forgotten by those who censure him for his essentially private ejaculations when "the devil of dyspepsia" had possession of him. But, when he saw that a biography was inevitable, he, no doubt remembering how Burns's reputation has suffered through being left to the tender mercies of Paul Pry and Mrs. Candour, in place of a minutely chronicling Boswell or a just and discriminating Lockhart, resolved that, so far as lay in his power, his own biography should be thorough. What has followed his death shows the wisdom of this resolution—about one-half of the literature called forth by the *Reminiscences* consists of anecdotes wholly unauthentic or only partially authenticated to prove that Carlyle was a wretched egotist who behaved habitually like a brute to his wife. It was well, therefore, that, if the Carlyle story must be told at all, it should all be told, and by the one man now in possession of the facts. If Mr. Froude can be said to have erred, it is in doing his work too thoroughly. There are no direct evidences here that he has been influenced by the storm raised on the publication of the *Reminiscences*. It was not to be expected, of course, that he would apologise for that publication; for

Carlyle himself had probably not more contempt than he for the reed shaken with the wind. But he has taken no notice of the various "corrections" of the narrative in the *Reminiscences*; thus he adheres strictly to Carlyle's statement that Miss Martin declined to free Edward Irving from his engagement to her, and makes no mention whatever of the vehement contradictions given by that lady's relatives. Yet we are much mistaken if the criticism of the *Reminiscences* has not had some effect upon Mr. Froude; at all events, he has apparently thought it his duty not only to give Carlyle, warts and all, but to give the warts above all. The "immortal and infernal" dyspepsia does get a little wearisome, after we are gravely informed that, in obedience to the orders of the Edinburgh "jackass" of a doctor, endorsed by Birmingham Badams, the sufferer gave up tobacco and took to mercury and hogsheads of castor oil. Old Mrs. Carlyle's description of her son as "gey ill to live wi'" suggests itself in these volumes almost as often as "wae's me" in the *Reminiscences*, and there is not the same excuse for the repetition. Mr. Froude further seems to us to exaggerate the *vates* theory of Carlyle. It is quite true that he believed himself a man with a message as truly as did the Hebrew prophets, and that, like Jeremiah, he took an essentially pessimistic view of the future of his country. But surely it is going too far to say that, if he was wrong in his prophecies, he "has misused his powers," and "his own desire for himself would be the speediest oblivion of himself and his works." There are many, and those not the least steadfast lovers of Carlyle, to whom the moral support his writings give in the conduct of life, the solid historical masonry of *The French Revolution*, *Frederick*, and *Cromwell*, even his humour and power of intense description, seem more truly passports to immortality than his Jeremiads.

The leading facts of Carlyle's life recorded in these volumes—his early training, the Buller tutorship, the beginning of his curriculum of dyspepsia, his Goethean "conversion," his marriage, his relations with Irving and Jeffrey, his sojourning in the wilderness at Craigenputtock, his difficulties about the publication of *Sartor*—the public have already been made familiar with through the *Reminiscences* and otherwise. Mr. Froude had already published in the *Nineteenth Century* a portion of his present narrative, including the "episode" of Margaret Gordon, who shrunk from undertaking the duty and earning the somewhat tragic immortality that fell to Jane Welsh. These two volumes are necessarily to a large extent an elucidation, amplification, and correction—there is very little of this last, however—of the portions of the *Reminiscences* which cover the same thirty-nine years. Very properly Mr. Froude passes, comparatively speaking, with lightness over the Irving section of Carlyle's life. With equal propriety he makes perfectly clear the relations between Carlyle and the other members of his family, for these justify the services he rendered them, and the panegyrics he has bestowed upon them. Some of the best and tenderest of the letters here published are those to his parents and

to his two brothers, whom he practically supported until they were able to support themselves. Mr. Froude does not render equally plain the reasons which made Carlyle to the very last believe that Jeffrey, his old friend and patron, shrunk from rendering him a kindness—the securing for him the appointment to a Chair of Astronomy in Edinburgh or of Rhetoric in London—when he might have done so. It seems probable, however, as Mr. Froude surmises, that Carlyle resented being lectured on his "arrogance" by a man to whom both he and his brother were under pecuniary obligations; and it is worthy of note, in this connexion, that Mrs. Carlyle was, as we learn from one of her letters, quite as glad as her husband when the debt to Jeffrey was paid. These volumes certainly will not lower Jeffrey's reputation; they prove that not only did he introduce Carlyle to the *Edinburgh Review*, offer to settle an annuity on him, lend him money, and start his brother John on a medical career, but that he wished to make him his own editorial successor. The other side of the account is that Jeffrey and the whole *Edinburgh Review* coterie were wrong about Carlyle and his "impracticability," and that Goethe was right. In other words, Goethe knew more of the universe, Carlyle included, than did Jeffrey. The letters of the Patriarch of Weimar given here are mainly notable for their mellow wisdom and courtly kindness, and as proving how much more valuable at a crisis in the career of a man of proud independence is moral than material aid. Among the other men of note of whom there is pleasant mention in this "howling wilderness of dyspepsia" are Emerson, John Stuart Mill, and Charles Buller. Although Carlyle broke off his connexion with the Bullers in something like a "tiff," and said some harsh things about Mrs. Buller, he liked Charles. The feeling was evidently reciprocated. Mr. Froude gives a letter from this promising young politician dealing with British politics, and particularly with the character of the House of Commons, which reads like a cut-down "Latter Day Pamphlet." The persons and places that receive mention the reverse of kindly in Carlyle's letters and journals are much more numerous. Lamb and De Quincey are, if possible, worse treated than in the *Reminiscences*; even Mr. Froude has to stand up for the "gentle Elia," for he is described as "a shameless drunkard" whose faculty it was a scandal to describe as genius. Lytton Bulwer is spoken of in the most contemptuous terms. John Wilson falls off sadly in Carlyle's estimation. At first, the worst said of him is that he was fond of all stimulating things. Then we find him trying to combine poetry and philosophy with rizzared haddocks and toddy. Lastly, it is more than hinted that he was ungenerous and untruthful in regard to Carlyle himself. Campbell is "as heartless as a little Edinburgh advocate," and this is no light charge when it is borne in mind that Edinburgh is treated to almost as much wholesale invective as the Scottish aristocracy since the days of Wallace, who are styled "toothless hyenas," a *canaille* that may be thankful if they are "paid off" some day. These volumes are, in fact, spiced with characteristically Carlylian "mis-

chief," of which this *noyade* may serve as a specimen:—

"Empson, a diluted, good-natured, languid *Anemphinder*. The strongest young man, one Macaulay (now in Parliament, as I from the first predicted), an emphatic, hottish, really forcible person, but unhappily without divine idea. Rogers (an elegant, politely malignant old lady, I think) is in town, and probably I might see him. Moore is I know not where, a lascivious triviality of great name. Bentham is said to have become a driveller and garrulous old man."

The most interesting section of Mr. Froude's narrative, from the personal point of view, is that which details the story of the friendship of Carlyle and Miss Welsh, which ended in their marriage and forty years' comradeship. No practised novelist could have told the story better, from the first and peremptory repulse by Miss Welsh of her literary correspondent, to her confession that she had "wilfully deceived" him as to her love for Irving, her personal surrender at his own home—recalling that of Bathsheba Everdene to Gabriel Oak in Mr. Hardy's well-known novel—and Carlyle's preparation for the "odious ceremony" by reading Kant's *Critique of Pure Reason* and the novels of Scott, whom he subsequently thanked by describing as a man who might have been a Conscript Father but had sunk into a *restaurateur*. Mr. Froude thus sums up this remarkable wooing and its results:—

"He admired Miss Welsh. Her mind and temper suited him. He had allowed her image to intertwine itself with all his thoughts and emotions; but with love his feeling for her had nothing in common but the name. There is not a hint anywhere that he had contemplated as a remote possibility the usual consequence of a marriage—a family of children. He thought of a wife as a companion to himself, who would make life easier and brighter to him. But this was all, and the images in which he dressed out the workings of his mind only served to hide their real character from himself. . . . The stern and powerful sense of duty in these two remarkable persons held them true, through a long and trying life together, to the course of elevated action which they had both set before themselves. He never swerved from the high aims to which he had resolved to devote himself. She, by never-failing toil and watchfulness, alone made it possible for him to accomplish the work which he achieved. But we reap as we have sown. Those who seek for happiness in this world must not complain if happiness is not their portion. She had the companionship of an extraordinary man. Her character was braced by the contact with him, and through the incessant self-denial which the determination that he should do his very best inevitably exacted of her. But she was not happy. Long years after, in the late evening of her laborious life, she said, 'I married for ambition. Carlyle has exceeded all that my wildest hopes ever imagined of him—and I am miserable.'"

This last statement is so serious that we cannot help desiring to learn the circumstances under which it was made. That Mrs. Carlyle sacrificed her health for the sake of her husband and his mission in a spirit of silent stoicism which kept him ignorant of what she was doing, all the world knows. But may not this "I am miserable" have been only her translation of her mother-in-law's "gey ill to live wi'"? On neither her side nor Carlyle's was there love in the



popular, *Little Dorrit* sense. Certainly there was nothing in him of what, in his "Annandale vernacular," he would have styled "the erotic business." But, on the other hand, we have her protestations before marriage that she "loved him earnestly, devotedly;" and her declaration in a letter to an aunt—a letter which he saw only after her death—that she "liked him in the inmost part of her being." As for Carlyle, his letters after marriage are brimful of quaint tenderness. The union of these two remarkable persons was rendered tragic enough by circumstances and that all-unconscious egotism for indulging in which Carlyle was torn with remorse to his latest day; but we are at present unwilling to believe that "I am miserable" was anything more than the expression of a mood or a moment of physical weakness.

Necessarily this work deals with many things—such as Carlyle's politics and religion—of which, although they were of the very essence of the man, it does not come within the province of a literary journal to treat. Passages revealing his views in these respects, like much in the *Reminiscences*, will offend many, and may diminish the number of Carlyle worshippers. That cannot be helped, nor is it to be much regretted. Carlyle is strong meat, to be taken only by those whose digestive powers are of the best. But these volumes, although they may reduce the number, will intensify the esteem of his genuine admirers. They will see now how much—rather how little—his "arrogance," his "egotism," his "self-consciousness" come to. They will see that his most fruitful and most stimulating work was almost literally written with his life-blood. As for readers who, instead of now returning to his books with a deeper and more personal interest, may turn from them in the belief that "Carlyle's reputation has been irretrievably damaged," all that can be said is that they have either never needed, or never understood, the moral message which has quickened and sustained two generations of English—nay, of European and American—men of action.

WILLIAM WALLACE.

*The History of Antiquity.* By Max Duncker.  
Translated by Evelyn Abbott. (Bentley.)

ANOTHER volume has appeared of what ought to become a standard English work on history. Both the translation and the appearance of the book are worthy of the original. As usual, it is eminently readable, and abounds with a mass of erudition, which is handled by the author with the easy grasp of a master.

The new volume deals with the Baktrians of the east, and the Medes and Persians of the west. The greater part of it is occupied with "the Arians of Eastern Iran," with the Zend Avesta and Zoroaster, whom Prof. Max Duncker assigns to Baktriana. Here he comes into conflict with a number of rival theories, each of which claims the balance of evidence to be on its side. In fact, there is hardly a question connected with the rise of Zoroastrianism and the origin of the Avesta which is not beset with diffi-

culties and capable of more than one answer. Was Zoroaster a real personage or the creation of later myth? when and where did he live? what was his relation to the religion which is usually assumed to have been founded by him? was this religion a natural development out of Vedic theology or a deliberate revolt against the latter? where was the language of the Avesta spoken, and when and where were the fragments of which it is composed written? are the Gāthas, or hymns, the oldest or the latest part of it? who were the Magi—were they a non-Aryan tribe or the priests who formed the religious system which we find in the sacred books of the Parsis? All these are questions which are hotly contested, and to which no definitive answer has as yet been returned. As befits an historian, however, who writes for the great public, Prof. Max Duncker sweeps aside such problems of minute scholarship, and argues out his own views with no uncertain sound. According to him, Zoroaster was a Baktrian who flourished about a thousand years before our era in the great kingdom of Baktria, the foundation of which he would place about 1100 B.C. The religion which he preached was a reformation—a revolt, in fact, against the old nature-worship of the Aryans; and his two gods—Ahura-mazda, or Ormazd, the principle of good, and Angro-mainyus, or Ahriman, the principle of evil—were new deities. For some 200 years his priests, the Athravas, handed down the ceremonies and creed of his faith; then a new priesthood arose in Western Iran, the Magians of Media, in whose hands the religion of Zoroaster underwent fresh modification and development. It is needless to say that all these conclusions, supported as they are with great learning and ingenuity, would be disputed step by step by other scholars. But a few weeks ago, for example, Prof. de Harlez published an elaborate *Introduction à l'Étude de l'Avesta et de la Religion mazdéenne*, in which he seeks to prove that Zoroaster was not a Baktrian, but a native of Media Rhagiana, and that the greater part of the Avesta was composed during the last five centuries before the Christian era. It is only within the last two years that our views of the rise and character of the Persian empire have been revolutionised by the progress of cuneiform discovery; and it is not too much to hope that before long the evidence of contemporaneous inscriptions will clear up many of those problems which Zend scholars are trying to solve. At all events, the arguments drawn from the Assyrian inscriptions, by the help of which Prof. Duncker endeavours to support his hypothesis of a great Baktrian kingdom, can no longer be maintained. The land of Muzri, from which Shalmaneser II. obtained the Baktrian camel, was not Baktria, but Lesser Armenia, into which the animals of a more eastern climate may have been imported; and Tiglath-Pileser II. never marched farther eastward than lat. 66°. Even the land of Bikni, the most distant point in this direction ever reached by an Assyrian king, lay to the west of Rhagiana. Zigruti, instead of being Sagartia, really denotes the Zagros mountains. On the other hand, I agree with Prof. Duncker in believing that a religious work similar to the Avesta is mentioned by Darius

Hystaspis in a passage of the Behistun inscription, the importance of which was first pointed out by Dr. Oppert; and I further believe that the Gāthas are meant by "the sacred hymn," the *gaitham* of the Persian text, which Darius states he re-established. It is equally clear to me that the Magians were not Zoroastrians at the time when the Behistun inscription was engraved, whatever they may have been afterwards. On the contrary, Gomates, like Kyros the King of Elam (not Persia) and his son Kambyse, whose brother he personated, must have been a polytheist, and differed from his more politic predecessors only in endeavouring to crush the Aryan or Persian element and the worship of Ormazd.

It is a pity that in his interesting account of the Median empire Prof. Duncker was unable to take advantage of the two newly discovered inscriptions which have set Kyros and his earlier history in so new a light. We now know, at least in outline, the actual facts relating to the downfall of the Median kingdom upon which the great heroic poems of Media and Persia were afterwards based, and we see that the legend was correct which called Kyros an Amardian or Elamite. What the ethnic and linguistic affinities of the Medes of Ekbatana were, however, we cannot at present tell with certainty; before the question can be settled, excavations must be made on the site of the Median capital. All that is certain is that the so-called Scythic or Protomedic transcript of the Akhaemenian inscriptions is really the language of the Amardians of Elam, to whom Kyros belonged, and that it was this fact which caused it to occupy a place of honour in the public documents of the Persian kings. On the other hand, the name of Istuvegu, the Astyagēs of the Greeks, has not an Aryan sound; and the non-Aryan land of Ellipi, overrun by Sargon, seems to have been that in which the city of Ekbatana was afterwards built. The controversy, however, as to whether the Medes were an Aryan or a non-Aryan people is really an idle one, since the term "Mede" originally had merely a geographical sense. It was the name applied by the Assyrians to the heterogeneous tribes east of the Zimri of Kurdistan. Some of these are shown by their proper names to have been distinctively Aryan, others just the contrary. From the Assyrians the name was handed on to the Babylonians and Persians, and it was only among the Greeks that it began to have an ethnological signification. How the kingdom of Ekbatana came to be known as the kingdom of Media we do not yet know; all we can say is that its probable founder, Kastarit, or Kyaxares, the King of Karukassi, is also called "King of the Medes."

I have left myself no space to notice the many interesting points touched upon by Prof. Duncker in the course of his book, such as the fact, which he has clearly proved, that the names of the fellow-conspirators of Darius given by Ktésias are the names of their sons, not of the conspirators themselves. Those who wish to be at once entertained and instructed should study the volume itself

A. H. SAYCE.

*Essays and Dialogues of Giacomo Leopardi.*  
Translated by Charles Edwardes. (Trübner.)

It is essential to a good translator that he should have an enthusiasm for his original; it is his foible correspondingly, though an amiable and interesting foible, to complain of the world's inadequate appreciation of that original. So far as I can judge, Mr. Edwardes is a good translator; that is to say, his volume might be read through by a person wholly ignorant of the original, and be laid down with a conviction that he had been reading a clear and pithy set of English essays and dialogues. This is no small success, as translations go. Card. Newman long ago laid it down that, to keep up to a high level of style in reproducing accurately thoughts not your own, expressed in another language, is one of the severest tests of the faculty of attention. Mr. Edwardes stands the test very well on the whole. He does not, I think, escape the foible above alluded to of overrating his original. It may be doubted, moreover, if the reading world is so wholly neglectful of Leopardi as Mr. Edwardes thinks. His list of authorities (p. 43) should itself be a proof that thoughtful people in England and France, as well as in Italy, have done their best to familiarise readers with this hectic and gloomy, yet interesting and brilliant, writer. One of the articles quoted anonymously by Mr. Edwardes has, if I mistake not, been recently acknowledged by no less a person than Mr. Gladstone. Few persons, also, will forget Mr. Matthew Arnold's short, but interesting, parallel between Leopardi and Byron in the Preface to his recent volume of selections from the latter poet. But when Mr. Edwardes complains that Leopardi's name is not yet "a household word" (p. 7) among Englishmen, he surely overshoots the mark. He forgets that the subject-matter, the style, and tone of these essays forbid their becoming so. Sadness and gloom are popular, or may be so at times, in poetry. But argumentative pessimism in prose can rarely be so. Leopardi, at all events, does not pretend a hope—hardly even a desire—for popularity. Many to whom the dark gloom of such a poem, e.g., as "L' Ultimo Canto di Saffo" is full of interest and emotion, turn away, unattracted, from such a dialogue as "Nature and an Icelander." Pessimism, presented in a logical and argumentative form, cannot become "household words." For a household, after all, is an attempt at happiness or contentment; and Leopardi's elaborate attempt to persuade people that, if they are happy, they ought not to be, however ingenious, logical, and grimly humorous it may be, finds no response from ordinary people. To them such a theory simply *dominat in vacuo*; if they feel happy, they are happy; and, when they are miserable, they do not thank anyone for a logical proof that they were fated to be so.

Apart, however, from this rather unreasonable claim of Mr. Edwardes for Leopardi, his prefatory essay is very interesting, though melancholy, reading. "The stricken poet of Recanati," as Mr. Arnold has called him, deserves certainly all compassion, in every point but two—his friend Ranieri, true to him as Severn to Keats, and his present

biographer. It is grievous to think that this exquisitely gifted man should have suffered three such evils as a bad and unsympathetic home, a bodily deformity, and an unrequited affection. Let those to whom such essays as "The Academy of Sillographs" (pp. 24–27) or "Malambruno and Farfarello" (pp. 33–35) seem repulsive in their peevish cynicism, bethink them of its cause, and judge tenderly. That Leopardi increased his sufferings by a fretful egotism seems pretty plain; but of their reality there can be no question.

Perhaps the most interesting essay is that on the "History of the Human Race;" the most considerable, "Rarini on Glory;" the most full of self-revelation and biographical interest, "Philip Ottonieri" and "Timandro and Eleandro." The first mentioned is based upon the *Critias* of Plato; indeed, the manner of Plato is clearly copied throughout. But the thoughts are far more those of Lucian than those of Plato. Yet they are like Lucian "with a difference." The "excellent fopperies of the world" were as hollow to Lucian as to Leopardi; but their hollowness amused the former, while it tortured the latter—to whom was given the Horatian "*sapere et ringi*" in painfully large measure. Occasionally, indeed, humour strives not unequally with despair, as in the saying that "a child makes a world out of nothing—a man makes nothing out of the world;" or in the dialogue (pp. 167–81) between Copernicus, the First Hour, and the Sun; to which may be added "Hercules and Atlas" (pp. 15–18). But, on the whole, the subjects, quite apart from the prevailing pessimism, are too recondite for the humour of their treatment to be generally appreciated.

The translation is generally, as has been said above, in good style. There are one or two slips, however, which should be corrected. On p. 137, we are told that "his writings are all else trifling;" on p. 125, that "such misfortunes are inconsolable;" on p. 87, "are almost quite incapable;" and on p. 64, the saying "there is no difference between life and death" is ascribed to some mysterious Pyrrhus. Mr. Edwardes has been misled by the Italian form; the saying belongs not to Pyrrhus, but to Pyrrhon the Sceptic, and is as follows:—"μὴδὲν διαφέρει ζῆν ἢ τεθνᾶναι." On p. 130 we have the word "dissatisfactory," which has not, I believe, very high authority. But these are small blots. On the whole, I repeat that gratitude is due to Mr. Edwardes for an able portraiture of one of the saddest figures in literary history, and an able translation of his less-inviting and less-known works.

E. D. A. MORSHEAD.

*The History of Jesus of Nazara.* By Dr. Theodor Keim. Translated by Arthur Ransom. Vol. V. (Williams & Norgate.)

THIS fifth volume of the translation of Keim's great work carries us from Sunday, the 3rd of April, A.D. 35, to the evening of Thursday, the 14th—the Passover evening—and from Capernaum to Jerusalem. Rejecting as absolutely unhistorical Luke's Samaritan mission, with its anticipations of Paul and impossible simultaneous return of the seventy-two disciples, Keim brings Jesus and his little band of Galileans across the Lake of Gennesaret and down the scorching

Jordan valley to Jericho, "the city of fragrance." There a night is spent, not, however, with the apocryphal Zacchaeus, and the next morning the party set out for Jerusalem. Passing Bethany, charmingly hidden among its trees and corn-fields, they arrive at the village of Bethphage, where Jesus, not with the certain foreknowledge of his death ascribed to him by the fourth evangelist and more or less by the others, but rather in a joyous mood, and resolved now to assert his Messiahship, mounts the prophetic, and therefore somewhat questionable, ass. Entering the capital amid the plaudits of his followers, he proceeds to the Temple, and, taking advantage of the enthusiasm already awakened, creates a still greater, and, indeed, quite extraordinary, sensation by the expulsion of the money-changers. In the evening he retires to Bethany. Then follow on successive days the encounter with the priests and elders in the Temple; the parables of the two sons and the wicked husbandmen; the attempts of the Herodians, the Sadducees, the Pharisees; the denunciation of the Scribes and Pharisees; the genuine prophecy of the destruction of the Temple. From midday on the 12th till towards the evening of the 14th Jesus is in Bethany. Meantime, Judas, without any bargaining, has gone to the priests and promised to betray him. Keim finds no explanation of the treacherous act either in the mercenary motive or in wounded ambition, and still less, of course, in the temptation of a personal Satan. His analysis points rather to disappointment in the Messiah who had so markedly failed to realise the expectations of his followers, and to a growing respect for the men that sat in Moses' seat, as the true incentives of his conduct. The account of the Passover is given with great feeling and power and picturesqueness of detail; and it is noticeable that Keim, notwithstanding his genuinely historical standpoint, held that Jesus himself believed in the expiatory efficacy of his own death, adding, however, that, while his will to make his death a sacrifice for his brethren gives to his purpose "its moral worth and its eternal truth before God and before man," the conception itself was not free from error. The volume concludes with a valuable conjecture that it was at this time (on the Passover evening) that the institution of baptism, which must, in any case, be traced to the initiative of Jesus, and which the gospels, on this supposition, have simply removed to a later date, was actually established.

Throughout this volume the brilliant author continues loyal to his original Matthew, but rejects without scruple the interpolations of the "Gentile-favouring" editor. He is merciless in his exposure of the unhistorical character of the Johannine narrative; and there are many half-contemptuous side-glances at Mark which throw a flood of light on the real nature of his work. His postponement, for example, of the cleansing of the Temple to the day following the triumphant entrance, when there would be a natural reaction of feeling, and his description of Jesus "looking round upon all things" in the Temple, as if he were a tourist come to see its wonders, speak little for his fidelity as an historian. The instructions to the disciples about the

place where the Passover is to be kept—the man with the pitcher, &c.—common to him with Luke, are too much of the clairvoyant order. Nevertheless, Mark has sometimes preserved the original tradition more faithfully than Matthew, as in Christ's answer to the disciples about divorce, where the single exception in Matthew (μὴ ἐν πορνείᾳ) must be regarded as an interpolation of the editor. Keim does not hesitate to speak of "pure fictions" in John; and as to the raising of Lazarus "not a doubt can remain of the spuriousness of the whole story." In the canonical Matthew he rejects as not historical the parable of the wedding feast (on the ground that it attacks, not the hierarchs, but the people, and describes the future persecutions of the apostles), that of the Ten Virgins, and the great eschatological discourse in chap. xxiv. This last is simply "one of those restless attempts," of which there are examples enough, "of the later Jews and Jewish-Christians to calculate future events"—in fact, "a little apocalypse," which the latest editor of Matthew thought fit to incorporate into his work. The prediction of the destruction of the Temple, on the other hand, Keim can accept the more readily, in that it was not literally fulfilled. There are stones left standing one upon another, and the Temple was not thrown, but burned, down.

It is quite unnecessary to say anything in general of the merits of this instalment of a great work, in which narrative, description, and criticism are blended together with a master's hand, and without any interruption of the interest which carries the reader forward from point to point. The merits of the translation are also, I believe, unquestioned. There can be no doubt that it gives effectively the meaning and spirit of the original; and, in spite of some few instances of careless or indifferent English, its style is, on the whole, no less correct than it is vivid, forceful, and picturesque. The sixth and last volume, which is promised for the present year, will be eagerly looked for by readers who are obliged to depend on a translation.

ROBERT B. DRUMMOND.

#### NEW NOVELS.

*The Rapiers of Regent's Park.* By J. C. Jeaffreson. (Hurst & Blackett.)

*A Poor Squire.* By Holme Lee. (Smith, Elder & Co.)

*A Story of Two Years.* By Mrs. Meldrum. (Edinburgh: Oliphant & Co.)

*Over the Seas and Far Away.* By Cecilia Lushington. (Griffith & Farran.)

*Alfreda Home.* By E. B. Bayly. (Jarrold & Sons.)

MR. JEAFFRESON is a person expert in titles; and it is quite possible that he has calculated on the mistake which is likely to be made in taking up his book by some people, who will assuredly look for a series of real or fictitious histories of duels fought under the shadow of the First Gentleman's trees. *The Rapiers of Regent's Park*, however, have nothing to do

with fighting. They are a highly respectable family, consisting of a mother of great wealth, daughter of a Liverpool smuggler and slave-trader and a Mulatto woman of doubtful character; a harmless but rather snobbish father, who is a mild parson; and two daughters, Erica and Mildred. In Erica only is there any trace of black blood; and the chief point of the story is the exposition of the evil effect produced on her by accidentally coming to the knowledge of the fact in a peculiarly painful way, by the ill-treatment of her mother, and by a disappointment—certainly of a rather trying character—in love. The bulk of the book is occupied with the story of a fiendish and not very probable plot by which Erica sows disunion between her dead sister's husband, whom she herself passionately loves, and his second wife, of whom she is furiously jealous. The instrument of this plot is a certain Mr. Ceoil Twyford, of whom Mr. Jeaffreson has made a very great scoundrel, though not a very likely one. The book has, in parts, resemblances to Mr. Wilkie Collins' manner, but has more literature, and what may be called cleverness, about it than the author of *The Woman in White* is master of. Except for a general improbability in the characters, and for a certain amount of very stale and conventional social satire, it is a book of merit in its way; but we don't like a husband who, on reconciliation with his injured wife, quotes first Pope and then Dryden. It is not improper in itself, but it is not nineteenth-century manners.

Holme Lee's work is always welcome because of a certain quietly refreshing character which it possesses, and because of its author's remarkable faculty for describing still life of the country kind. But *A Poor Squire*, though it has both these characteristics, is inferior to its predecessors. In the first place, there is next to no story, and what there is is practically finished before the first volume is half through. In the second, the characters are uninteresting, and, except the heroine (who might have been better if a little more pains had been taken with her), wanting in individuality. In the third place, Holme Lee has permitted herself, in the course of two scanty volumes, to talk a great deal of singularly unpractical politics. We do not say that when a woman talks politics she always talks nonsense—it was a woman who said that, thereby supplying a pleasant variant on the fine old logical puzzle, *si te mentiri dicis, idque verum dicis*, &c. But we fear we must say that Holme Lee's politics do somewhat approach the nonsensical, not because they are Utopian, but because they are Utopian in an unpractical way. The picture of Oak Royal, however, a haunt of ancient peace full of heirlooms and trim parlours and gardens, is pleasant, and abides in the imagination.

We have before had occasion to remark that the idea (popular, we believe, with novelists) that their books are reviewed without being read is, as far as we are concerned, a fond thing vainly invented. Out of some thousand novels, however, we have come across perhaps half-a-dozen—not more—which simply and literally did not let themselves be read.

It is very difficult to define this quality of unreadableness. It is certainly rare, though it can hardly be said to be precious. It does not consist merely in dulness, otherwise the blue-book of duty and necessity would frequently remain unperused. It does not consist in mere silliness, for a very silly book is sometimes excellent fun. Blunders will not do; for there is sport in noting them. It seems to be a happy combination of all possible faults, no one in measure sufficiently preponderant to be an interesting study, but aptly joined and combined so as to push the enquiring mind back with a steady unwavering resistance till it at last gives up the task in despair. Mrs. Meldrum's book is one of this rare class; at least, we have found it so, and as we cannot pretend to have read it we shall not say anything more about it except that the author is remarkably fond of emphasising her dialogues by the use of very singular typographical devices. Thus divers pronunciations of the word "and" are indicated by the forms "a-nd," "an-d," and "a-n-d," nor are these by any means confined to the stammerer (for we got far enough to find that there was a stammerer) of the book. It is quite possible that the interior kernel of this story may be as sweet as its outer rind is hard. But from several irregular and despairing dives into the middle which we attempted when orthodox attack proved useless we should doubt it.

Miss Lushington's book has some resemblance, though it is less vivid and less strictly realistic, to Mrs. O'Reilly's admirable Sussex stories. It is a very unpretending tale, recounting the fortunes of a girl who is left an orphan, goes hop picking, then becomes a nurse, &c. Mary Ellerton, the heroine, is a pleasant character, and her story is fairly told. The only adverse criticism that ought to be made is that what the evil-minded will call the "goody" part of the book is a little too prominent. It is in the subduing of this element, while keeping it everywhere present, that the art of the writer to whose work we have compared Miss Lushington's, as of all writers who have handled the style satisfactorily, consists.

*Alfreda Home* is a book not dissimilar in character to a large class of American stories such as those of Miss Warner and some of Mrs. Beecher Stowe's later books. The scene, however, is Australia, not America; and therefore, though there is sufficient novelty of scene and customs to give the book an interest, the atmosphere is more English than that of *Queechy*, or the *Old Helmet*. To light-minded novel-readers the form, as well as the contents, may be what they themselves would probably call "stodgy," the pages being large and closely packed, and the print, though very clear, decidedly small. As a good middle-class family story, not of too literary a kind, with morals and religion unexceptionable, *Alfreda Home* will doubtless have its public and satisfy it.

GEORGE SAINTSBURY.

## CURRENT LITERATURE.

*Plain Speaking.* By the Author of "John Halifax, Gentleman." (Hurst and Blackett.) We should be rather at a loss to discern the exact applicability of this title if we did not remember a curious book which showed that some of Mrs. Craik's sex find her a plain speaker and resent her plain speaking. The actual contents of the volume consist of a number of papers, apparently magazine papers, having no community of subject and no discoverable table of contents. Here there is a description of a winter sojourn in Capri; there a paper of hints on novel-writing. One article is on the ruins of St. Cloud; another, a biography of, and very well-deserved panegyric on, Mr. F. J. Campbell, the blind leader of the blind (in a very different sense from the original) in the Normal College at Norwood. None of these things come in any intelligible sense under the head of plain speaking. However, this is perhaps hypercriticism. Great part of the book is occupied with what we suppose does answer to the title—a collection of moral essays of the class which, after a considerable interval, A. K. H. B. made popular, and which is now practised by a great number and diversity of people, from Mr. Louis Stevenson downward. The taste for these things is a taste, we suppose; we know that there are some people who have not got it, or who, to speak more accurately, would rather, if it be necessary to be told that two and two make four, hear the fact from Solomon or Plutarch or Montaigne than from anybody of their own day. However, the things may do good, and it is just possible that such a sentence as, "on the whole far more harm is done by irresolution than by precipitation," may act as a fine moral tonic to somebody. It is almost needless to say that whatever Mrs. Craik writes is excellent in intention, pure in taste, and sensible in purport. "Decayed Gentlewomen," perhaps, comes nearest to the general title; and, for aught we know, it may prove as irritating as the famous paper in which Mrs. Craik said that she knew a duchess who wore stuff dresses, or a duchess who did not wear stuff dresses, for the details of this important matter abide not with us.

*Local Government and Taxation in the United Kingdom.* "Cobden Club Essays." (Cassell, Petter, Galpin and Co.) In 1875 the Cobden Club published a volume of Essays upon Local Government. The object of that volume was to trace the history and exhibit the working of local institutions in various foreign countries, and, by comparison of their merits and defects with those of our own system, to throw light on its characteristic features, and promote the cause of reform at home. The Public Health Act of 1875, a mere consolidation Act, was the single contribution of the late Government towards the improvement of our local administration. This volume of Essays, which deals only with local government and taxation in the United Kingdom, sees the light under happier auspices. The present Ministry are pledged to deal with local reform in a comprehensive spirit; and measures for the creation of representative county boards, and for giving a municipal government to London, are among those mentioned in the Queen's Speech. The subjects discussed in the essays now before us are therefore well within the range of practical politics—a consideration which adds not a little to the interest of the essays themselves. To this series, as to the last, Mr. Brodriak contributes the first paper, taking as his subject Local Government in England. He begins by sketching, in his usual clear and vigorous style, the history and fortunes of English local institutions from Saxon times until the Reform Act of 1832. He then describes the immediate origin and work-

ing of our present system, if system it can be called, of local administration, and after critically examining its principles and more important details, proceeds to discuss the necessary conditions of any effective measures of reform. He concludes with suggestions for a scheme of reconstruction of local administration. The greater part of Mr. Brodriak's scheme would in principle command general assent, but his idea of attempting the solution of the Church and State question by giving large control over ecclesiastical matters to local authorities is one which few people are at present prepared for. His proposal that local councils should be directly represented in Parliament is not likely to pass unchallenged; but these two suggestions are merely collateral to the main purpose of his scheme. Mr. C. D. T. Aoland, the new member for East Cornwall, contributes a second essay, his subject being "County Boards." Lord Edmond Fitzmaurice devotes a paper to "The Areas of Rural Government." The facts he brings forward fully justify Mr. Goschen's description of the English system of local government as "a chaos of areas, a chaos of authorities, and a chaos of rates." Mr. T. B. Firth's essay on "London Government and How to Reform it" will probably be read with more interest than approbation by people connected with the Corporation. The vestries, too, may not altogether appreciate the idea, so pleasing to Buddhists, of absorption into a higher existence. Mr. T. Thackeray Bunce, of Birmingham, takes for his subject "Municipal Boroughs and Urban Districts;" while Local Government and Taxation in Ireland, Scotland, and Wales are dealt with respectively by Mr. O'Shaughnessy, Mr. Macdonald, and Mr. Roland Phillips. The volume is edited by Mr. T. W. Probyn, and a careful index at the end adds much to its practical utility.

*Familiar Allusions: a Hand-book of Miscellaneous Information.* By William A. and Charles G. Wheeler. (Chatto and Windus.) This is a book that deserves a treble lash from the critic. To begin with, neither its title nor sub-title gives an adequate indication of its contents, which are thus described lower down on the title-page—"the names of celebrated statues, paintings, palaces, country seats, ruins, churches, ships, streets, clubs, natural curiosities, and the like." In the second place, it is an American article, though nowhere so expressly stated, and no better adapted for English consumption than is the *New York Herald*. Lastly, and chiefly, its "miscellaneous information" exhibits on every page the most desperate and irritating ignorance. There is a certain class of mistakes in fact which are pardonable, because the subject-matter is abstruse or the truth doubtful. But when a writer presumes to explain "familiar allusions," we expect him to know that the "Grosvener Gallery" is not the same as the collection of the Marquis (sic) of Westminster; and that the county of Northumberland is not in Scotland. It is just to add that absolute misprints are few; and that the binding (colour apart) is so excellent that we grudge it sorely to such an interior. Messrs. Chatto and Windus have before now published many books of reference of varying degrees of value, but, so far as we know, none so well got up, and so worthless, as this.

*My Boy and I; or, the Road to Slumberland.* By Mary D. Brine. (Trübner.) The strength of Samson was in his hair; and the charm of this attractive but odd-looking volume lies in its binding, its typography, its illustrations, and its externals generally, rather than in the lyrics in which Mrs. Brine celebrates the known joys of motherhood and the imagined delights and cares of baby-life. The embossed leather cover, with its primitive fastenings of

silk, can hardly fail to charm lovers of the curious; and the binding does not stand alone, but is, so to speak, carried out in the brown German-text typography, and in the very charming decorative treatment of the opening stanza of each lyric. One is struck with the oddity rather than with the beauty of the book, and the taste for such things is probably acquired. But this remark can be made of so many of our tastes that to make it of any one taste in particular is, perhaps, rather beside the mark; and *My Boy and I* must be declared to be, on the whole, decidedly attractive.

READERS of Mr. Bisset's former works will probably know what to expect from his little book under the title of *A Short History of the English Parliament* (Williams and Norgate). He discourses on things in general, and relieves his mind on the subject of kings and other persons in authority. The following passage will probably convey an idea to others of the spirit in which the book is written:—

"If Simon de Montfort had not been of moral materials, which made a broad difference between him and the common run of the founders of thrones; if he had not been a man as remarkable for a scrupulous observance of truth, justice, and honour as for genius and valour, there can, I think, be little doubt that the name of the Kings of England might for some generations have been De Montfort instead of Plantagenet."

*XVII. Opusculæ by Juan de Valdes.* Edited by J. T. Betts. (Trübner.) Juan de Valdes, who died in 1541, before the Inquisition was yet very terrible at Naples, made the strongest intellectual impression of any among the small groups of Spaniards who sympathised with what is called the Reformation. Most of these little treatises and introductions to scriptural commentaries were composed for Lady Giulia Gonzaga, and have been lately recovered from the library of the Emperor Maximilian II., now preserved at Vienna. Their tone is a mystical quietist Calvinism, ready to pass into Socinianism. The writer uses orthodox language, without *arrière pensée*; but where the Fathers saw a clear revelation he only sees impenetrable mystery.

*The Vision of the Eucharist, and other Poems.* By Alfred Gurney. (Kegan Paul, Trench and Co.) These verses, by the Vicar of St. Barnabas, Pimlico, are always smooth, sometimes musical, now and then suggestive. The author often echoes Faber; in the "Modern Pilgrimage" he borrows the metre, something of the tone, if little of the charm of "In Memoriam." A book of half-sonnets is a new and not unhappy experiment; the same metre is employed in the "Vision of the Seven Seals."

*Authors and Authorship.* By W. Shepard. (New York: Putnam's Sons.) We have the profoundest doubt whether Mr. Shepard ought to have written his book, because his principle, which is that "lovers of books ought to love to hear about writers of books," is one with which we disagree irreconcilably. This protest being duly made, let it be said that Mr. Shepard has done his work inoffensively, and without prying into any private sources of information. He has got together as many first-hand testimonies from English and American authors as possible about the pecuniary gains of authorship, the ways of editors, &c., &c., &c. Much of the book is amusing, and, as almost all of it has been voluntarily published by the persons concerned, there is not, we suppose, much good in protesting against its republication. Mr. Payn's famous freak, of course, appears. We are sorry to say that a certain other recent composition, in which an English author confessed how, without any pressure of necessity, he had descended to the lowest class of bookmaking and hackwork, and how he pestered managers for free admissions, appears likewise.



## NOTES AND NEWS.

MR. JAMES MACDONALD HORSBURGH, senior master of modern subjects at Radley College, has been elected out of forty-four candidates to succeed Mr. Nicholson as principal librarian and superintendent of the London Institution. Mr. Stanley Lane-Poole, the Orientalist, stood next, and after him Mr. J. Y. W. MacAlister, librarian of the Leeds Library. No one over forty years of age was admitted as a candidate, and these gentlemen were all under twenty-nine.

MESSRS. KEGAN PAUL, TRENCH AND CO. are about to add to their "Parliament Library" an edition of Shakspeare's Works, without notes or comment, but printed in the style which has hitherto distinguished that series. The works will be comprised in twelve monthly volumes, of which the first will be ready on May 1. The text will be mainly that of Delius, and the chief difference will consist in a more sparing use of punctuation, commas being scattered in the German book as out of a pepper-caster. Whenever the editor has adopted a variant reading, he has followed some good and recognised Shaksperian critic; he has in no case altered the text himself.

MR. EGMONT HAKE's new volume, *Flattering Tales*, which has been expected for some time, will appear next week. The publishers are Messrs. Remington and Co., who will also issue *Songs and Rhymes*, by Mr. Walter H. Pollock, and *Poets' Walk*, by Mr. Mowbray Morris.

SOME delay has arisen in the preparation and printing of the concluding portion of Prof. Skeat's *Etymological Dictionary*. The fourth part has been extended to more than 300 pages, but the price of it will be the same as that of the preceding parts. We believe that the date of publication is now definitely fixed for the first week in May. The abridgment of the work, by the same author, will appear simultaneously, with the title, *A Concise Etymological Dictionary of the English Language*.

PROF. RHYS has finished his little monograph on Celtic Britain, which will be published by the S. P. C. K. in the series begun by Mr. Grant Allen's *Anglo-Saxon Britain*.

THE interest in the sacred books of the East is spreading. We hear from Calcutta of a translation of the Koran into Bengali being published by Bhai Grish Chunder Sen. The Moulevis in Calcutta speak well of it, and vouch for the accuracy of the translation.

PROF. MAX MÜLLER's Hibbert Lectures have been translated into Guzerathi by Mr. Behramji Malabari. The translator has added a Life of the author, and a full account of his labours. We learn from the Preface that this translation is to be followed by other translations into Sanskrit, Bengali, Hindustani, Marathi, and Tamil.

MESSRS. GEORGE BELL AND SONS have in the press a somewhat notable book. For many years Mr. Edwin W. Streeter has been engaged in collecting materials for something like an authoritative history of the world's famous diamonds. In collaboration with Mr. Joseph Hatton and Mr. A. H. Keane (a well-known Oriental scholar), he has completed a very interesting volume, entitled *The Great Diamonds of the World*. In addition to the literary alliance just mentioned, Mr. Streeter has had the honour to have had the MS. of the chapter on the "Koh-i-nûr" graciously read by the Queen, and those on "The Pitt," "The Eugénie," and other stones revised and corrected by Her Majesty the Empress Eugénie. The Ministers and ambassadors of several European Courts have contributed valuable information, and the result will be a unique addition to the romance of history.

MR. STANLEY LANE-POOLE's volume of *Speeches and Table-Talk of the Prophet Muhammad* will be published in Messrs. Macmillan's "Golden Treasury" series early in May. It is not a volume of selections, in the sense of choice sentences deprived of their context, but a series of entire chapters, or speeches, typical of each stage in the prophet's career. It is believed that the twenty-five chapters selected contain, with a few supplementary notes, all the practical teaching of the Koran, and illustrate sufficiently the mental and oratorical development of Mohammad. The table-talk is, of course, a selection from the traditions.

WE are informed that the long-expected translation of Eduard von Hartmann's *Philosophy of the Unconscious*, by Mr. W. C. Coupland, will appear before the end of this year in three volumes, as a fresh instalment of Messrs. Trübner's "English and Foreign Philosophical Library." The same firm will also publish early in 1883 an English translation of Schopenhauer's great work, *The World as Will and Idea*, by Messrs. B. B. Haldane and John Kemp. It will also be in three volumes, and will likewise appear in the "Philosophical Library."

A NEW volume of poems and sonnets by Miss Bevington, author of *Key Notes*, is in the press, and will shortly be published by Mr. Elliot Stock, who will also issue at an early date a volume of poems by Mr. William Sharp entitled *The Human Inheritance: The New Hope; Motherhood*.

ANOTHER English version of *Don Quixote* will shortly appear. The text is substantially that of Motteux, but considerably revised and emended. The introductory verses generally omitted will be given complete. F. G. Lockhart's Life of Cervantes and notes will also appear in an amended form. This edition will form two volumes of "Bohn's Standard Library," which already contains translations of translations of the *Galatea* and the *Novelas Ejemplares*.

THE same publishers (Messrs. Bell) also have in the press a biography of Kant by Mr. E. Belfort Bax, which will precede the translation of the *Prolegomena* announced some months ago.

MESSRS. REMINGTON AND CO. will publish next month the *Life and Letters of Berlioz*, translated from the French by Mr. H. Mainwaring Dunstan; and *Russians and Germans*, by M. Tissot, the French ambassador in England, translated by Mr. S. L. Siméon. The same firm will also publish the following novels:—*A Royal Amour*, by Mr. R. Davey; *Tempted of the Devil*, by the Author of "A Fallen Angel"; and *The Dawn of the Twentieth Century*, by the Rev. Augustus K. B. Granville.

A SERIES of "Holiday Handbooks" is in preparation to some less-frequented districts at home and on the Continent. The first, *A Trip to the Ardennes*, by Mr. Percy Lindley, will be followed early in May by *A Holiday in Holland*, to which a chapter on "North Holland and the Death Cities of the Zuyder Zee" will be contributed by Mr. Thomas Purnell.

MR. REGINALD LANE POOLE has undertaken to edit for the Wyclif Society the treatise *De Dominio Civili*, being Books III., IV., and V. of Wyclif's *Summa Theologiae*.

A SECOND edition has been published of Mr. Serjeant Ballantine's *Experiences of a Barrister's Life* (Bentley). The same publishers have ready *Corbie's Pool*, a novel by Susan Morley, in two volumes, crown octavo, and *Eau de Nil: a Nile Diary*, by E. O. Hope-Edwardes.

MR. HENRY SWEET having decided to put off till next year the publication of his *Oldest English*

*Texts*—from the seventh to the tenth century—for the Early-English Text Society, the auto-types and annotated transliteration of the unique MS. of *Beowulf*, edited by Prof. Zupitza, will be the society's chief issue in its original series this year.

A BROWNING society is forming at Girton College. It is intended to hold three meetings a term, at each of which a paper is to be read, and its reading followed by a discussion. "Caliban on Setebos," "Saul," and "Browning as a Translator" are the subjects for next term. A small society, or Browning reading club, has been in existence at Newnham College for some time.

MR. TREVES' lecture on "The Dress of the Period," recently delivered at Kensington, will be published immediately by Messrs. Allman and Son.

MESSRS. JAMES NISBET AND CO. will publish immediately an edition of the Psalms pointed for chanting by Sir Herbert Oakeley, Professor of Music at Edinburgh University, and adapted by him to suitable chants.

A PAMPHLET by Mr. Arthur Crump, reviewing the position and prophecies of the Bimetalists, will appear immediately. The publisher is Mr. Effingham Wilson, Royal Exchange.

THE lectures which Mr. E. A. Freeman has been delivering during his visit to America are to be collected into a volume, with Mr. Freeman's authority, and published by Messrs. Porter and Coates, of Philadelphia. The title will be "The English People in their Three Homes, and the Practical Bearings of General European History."

WE hear that Messrs. Macmillan's cheap illustrated edition of *Tom Brown's Schooldays* is having an extensive circulation in the United States, where the price charged is ten cents.

MESSRS. HOUGHTON, MIFFLIN AND CO., of Boston, U.S., announce the publication by subscription of an *édition de luxe* of English and Scottish popular ballads, edited by Prof. Francis J. Child, of Harvard. Special attention has been given to obtaining a faithful text, all known sources having been collated, and independent versions being reproduced in full. Each ballad will have its own preface, and references will be given to foreign analogies. There will be a general introduction, full indexes, and a careful glossary. It is proposed to publish the work in eight parts, each containing about 250 pages.

WE learn from the *Literary World* that Mrs. MacGahan, widow of the well-known correspondent of the *Daily News*, has written a book on the social condition of Russia. Mrs. MacGahan is connected by marriage with the Dolgorouki family.

MESSRS. D. LATHROP AND CO., of Boston, U.S., will shortly publish a Life of Horace Greeley, by Mr. W. M. Cornell.

THE Maryland Historical Society, which has a publication fund of 20,000 dollars (£4,000), bequeathed by George Peabody, proposes to use part of this in printing certain Maryland documents, missing from the State archives, but preserved in our own Record Office.

THE May number of the *Century* will have a portrait of Mr. Lowell for frontispiece, with an essay on his poetry by Mr. E. C. Stedman. Mr. Lowell will himself contribute a short poem, called "Estrangement."

THE *Critic* states that Mr. Alexander H. Stevens, on retiring from public life, proposes to devote himself to the preparation of a political history.

A BROWNING reading and discussion society has been formed at Cheltenham, in connexion with the parent society in London.

THE latest number of Franz von Holzendorff's *Zeit und Streitfragen* (Berlin: K. Habel) consists of a memoir of Bluntschli, who is described as equally pre-eminent among his contemporaries as "a scholar and a character," from the editor's own pen. Prof. von Holzendorff appeals for the support of the Bluntschli-stiftung. The number contains also a portrait of the great jurist.

THE editors of the official collection of the older Swiss Federal *Abchiede* have advanced so far with their work during the last year that two new instalments will shortly be published—vol. iv., part i. (1541-48), and vol. vi., part ii. The Repertorium of the modern *Abchiede* from 1803 to 1813 has made little progress. Meanwhile, Dr. Strickler has advanced as far as the fourth, and apparently last, volume of the collection of documents illustrating the history of the Swiss Reformation. The entire work will embrace the period 1521-32, and contain over 2,000 documents. The editing of the documents of the period of the Helvetic Republic (1798-1803) is in progress, but no portion of it is as yet ready for the press. There seems to be a wish among Swiss historical scholars that the printing of this portion of the official *Aktenammlung* should be delayed.

**Errata.**—In the translation from Cynewulf by Miss Hickey, published in last week's ACADEMY, "Long, while," in l. 18, should read "Long while;" "brought," in l. 22, should read "wrought;" "when," in the same line, should read "where;" and "warrior's," in l. 59, should read "warriors."

#### FRENCH JOTTINGS.

THE results of the mission of two French scholars to Tunis, to search for Arabic MSS. and inscriptions, will disappoint the sanguine hopes that have been entertained in some quarters. The scholars chosen were MM. René Basset and Houdas, both professors at the Ecole supérieure of Algiers. At the capital of Tunis itself every difficulty was thrown in their way. They were refused access to the mosques, to the *madrasa*, or college, and also to private libraries. Even the booksellers would not sell to them except through the intervention of a third party. At the holy city of Kairouan they were better received. The library of the great mosque contains nothing of importance; but in the house of the Sheikh Addun were found about twenty-four MSS., all of which were examined and catalogued, and of three a copy was taken. The most interesting is the *Ma'rifat el-Agalim* of el-Fezari, a geographical treatise of the eleventh century. At Kairouan, also, copies were taken of several Cufic inscriptions. By the latest news, M. Houdas had returned to Tunis to explore afresh the libraries of that city; while M. Basset was travelling southwards, through Monastir, Sfax, and Gabes, in search of inscriptions which are said to exist there. An Arabic MS., containing an historical and geographical account of Kairouan in the fifteenth century by one Ibn el-Nadji, which was bought at Tunis, has been found to be identical with one preserved in the Bibliothèque nationale.

THE Académie française has found itself unable to award the *prix d'éloquence*, just as last year it refused to award the *prix de poésie*. The subject was an *éloge* of Rotrou, the elder contemporary and friend of Corneille. Out of twenty competitors, the work of five was taken into serious consideration, and to one of these a medal of 1,000 frs. was given. But this was admitted by its author to be an *étude* rather than an *éloge*; and it is suggested that the Académie should modify the conditions of its competitions, to bring them into accord with the critical spirit of modern literature.

M. G. MONOD has addressed a letter to the current number of the *Revue politique et littéraire* upon the new military Bill of M. Gambetta, which proposes to reduce the period of service to three years, and at the same time to abolish all exemptions. The eminent historian and teacher, pleading on behalf of the higher education which he has done so much to promote, suggests that the term should be reduced to two years in favour of those who have taken the degree of bachelor, and to a single year for those who have pursued their studies further. In his own words, his object is "pour imposer, si je puis dire, à la bourgeoisie française, l'enseignement supérieur obligatoire."

OUR correspondent at Paris, M. Paul Bourget, will publish immediately with M. Lemerre a volume of verses entitled *Les Avenez*.

At a recent meeting of the Académie des Inscriptions et Belles-Lettres, M. Hauréau read a paper upon the authorship of the *Liber de viris illustribus*, which is commonly attributed to Henry of Ghent. Three early catalogues of the writings of this celebrated schoolman are in existence, but none of them assign this work to him, though one of them (John of Trittenheim) quotes from it frequently. The only MS. of the work, that in the Bibliothèque nationale, represents it as anonymous—*Liber cujusdam de viris illustribus*. The first to give the authorship to Henry of Ghent was Suffride Petri (1580), who gives no reasons for his statement; and all subsequent writers have simply followed him. The internal evidence is still more decisive. The author of the *Liber* states that he has not read the works of Albertus Magnus; whereas Henry of Ghent was first the pupil, and afterwards the opponent, of Albertus Magnus, and of course quotes freely from his works. Similarly of Thomas Aquinas, whom also Henry of Ghent controverted, there is a totally inadequate mention in the *Liber*. The author may have been called Henry, and may have lived at Ghent, but he was certainly not the famous schoolman, but possibly a monk or regular canon who knew nothing of the philosophical controversies of his time.

M. GASTON PARIS, of the Collège de France, proposes shortly to publish a complete bibliography of his father, the late Paulin Paris, of which he has issued by anticipation a summary under the title of *Paulin Paris et la Littérature française au Moyen-âge*.

#### ORIGINAL VERSE.

CECINNIT VIATOR.

LIKE child, who in a meadow fair  
Pulls berry bright and blossom new,  
Yet knows he may not linger there  
For heavy task at home to do—  
Or him of whom the Phrygian tells,  
Shell-gathering by the sleeping main,  
Content to cast aside his shells  
Called by the Boatswain back again—  
Through fields so fair so journey I;  
Yet pass with not too curious eye.

DAVID FITZGERALD.

#### OBITUARY.

DANTE GABRIEL ROSSETTI.

AT Westcliffe Bungalow, Bournemouth-on-Sea, Thanet, Kent, Dante Gabriel Rossetti died on Sunday last at 10 p.m. He had been seriously unwell during some eight or nine months previously; and his illness, understood to be in the first case due to prostration of the nervous system, the result of overstrain and general excitement, resulted in a disorder of the kidneys which soon terminated fatally. About the beginning of December he suffered from an attack of the nature of paralysis, which took part-possession

of his left arm and leg. Rallying in a measure from this serious blow, he was advised by his medical attendant, Mr. John Marshall, to try a change of air at the sea-side; and, in pursuance of the advice, he left London for Bournemouth-on-Sea in the early part of February. Here at first he appeared to recover strength, but very soon it became apparent that a new phase of illness was setting in. He lost the power of taking active exercise, and ultimately became confined to his bed. On Good Friday, alarming symptoms having declared themselves, his relatives and immediate friends were summoned; and, besides his mother and sister and myself, who had been present throughout the later phases of his illness, his brother, William Michael Rossetti, Mr. Frederick Shields, and his constant friend, Mr. Theodore Watts, were with him at the end.

Dante Gabriel Rossetti was the eldest son of Gabriele Rossetti and Frances Polidori, daughter of Alfieri's secretary and sister of the young physician who travelled with Lord Byron. Gabriele Rossetti was born at Vasto, in the mountainous district of the Abruzzi. He was a patriotic poet of very considerable distinction; and, having become a member of the Provisional Government, he took a part in extorting from Ferdinand I. the Constitution of 1820. After the failure of the Neapolitan insurrection, owing to the treachery of the King (who asked leave of absence on a pretext of ill-health, and returned with an overwhelming Austrian army), the members of the Provisional Government were compelled to fly. Some of them fell victims; others lay long in concealment. Rossetti was one of the latter; and, while he was in hiding, Sir Graham Moore, the English admiral, was lying with an English fleet in the bay. The wife of the admiral had long been a warm admirer of the republican hymns of Rossetti, and, when she learned his danger, she prevailed with her husband to make efforts to save him. Sir Graham thereupon set out with another English officer to the place of concealment, habited the poet in an English uniform, placed him between them in a carriage, and put him aboard a ship that sailed next day to Malta, where he obtained the friendship of the governor, John Hookham Frere, by whose agency valuable introductions were procured, and ultimately Rossetti established himself in England. Arrived in London about 1823, he lived a cheerful life as an exile, though deprived of the advantages of his Italian reputation. He married in 1823, and his eldest son was born May 12, 1828, in Charlotte Street, Portland Place, London. He was appointed Professor of Italian at King's College, and died in 1854. His house was for years the constant resort of Italian refugees; and I have heard the son say that it was from observation of these visitors of his father that he depicted the principal personage of his "Last Confession."

Dante Gabriel Rossetti, whose full christened name was Gabriel Charles Dante Rossetti, has died on the eve of the completion of his fifty-fourth year, after becoming illustrious in two arts, after directly influencing two generations of English painters and one important school of English poets, and after gathering about him a following scarcely second to that of any man of his time in either half of his twofold walk of life. He was educated principally at King's College School, London, and there attained to a moderate proficiency in the ordinary classical school-learning, besides a knowledge of French (which throughout life he spoke well) and some acquaintance with rudimentary German; Italian he had mastered at a very early age. There has always been some playful mention of certain tragedies and translations upon which he exercised himself from the ages of five to fifteen years; but it is hardly necessary to say that he himself never attached value to these efforts of his precocity, and even displayed, occasionally,

a little irritation upon hearing them alluded to as remarkable youthful achievements. Having from childhood shown a propensity towards painting, the strong individual inclination was fostered by his parents, and art was looked upon as his future profession. Upon leaving school about 1844, he studied first at an art academy near Bedford Square, and afterwards at the Royal Academy Antique School, never, however, going to the Royal Academy Life School. He left the Academy about 1848 or 1849, and in the latter year exhibited his picture entitled the "Girlhood of Mary Virgin." This painting is a beautiful example of his early art, before the Gothicism of the early Italian painters became his quest. Better known to the public than the picture is the sonnet written upon it, containing the beautiful lines:—

"An angel-watered lily, that near God  
Grows and is quiet."

It was while Rossetti was still under age that he associated with Millais, Holman Hunt, Thos. Woolner, Jas. Collinson, F. G. Stephens, and his brother, W. M. Rossetti, in the movement called pre-Raphaelite. It has sometimes been stated that Ruskin was an initiator, but this is not strictly the case. The company of young painters and writers who inaugurated the movement are said to have been ignorant of Ruskin's writings when they began their revolt against the current classicism. It is a fact, however, that, after, perhaps, a couple of years, Ruskin came to the rescue of the little brotherhood (then so much maligned) by writing in their defence a letter in the *Times*. It is very easy to make too much of these early endeavours of a company of young men, exceptionally gifted though the reformers undoubtedly were, and inspired by an ennobling enthusiasm. In later years Rossetti was not the most prominent of those who kept these beginnings of a movement constantly in view; indeed, it is hardly rash to say that there were moments when he seemed almost to resent the intrusion of them upon the maturity of aim and handling which, in common with his brother artists, he ultimately compassed. But it would be folly not to recognise the essential germs of a right aspiration which grew out of that interchange of feeling and opinion which, in its concrete shape, came to be termed pre-Raphaelite. Rossetti is acknowledged to have taken the most prominent part in the movement, supplying, it is alleged, much of the poetic impulse as well as knowledge of mediæval art. He occupied himself in these early years mainly in the making of designs for pictures; and a few of these were exhibited in London and Liverpool, the only noteworthy circumstance in connexion with them being that at the latter place he exhibited the first study for the "Dante's Dream" which was last year purchased by the corporation of that city. It may be said that almost from the outset he viewed the public exhibition of pictures as a distracting practice; and hence his reputation as a painter has had to depend mainly upon the enthusiasm of the few fit judges who have had access to the private collections (Mr. Leyland's, Mr. Rae's, Mr. Graham's, Mr. Turner's, &c.) containing his works. There is yet another factor among the agencies at work in establishing a prominent position for a painter who never invited publicity, and that is the influence exercised upon a younger generation of artists. Shortly after his rank as a painter had become completely established, Burne Jones arose; and he has more than once generously allowed that he owed much to Rossetti at the beginning of his career, and still regards him as, in a sense, the leader of the movement with which his own name is now so eminently and distinctively associated. His own indebtedness as an artist he was accustomed to speak of as chiefly due to Madox-Brown, with whose cartoons exhibited

at Westminster Hall about 1846 he appears to have been very deeply impressed. An intimacy arose between them, which lasted throughout Rossetti's life; but Brown never joined the pre-Raphaelite school of painters, mainly, it is said, from dislike of coterie tendencies. To sum up what remains at this moment to say of Rossetti as a pictorial artist, we may describe him (as he liked best to hear himself described) simply as a poetic painter. What is meant when we speak of his special method is a distinct poetic abstraction, together with a choice of mediæval subjects, and no less vivid rendering of nature than is found in other painters. At the beginning of his career he recognised, in common with his associates, that the contemporary classicism had run to seed, and that, beyond an effort after perfection of technique, the art of the period was all but devoid of purpose, of thought, imagination, or spirituality. At such a moment it was matter for little surprise that ardent young intellects should go back for inspiration to the Gothicism of Giotto and the early painters. There, at least, lay feeling, aim, aspiration, such as did not concern itself primarily with any question of whether a subject was painted well or ill, if only it were first of all a subject at all—a subject involving manipulative excellence, perhaps, but feeling and invention certainly. And with those early designs (the outcome of such a quest as I indicate) there came, perchance, artistic crudities enough, but assuredly there came a great spirituality also. Thenceforward Rossetti perceived that he must make narrower the stream of his effort if he would have it flow deeper; and for many years he perfected his technical methods by confining himself to simple three-quarter length pictures. One only of his early designs, the "Dante's Dream," did he ever paint on a scale commensurate with its importance; and the solemnity and massive grandeur of that noble work leave only a feeling of regret that, whether from personal indisposition upon the part of the painter or lack of adequate recognition upon that of the public, the three or four other finest designs made in youth were never carried out. There is a design representing Mary Magdalene at the door of Simon the Pharisee; another depicting the death of Lady Macbeth; and a third, called "Desdemona's Death-song," which he himself felt anxious to paint. A great work, entitled "Found," the subject of which may be gathered from a sonnet under that name in *Ballads and Sonnets*, has been in hand for fully twenty years—being worked upon from time to time, yet even now left incomplete. Certain of the three-quarter pictures I allude to are in Rossetti's finest manner, as, for example, Mr. Rae's "Sibylla Palmifera," Mr. Leyland's unfinished "Salutation of Beatrice," and Mr. Valpy's "Dying Beatrice." Of these works, solidity may be said to be the salient characteristic. The drapery of Rossetti's pictures is akin in quality to that of Rembrandt; his colour may be said to be at times almost matchable with that of Tintoret. He hated beyond most things the "varnishy" look of some modern work; and his own oil pictures had so much of the manner of frescoes in this particular that they were sometimes mistaken for water-colours, while, on the other hand, his water-colours had often so much depth and brilliancy as sometimes to be mistaken for oil. It is alleged in certain quarters that Rossetti was deficient in some qualities of drawing, and this is no doubt a just allegation; but it is beyond question that no English painter has ever been a greater master of the human face, which in his works (painted in later years) acquires a splendid solemnity and spiritual beauty and significance all but peculiar to himself.

Concerning Rossetti's literary life and opinions

I must necessarily be brief. I have said that he early displayed talent for writing as well as painting, and (his efforts of childhood out of the question) I think the poems he wrote in youth must be considered even more remarkable than the pictures he painted contemporaneously. I hardly know whether it will add to the marvel of mature achievement, or subtract from the sense of reality of personal experience, to make public the fact that the "Blessed Damsel" was written when the poet was no more than nineteen years of age. The extraordinary story entitled "Hand and Soul," which appeared about eight years ago in the *Fortnightly Review*, was written at twenty. I have heard the author say that he sat up all night to write it, and that the emotional strain involved in the prolonged tension left him mentally and physically prostrate for days afterwards. Several of the sonnets on pictures—as, for example, the very fine one on a Venetian pastoral by Giorgione (published first with the "Blessed Damsel" and other poems in the *Germ*)—were written very early in life. A first draft of "Jenny" was struck off while Rossetti was scarcely more than a boy, and taken up again many years afterwards, and almost entirely rewritten—the only notable passage of the early poem that now remains being the passage on lust. "Sister Helen" is of later origin, belonging, probably, to the poet's twenty-sixth or seventh year; the only material changes made in it are the eight fresh stanzas added to the printed poem last year, and written in 1880. The great sonnet on "Lost Days" is not an early work; I have not heard its precise date, though I have heard at what terribly opportune moment this cry of a baffled spirit was wrung from him. "Rose Mary" in the new volume was written about a year after the publication of the first volume in 1870, the "Beryl Songs" being added much later; the "White Ship" belongs to 1879-80, and the "King's Tragedy" was written in the spring of 1881. "Cloud Confines" was written about the time of its appearance in the *Fortnightly*, and was, in his opinion, altogether his finest lyric work. Of the sonnets recently added to the "House of Life," the three spiritual ones on "True Woman" were almost, if not quite, the last composed. The translations were made between 1845 and 1849, and published in 1861. I believe this to be an accurate statement of the chronology of the poems. Rossetti was not a prolific writer, yet he was indisputably a swift one. I have heard that the first drafts of "Rose Mary" and the "King's Tragedy" were turned off in the incredibly short space of three weeks each. A sonnet, as I know, was often composed in half-an-hour, and sometimes in ten minutes. It would not be just, however, in saying so much, to forbear to add that Rossetti was an unwearying reviser of his work, usually keeping it by him for long periods, and touching and retouching it at intervals, and never publishing until he believed every line had been brought up to, what he considered, his highest level. He thought himself an exceptionally equal writer; and, certainly, he spared no pains to become so. Nevertheless, he believed the "King's Tragedy" to be his most memorable work, partly because (with all its historical fidelity) it brought more invention into play, and partly because it offered the highest opportunity for the development of the supernatural element, in which he must have felt his mastery. Critical conjecture is likely to go a good deal astray in his case as to his primary sources of inspiration in literature. It is an obvious assumption that Dante was his model as sonnet-writer. This, however, is far from the fact. His earliest and latest model, in all condensed and emphatic utterance, whether of sonnet or song, was not Dante, but Shakespeare.

With our national poet he had an intimacy of acquaintance (extending even to a literal remembrance of countless passages) which I have certainly never met with elsewhere, unless it be in the person of Mr. Swinburne.

Of the capacity possessed by some eminent men for philosophical analysis he may not have exhibited much; but nothing could exceed the depth of his poetic sympathy, which, when it displayed itself occasionally in the reciting of a passage from "Macbeth" or "King Lear," stirred the listener as no stage representation could move him. Rossetti's voice was of a full rich quality, and of great compass. I should not say that during the period of my acquaintance with him (the period mainly of broken health, however) he was in the complete sense a great talker. He was too uncertain, too unequal, to be that; but at moments of unusual animation he would rise to a splendour of sustained speech which, while never passing the limits of conversation, and never impinging on monologue, was for fervour, incisiveness, and force beyond anything I have heard from any other man. In his personal character Rossetti was a born leader. He had just that emphasis of purpose which is necessary, and added to it was a magnetic quality about his personality which attracted men upon first acquaintance. The geniality of his greeting was a conspicuous point in his manners: it never failed him, and never, even at moments of illness, was it lacking. He lived so secluded a life that his face was not familiar beyond his immediate circle. He was of the type of figure considered typically English; and English, not Italian, he constantly considered himself—English, and a countryman of Shakespeare. Moreover, his face in later life, when the hair receded from his forehead, became as much like the Stratford bust as like the portrait taken of him a dozen years ago; Watts's portrait was painted early in his life. His distinguishing characteristic as a man of letters was appreciativeness, unbiassed admiration of good work by whomsoever done. While he lay on the bed from which he never rose, I told him the story of one of Mr. Buchanan's new ballads, and he seemed deeply touched. His sympathies in literature were of the broadest; he believed Tennyson to be, after Coleridge and Keats, the great poet of the century; he was not, like his brother, a very ardent Shelleyan, though, of course, an admirer; he recited Browning's "Childe Roland," Swinburne's "Dolores," W. B. Scott's sonnets, and passages from Morris's "Earthly Paradise" with unwonted animation. Of many of the younger writers he spoke warmly—Mr. Payne, Mr. O'Shaughnessy, Mr. Gosse, Mr. Watson, Mrs. Meynell, Mr. Sharp, Mrs. Webster, Miss Blind, Miss Robinson, Mrs. Pfeiffer, and, most of all, Mr. Marston. He never wearied of helping forward the talent he thought neglected. The revival of Charles Wells is probably due as much to his enthusiasm as to Mr. Swinburne's noble essay; and the revival of Ebenezer Jones arose with him.

I have not always seen him under the best or even under fair conditions. I found him, nevertheless, in the main, earnest, sympathetic, and affectionate. Reminiscences of his last days I may at another moment commit to writing. The insomnia which throughout more than a dozen years induced the use of chloral did something, no doubt, in later years to deprive him of the amiability that was natural to him; but, in common with all his more immediate friends, my personal recollections are only of grateful expressions and warm solicitude; and these are equally the recollections of his relatives—his mother, in her eighty-fourth year (to whom he was devotedly attached), his sister Christina, his brother, and his self-sacrificing friend, Mr. Theodore Watts.

T. HALL CAINE.

### MAGAZINES AND REVIEWS.

Of the three half-crown magazines, the *Fortnightly* gives us not only the best, but also the most readable number for April. Three articles, which are distinctly political, present views of Syria, Russia, and the Transvaal. Each of these is fresh; and the first of them, by Mr. Valentine Chirol, will be to most of us almost a revelation of French diplomacy in the Levant. Mr. Frederic Harrison's recent lecture at the London Institution upon "The Nineteenth Century," which has the leading place, is somewhat disappointing. The style is brilliant, and there are many suggestive points; but we look in vain for any sober statement of the real characteristics of modern civilisation. A similar criticism must be passed upon the one literary paper in the number—that on "Emile Zola," by Mr. Andrew Lang. The analysis is very elaborate in detail, but the true position of realism in literature is left undiscovered. As essays of this sort are not unfrequently destined for republication, we may be pardoned for noticing that Mr. Lang has invented a comment which he puts into the mouth of Mr. Pickwick. We have failed to appreciate the point of Mr. Montagu Lubbock's article on "The Development of the Colour Sense," in so far as it is meant to be a criticism of Mr. Grant Allen. By far the strongest article in the number is that by the editor himself, on James Mill, suggested by Dr. Bain's recent book. The first of our living biographers here sets himself to review a biography which is very open to animadversion in form and in style. Incidentally, he has let his pen wander into several interesting digressions; and he finishes with the striking question—Where is the school of liberal thought now to be found that can compare in comprehensiveness with that of which James Mill was the spokesman? We are disposed to ask another question—Are we not to have a Life of J. S. Mill? Who alone is worthy to be his biographer we have no doubt.

THREE articles at least in the *Nineteenth Century* deserve attention. Dr. Siemens gives us "A New Theory of the Sun," which we have no disposition to criticise. It is an attempt to account for the permanence of the sun's heat by supposing that his furnace is continually fed from the aether diffused throughout interplanetary space. The Baron d'Estournelles writes in a very lively way about "The Superstitions of Modern Greece." Our only comment is that we should have preferred the stories to be told in the actual words of the narrators. "A Sketch of the Criminal Law," by Mr. Justice Stephen is a very able summary from the historical point of view. Part of it, however, is not new, and the rest is stated to be an abridgment of a forthcoming work on the same subject. The practice of publishing books in a series of magazine articles is bad enough; but to anticipate the results of historical research by this sort of popular appeal seems to us yet more blameworthy. Yet there is much here that will attract both for its matter and manner—e.g., this criticism of Coke:

"Coke had great technical learning, and a character of great force and audacity; but he had no power of arranging or generalising his knowledge, and not only was his style pedantic, but his mind never rose above a very trivial kind of acuteness."

WE are compelled to say that the current number of the *Contemporary* is exceedingly dull, though this is not the fault that can be charged against Lady Verney's "Autumn Jottings in France." M. E. de Laveleye's paper on "The Political Condition of Belgium" is also readable, if thin; and Mr. Lewis Morris states the case very forcibly in favour of "Higher Education in Wales." He does not, however, solve our difficulty. If the Welsh people are naturally

so fond as he says of education, why have they not already provided it for themselves?

IN the *Revista Contemporanea* of March 30, Fernandez Duro collects evidence to overthrow three of the most popular commonplaces of Spanish history. He endeavours to prove that the jewels of Queen Isabella were not pledged to supply money for the expedition of Columbus, that Cortés never burnt his ships, nor Alvarado ever make his wondrous leap. In "Mis Apuntes" we learn, from MSS. rescued from destruction by D. A. Ubique, that some of the tapestry in the Chapter of Toledo was made at Brussels in 1699-1701 by J. F. Vanden Hecke from designs by Rubens at a cost of 5,616 florins. The MSS., which contain much other interesting matter, are deposited in the "Archivo de la Deputacion Provincial" in Toledo. Gen. Pavia continues his political reflections on the reign of Isabella II. and on the revolution down to the death of Prim. He declares that not a single *pronunciamiento* was based on patriotism or disinterestedness, that all equally failed by their own suicidal selfishness, and that Prim's murder was the work of his own party—he was assassinated by liberal hands (the italics are in the original). Peña y Goñi hails "La Tempestad," the zarzuela by Ruperto Chápi performed for the first time at Madrid on March 11 last, as the beginning of a true revival of this kind of Spanish musical drama.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BAKER, G. Das Tonssystem unserer Musik. Nebst e. Darstellung d. griech. Tonarten u. der Kirchentonarten d. Mittelalters. Leipzig: Brockhaus. 8 M.  
DREYFUS-BRISAC, E. L'Éducation nouvelle: Études de Pédagogie comparée. Paris: G. Masson. 6 fr.  
GRANGES DE BUREKES, le Marquis de. Les Portraits du Duc de la Rochefoucauld: Notice et Catalogue. Paris: Morgand & Fatout. 10 fr.  
PYRMAYER, A. Werke aus den Zeiten der Zweithaltung Japans. Wien: Gerold's Sohn. 1 M. 20 Pf.  
RUEHLMANN, J. Die Geschichte der Bogeninstrumente, insbesondere derjenigen d. heut. Streichquartettes. Braunschweig: Vieweg, 20 M.  
WALTHER, E. Geschichte d. Taubstummen-Bildungswesens. Bielefeld: Velhagen & Klasing. 7 M.  
WERNER, F. S. Die Notwendigkeit e. sozialpolitischen Propädeutik. Leipzig: Reichardt. 7 M.

#### THEOLOGY.

- KOENIG, F. E. Die Offenbarungsbegriff d. Alten Testaments. 1. Bd. Leipzig: Hinrichs. 8 M.  
RENNAN, E. L'Économie traduite de l'Ébreu, avec une Étude sur l'Age et le Caractère du Livre. Paris: G. Lévy. 5 fr.

#### HISTORY.

- HOFMEIER, C. B. v. Abhandlungen aus dem Gebiete der slavischen Geschichte. V. Wien: Gerold's Sohn. 1 M. 60 Pf.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BECK, G. Inulae Europae. Wien: Gerold's Sohn. 4 M.  
CAMERANO, L. Anatomia degli Insetti. Torino: Loescher. 15 fr.  
COUTANCE, A. La Lutte pour l'Existence. Paris: Reinwald. 7 fr. 50 c.  
HOEHNEL, F. R. v. Anatomische Untersuchungen ü. einige Secretionsorgane der Pflanzen. Wien: Gerold's Sohn. 3 M.  
HOLUB, E. u. M. NEUMAYER. Ueb. einige Fossilien aus der Uitenhage-Formation in Süd-Afrika. Wien: Gerold's Sohn. 1 M. 40 Pf.  
KOVATSCHEK, J. M. Die Versandung v. Venedig u. ihre Ursachen. Leipzig: Morgenstern. 8 M.  
LORIOT, P. de. Monographie paléontologique des Couches de la Zone à Ammonites tenuilobatus d'Oberbuchstein et de Wangen (Solure). Berlin: Friedländer. 16 M.  
NICOLADONI, G. Die Torsion der skulptierten Wirbelkette. Stuttgart: Enke. 6 M.  
SCHUPPE, W. Das metaphysische Motiv u. die Geschichte der Philosophie im Umrisse. Breslau: Koebner. 1 M.  
WERNER, K. Die Nominalisierende Psychologie der Scholastik d. späteren Mittelalters. Wien: Gerold's Sohn. 1 M. 80 Pf.  
WILLKOMM, M. Illustrationes florae Hispaniae insularumque Balearum. Livr. 4. Stuttgart: Schweizerbart. 12 M.  
WÜLLERSTORF-URBAIN, B. v. Die meteorologischen Beobachtungen am Bord d. Polarschiffes Togethoff in den J. 1873-74. Wien: Gerold's Sohn. 9 M.

#### PHILOLOGY, ETC.

- LEHM, O. v. Das Ritualbuch d. Ammoniden. Ein Beitrag zur Geschichte der Kultusformen im alten Aegypten. Leipzig: Hinrichs. 8 M.



MULLER, J. *Emendationen sur naturalis historia d. Plinius*. V. Wien: Gerold's Sohn. 40 Pf.  
 MOACK, F. *Geschichte der relativen Pronomina in der englischen Sprache*. Göttingen: Akademische Buchhandlung. 1 M. 20 Pf.  
 TRUMP, E. *Der Bedingungenas im Arabischen*. 3 M. 50 Pf.  
 Das Hexameron d. Pseudo-Epiphanius. Aethiopischer Text, verglichen m. dem arab. Originaltext u. deutscher Uebersetz. München: Ackermann. 5 M. 50 Pf.

## CORRESPONDENCE.

CHAUCER "NOT" AT WOODSTOCK.

3 St. George's Square, N.W.: April 4, 1882.

We Chaucer students and the public in general have been invited by a writer with much confidence to assume that Chaucer had been at Woodstock, because, in his *Parlement of Foules*, he describes a park "walled with grené stone," in which were—as is natural to parks—a stream, a fish-pond, and a well; and in Woodstock Park were a stream, fish-pond, and well, while stone walls were round it. But not a word is said in the article on the all-important point in Chaucer's description—the colour of the stone walls.

Yet it is surely evident that if Chaucer's description of the park is not borrowed from any other Italian or French author—as, of course, it may be—but is one of an English park, he has, by his epithet "*grené* stone," told us the district he meant the park to be in—namely, that of the greensand underlying the chalk. And there, in the Kentish-rag or other greenstone district, one always meant to look for it. One would as soon have thought of going for green stone to the red sandstone of Devonshire, &c., as to the yellowish-brown oolite of Oxfordshire, whose colour is known to all visitors to Oxford from the colleges built of it—though some have lately been refaced with harder stone—and the open quarries on its north.

It is abundantly plain that the condition precedent to any identification of Chaucer's park is that it have green stone walls. Anyone who knows a ha'porth of him knows his eye for colour, on which Mr. William Morris and other lovers of him have dwelt.

I therefore at once declined to accept the theory, treated as fact, of the article-writer, and sent enquiries to the spot. The answer of the chief builder at Woodstock is:—

"The walls of Blenheim Park are built of stone dug on the estate—a kind of light-brown oolite. Certainly not green stone. The Palace itself is built of Taynton stone, oolite. I do not know of any green stone to be found in this neighbourhood."

And Mr. Marshall, in his *History of Woodstock Manor*, 1873, rightly observes that the park wall in Henry I.'s time is explained

"from the abundance of stone of the oolitic formation in the district, which is suitable for such a wall, and which has in later times been so commonly employed for the inclosure of fields as to have made their appearance a characteristic feature in the scenery of the north of Oxfordshire."

It is true that oolite walls, like others, get, and are now in parts, green with age and moss. But that is not what Chaucer meant by "*grené* stone," as every faithful student of him will acknowledge.

I decline, then, to admit that Chaucer's description of a park "walled with grené stone" proves him to have referred to Woodstock Park, and to have been at Woodstock. I say, on the contrary, that it proves he did not refer to Woodstock Park.

As to his having been at Woodstock, the presumption of that must be given us by some honest worker at the Record Office, who will search the Patent Roll for the whole of the time that Chaucer was in service at Court, and show us day by day where the King was. I did this for January and February 1363-64, to

upset a confident *Saturday* reviewer about the date of this *Parlement of Foules* (see my *Trial-Forewords*, pp. 73, 74), and I don't think that date of 1363-64 will be put forward again for the poem. I haven't been able to find time for going on with these searches, or money to pay a Record-clerk to make them. But the work wants doing. Will any humble-minded admirer of the poet volunteer for it? If one will, I will print his results.

F. J. FURNIVALL.

## A PROTEST.

Copenhagen: March 28, 1882.

I have before me a book with the following title:—"Old Norse Fairy Tales, gathered from the Swedish Folk, by George Stephens and H. Cavallius, &c. (London)." This book is undated. It is therefore, I suppose, illegal, as in most other civilised countries, for undated pieces are a great misfortune in literature, and are for many purposes useless. If the practice is not yet illegal in Britain, it is high time it were made so, for undated books, &c., are merely a part of modern shoddy.

The title is a wonder to all. How Norse (that is, Norwegian) tales can be "gathered from the Swedish folk," no earthly man can understand. In the body of the book they are called "Swedish," but on the title-page and the binding they appear as "Norse." Probably this was a mere catch-penny trick, another bit of modern shoddy because Mr. Dasent's translations of Norse tales were so favourably received.

Nor are these *fairy* stories. They are *folk* tales, hearth stories, olden Aryan heirlooms, which is something very different.

On the title, the illustrations are said to be by E. Lundgren, "member of," &c., &c. This should have been the late E. Lundgren, for this gifted Swedish artist, my own dear friend, has long been dead.

People who live in English glass houses should not throw stones at American glass houses. The permission of the authors has not been asked to translate this book. That it would not have been refused is no excuse for such a breach of courtesy. Nor has the author (or publisher) had the grace to send me (nor, I suppose, H. Cavallius, else I should doubtless have heard of it) one single presentation copy of the book. I have had to buy my copy from my bookseller in the usual way.

The Preface is short enough to say nothing. But it is long enough to have told the reader that these bits of Swedish folk-lore are only a small selection from the volume printed in Stockholm, 1844-49, 500 pages in smallish type. A handful from this large collection (those traditions which E. Lundgren had illustrated) appeared in Stockholm in 1875. From these last thirteen tales we have here versions of ten.

Now, it seems to me that all this is very unsatisfactory. To me and my learned fellow-worker, Chargé-d'affaires Cavallius, it is "hard lines," especially as coming from "Christian England"—at least what might be gentlemanly England.

GEORGE STEPHENS.

## "BEWRAY."

Cambridge: April 12, 1882.

The utmost that can be said as to any connexion with the A.-S. *wreton* or *wrihan*, "to cover," is that some confusion may once have subsisted between the verbs *wrihan* and *wreġan*, which may have affected the sense of the latter. Such confusion could have arisen from the fact that the past tense of the M.-E. *wrihen* was *wreih*: see Stratmann. I find, accordingly, that in a note on *Biureie* in part i. of "Specimens of English" (which will, I hope, soon be

published), Dr. Morris says that "Sometimes this verb seems to have the meaning of *to betray*, as if from A.-S. *onwreton*, to uncover." I should think the same idea must have occurred to most people who are familiar with Middle English. But this is quite another thing from supposing that it is possible to *derive* the Mod.-E. *bewray* from the A.-S. *wreton* or *wrihan*, since phonetic laws show this to be impossible. Dr. Morris gives a reference for *beureis* to King Horn, l. 362 of his edition. This is worthy of remark, as Stratmann omits this reference. I have already noted, in my Dictionary, the use of the simple verb *wreyen* in Chaucer, *Canterbury Tales*, 3502. It occurs again four lines below, l. 3506. As for *wrien*, "to cover," it occurs in l. 7409 of the same. WALTER W. SKELAT.

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 17, 7.30 p.m. Aristotelian: "Aquinas and the Dogmatists," by the Rev. E. P. Sorymsecour.  
 8 p.m. Victoria Institute: "The Fallacy of the Materialistic Origin of Life," by Dr. Mallik.  
 TUESDAY, April 18, 3 p.m. Royal Institution: "The History of Customs and Beliefs," by Dr. E. B. Tylor.  
 8 p.m. Historical: "Fairs and the Part they have played in the Commerce of Nations," by Mr. G. Walford; "Queen Elizabeth's Soldier-Poet," by Mr. F. C. Fleay.  
 8.30 p.m. Zoological: "The Mutual Affinities of the Animals composing the Order Edentata," by Prof. W. H. Flower; "The Modification of a Race of Syrian Street Dogs by Means of Sexual Selection," by Dr. van Dyck; "The Desirability of adopting a Standard of Nomenclature when describing the Colours of Natural Objects," by Mr. J. E. Harding.  
 WEDNESDAY, April 19, 8 p.m. British Archaeological: "The 'Thing How' at Bury St. Edmunds," by Mr. H. Frigg; "Some Notes on a Bronze Sword found at Henley-on-Thames," by Dr. Stevens.  
 8 p.m. Society of Arts: "The Channel Tunnel," by Sir Edward Watkin.  
 THURSDAY, April 20, 8 p.m. Royal Institution: "The Metals," by Prof. Dewar.  
 5 p.m. Society for the Promotion of Hellenic Studies: Second General Meeting.  
 8 p.m. Linnean: "Male Prothuberant Organs ancillary to Generation in Butterflies," by Mr. P. H. Gosse; "Himalayan Algae," by Prof. Dikie; "Some New Varieties of Sugar Cane by planting in Apportion," by Baron de Villa Franca and Dr. Glass.  
 FRIDAY, April 21, 9 p.m. Royal Institution: "The Researches of H. Ste-Claire Deville," by Prof. Dewar.  
 8 p.m. Society of Arts: "The Mineral Resources of India, and their Development," by Prof. V. Ball.  
 SATURDAY, April 22, 3 p.m. Royal Institution: "The History of the Science of Politics," by Mr. F. Pollock.  
 3 p.m. Physical: "Some Electrical Phenomena in Connection with the Telephone," by Prof. A. E. Dolbear.

## SCIENCE.

MOSELEY'S CORALS OF THE "CHALLENGER."

*The Zoology of the Voyage of H.M.S. "Challenger."* Part VII.—"Report on the Corals." By H. N. Moseley.

THIS highly interesting and beautifully illustrated description of the corals obtained and studied during the expedition of the *Challenger* forms part of the second volume of the great series of monographs preparing under the superintendence of Sir C. Wyville Thomson, whose death we have to deplore since this article was written. It forms a very handsome volume of some 248 pages, with thirty-two plates; and in all probability the contents will not be surpassed in their importance to science by the results of the labours of any of the other numerous contributors to the zoology of the great expedition. Before the *Challenger* had sailed, the researches of Pourtales in the American seas, and the results of the examination of the deep-sea corals dredged by H.M.S. *Porcupine*, had interested naturalists, and the peculiarities of the deep-sea coral fauna and its geological alliances had been appreciated. The coral fauna of depths below the region occupied elsewhere by reef-builders, which had a great bathymetrical range, was described and illustrated. Its genera

and species, characteristically simple in their construction, were found to have a great geographical range in the West Indian seas, the seas of the East coast of America, the North Atlantic, and the Mediterranean. Many of the genera found widely distributed and at considerable depths were recognised in the Cainozoic strata of Europe; and a few very old species are still living.

The results of the study of these forms were sufficiently interesting and important to excite great expectations from the work of the able naturalist to whom the *Challenger* corals were to be entrusted. A very great development of the deep-sea coral fauna was expected to occur on the floor of the great oceans; and it was anticipated that a special study would be made of some shallow-water forms which had already been partly examined, and which had remarkable zoological and palaeontological affinities.

These expectations have been fulfilled. But while Mr. Moseley has advanced the knowledge of the shallow-water forms, and has, in fact, elaborated truths which will always remain associated with his name—truths which are of singular importance in natural-history science—the amount of material from the deep sea has been disappointing. Nevertheless, its zoology has been admirably written, and the delineations convey to the minds of those naturalists who have seen the Floridan and North Atlantic specimens the general resemblance of the members of the coral fauna of the deep sea.

In the general Introduction to the volume Mr. Moseley states:—

“A large number of naturalists had failed to accept as conclusive the late Prof. Agassiz's results as to the hydroid nature of the *Milleporidae*; the *Stylasteridae* were universally considered to belong to the *Madreporaria*, although Gray had formed them into a special family, and Pourtales and Verill had recognised some of the remarkable peculiarities of these corals. The presence of tabulae in *Heliopora* had led to the association of that form with *Millepora*, and no one suspected that it was an Alcyonarian allied to *Corallium*, *Tubipora*, and *Alcyonium*. When I undertook the investigation of the deep-sea *Madreporaria* dredged during the voyage, I naturally became anxious to examine the structure of *Millepora*, and early in the expedition attempted to examine the structure of *Millepora alcorni* at Bermuda, but without success, the problem proving too difficult. I did not succeed with *Millepora* until near the end of the voyage. The discovery which I had made at the Philippine Islands that *Heliopora* is an Alcyonarian led me to examine the structure of all corals which were not most evidently *Madreporarian*, and hence I studied *Stylaster*, and my suspicions that it belonged to the Hydroids were confirmed by the examination of the remarkable rich haul of *Stylasteridae* obtained on the homeward voyage off the mouth of the Rio de la Plata.”

The first part of Mr. Moseley's book commences with the anatomy of *Millepora nodosa*, and his researches, supplementing those of Agassiz, necessitate the placing of this tabulate coral among the Hydroids. Mr. Moseley describes and delineates the Zooids, which so readily disappear on the slightest agitation, and notices the tortuous canals which traverse the hard structure in every direction, and communicate eventually with the pores. The two kinds of Zooids admirably drawn on

plate xiv. are described as belonging to the digestive system—gasterozooids—and to the catching series—dactylozooids—the first being solitary and environed by a circle of the others. The first kind has short tentacles and a mouth, and the others have tentacles at irregular intervals but no mouth. Thread cells resembling those of Hydroids exist; and, indeed, the only point which still requires elucidation relates to the method of reproduction of these interesting *Hydrocorallinae*. It is to be hoped that Mr. Moseley may be able to spend a summer and autumn at the Bermudas, and that he will be rewarded by discovering the young stages. The *Stylasters* have been thoroughly worked out by Mr. Moseley, and he discovered the use of the curious irregular swellings on and beneath the surface of the hard parts. These ampullae contain the reproductive elements, and some a developing planula. As in *Millepora*, the hard skeleton has tortuous canals; and in the typical genus *Sporadopora* only a thin layer of the surface is occupied by living soft tissue, and it consists of a network of tissue, Zooids, and the reproductive gonophores. As in *Millepora*, the calcareous matter is produced by the outer layer of the canals. The dactylozooids of the *Stylasters* have not little projections from them, and they are themselves simple tentacles, and occupy in *Sporadopora dichotoma* the smaller pores of the surface of the hard part; and the gasterozooids, cylindrical in form, have four tentacles in a whorl. Above these is the dome-like mouth. There is a wide gastric cavity within, and up into it projects the peculiar style which may be noticed in the pores of the hard parts. The gastric cavity communicates by tubular offshoots with the axial cavities of the tentacles; and at the periphery of its base it becomes continuous with the cavities of four canals, which subdivide and anastomose with the general network of the body.

In the genus *Pliobothrus* Mr. Moseley was able to discover the method of reproduction by examining the ampullae which are sunk within the hard parts. In these, he says, “the ova are solitary, one only being developed in each growing ampulla. Each ovum is developed within the cup of a cup-shaped spadix.” The planula developed out of this ovum is a large object of an ovoid form, with a long diameter greater than the extreme length of the ampulla, and has an ecto- and endoderm, but presents no evidence of invagination. How it escapes and metamorphoses and develops into the mature form is not known. After carefully describing the anatomy of the genera and species of the *Stylasters*, Mr. Moseley attacks the last form, *Cryptohelia pudica*. This pretty little hydrocoral has the calices on one side of its branching body, and a stout little projection covers or overlaps their free surface or face. The ampullae which contain the planula are beneath the calices; and this young form, when mature, measures nearly a quarter of an inch in length, and is so long that it has to be doubled up.

The second part of the Report refers to the tabulate *Helioporidae* and their allies. The beautiful *Heliopora coerulesa* is considered first of all. The nature of the hard parts, and their distinctness from that of ordinary stony

corals and the genera *Tubipora* and *Corallium*, are noticed; and the chemistry of the blue tint of the coral is explained. In treating of the digestive organs, Mr. Moseley notices that the stomach is closely similar to that of any other Alcyonarian. There are eight mesenteries dividing the upper part of the cavity of the polyp into eight radially disposed chambers. The number of “septa” may be twelve, but it is by no means constant, and there is no definite connexion between it and the eight mesenteries. The ova are attached to the edges of the muscular margins of the mesenteries by a mass of cells, and are in close relation with the mesenteric filament. A species of *Sarcophyton* is then described, and the author sums up the subject by showing the necessity of abolishing the *Tabulata* as a great group of corals. In fact, his able morphological work has settled questions which were influencing palaeontology ten years since, as may be understood by reading the Third Report on the British fossil corals to the British Association in 1871.

The remainder of the Report relates to the deep-sea *Madreporaria*, and is more zoological than morphological. Mr. Moseley writes: “Unfortunately, there are no other animals in which the technical difficulties in the investigation of the anatomy are so difficult, or in which they require so long a time for their accomplishment, as in the *Madreporaria*.” This is a well-known fact, and it is pleasing to read that the author will endeavour to work out the anatomy during his leisure. He has the beautiful investigations of Jules Haime for an example, who worked without pickling, and utterly altering the structures of his specimens of *Oladocora caespitosa* (*Hist. nat. des Coralliaires*, vol. ii., p. 589). The opportunities for research were denied to Mr. Moseley on account of the decomposition and injury to which the soft parts were subjected during dredging. In his classification, Mr. Moseley, impressed with the diminished importance of the tabulae as classificatory elements, is revolutionary in the matter of the endothecal dissepiments of the true *Madreporaria*.

“I conclude that the presence or absence of dissepiments is probably of no more value as a criterion for the determination of the natural affinities of various forms of *Madreporaria* than is the presence or absence of tabulae among coelenterates forming a corallum.”

Most who have studied the *Madreporaria*, both fossil and recent, will demur to this, and Mr. Moseley's changes of generic position will not be always acceptable. Forty-eight genera are described, five of which are represented below 1,000 fathoms, and the genera *Dalmanocyathus*, *Bathyactis*, and *Leptopenius* (the last two Mr. Moseley's own) reach to below 2,250 fathoms. *Bathyactis* was found at the depth of 3,000 fathoms. Twenty-two of the genera are relics of the faunas of the secondary or tertiary ages. Of these deep-sea corals, the palm for beauty and interest rests with the *Stephanophylliae* and the deep-sea genera just mentioned. *Leptopenius* is a discoid form, so thin and fragile, and such a perfect piece of network, that, as Mr. Moseley truly suggests, it was astonishing that the specimens arrived at the surface in such good preservation.

The illustrations to this most valuable

work are exquisite. Most of the details are from the author's own pencil, and he was fortunate in having the assistance of Drs. Stewart and Wild. He is responsible for the figures of most of the Hydrocorallinae, which give a perfect notion of the construction. Erxleben, Purkiss, Griesbach, Berjeau, were the lithographic artists; and, as might have been expected, the results are most satisfactory. The Report is certainly a very valuable contribution, and it would be very satisfactory to science if Mr. Moseley were so placed that he could continue his investigations.

P. MARTIN DUNCAN.

#### NOTES OF TRAVEL.

WE regret to hear that the Treasury seem disposed to fetter with annoying conditions the proposed public grant of £5,000 towards the *Eira* search expedition. It is to be hoped that they will not persevere, or the disagreeable spectacle may be seen of an expedition only associated with the nation through the Royal Geographical Society.

ACCORDING to reports from Washington, Lieut. Schwatka, whose remarkable journey to King William Land we noticed in a recent number, is endeavouring to organise an expedition to explore the northern part of Alaska, and has already applied to Congress for a grant to enable him to carry out his purpose. Lieut. Schwatka is eminently fitted for the leadership of such an expedition, which could hardly fail to yield interesting results, as the region which he proposes to explore is one of the least-known parts of North America, except, perhaps, certain tracts in Northern Mexico.

COL. VENIUKOFF has publicly informed the French Geographical Society of a somewhat startling fact. According to his informant, Col. Tillo, the economic societies in the Baltic provinces of Russia have taken a levelling of their country, and they have discovered that certain determinations of heights made by the celebrated astronomer, W. Struve, and his assistants, exhibit considerable errors. Some of these even exceed 650 feet, which is a very large error considering the generally low and level nature of the region. It is now feared that other and equally important mistakes may be discovered in the Russian system of triangulation.

It may be interesting to record, for purposes of reference, that the *New York Herald*, in its European edition of March 22, has published the first authentic reports from Engineer Melville and others respecting the landing of the survivors of the *Jeannette*.

An ethnographical map of Russia is now in course of preparation by the Imperial Geographical Society; and this, as well as a vast amount of statistical information regarding the various populations of the empire, is expected to be ready for the Moscow Exhibition.

DR. STECKER is reported to have left Abyssinia on his way to Kaffa, with letters from King John to the Negus of Gojam, the Queen of Gera, and the Sultan of Kaffa. The King has particularly requested the last-named to facilitate Dr. Stecker's progress southward, and the traveller is, in consequence, very hopeful of reaching Zanzibar.

THE Rev. Mr. Coillard and his wife will leave France for the Zambeze in May to found a new station between that river and Lake Bangweolo.

THE Japanese survey of the interior of the Bonin Islands, to which we have before referred, is nearly finished, and that of the coast lines will probably be completed late next summer.

MR. BIENENFELD, the Italian consul at Aden, is organising a commercial expedition to Shoa, which will be composed of persons well acquainted with the neighbouring countries.

THE Government printer at Wellington, N.Z., has just issued, by command, an official paper entitled *New Zealand, Thermal Springs Districts*, containing papers relating to the township of Rotorna, with maps and plans of the township and district, together with information regarding the hot spring districts and a report on the mineral waters.

THE American Board of Commissioners for Foreign Missions at Boston, U.S., have just issued a very interesting brochure entitled *Explorations for the Mission to Umtala's Kingdom, South-Eastern Africa*, illustrated by a map of the whole continent. It deals with the subject *ab initio*, and gives the missionaries' account of their journey from the Portuguese sea-board through a country which was previously but very little known.

#### SCIENCE NOTES.

*Deep-Sea Exploration*.—The last number of the *Proceedings* of the Geologists' Association is almost wholly devoted to communications by Mr. W. H. Hudleston, the accomplished president of this association. The Presidential Address delivered at the beginning of the present session, and here published, gives an excellent account of deep-sea exploration, commencing with a history of the subject from Capt. Dayman's survey of the North Atlantic sea-bed in 1857 up to the date of the *Challenger* expedition. Mr. Hudleston passes next to the study of the hydrography and physical conditions of the deep sea, then discusses the character of the deposits and their mode of occurrence, and finally deals with the subject of life on the deep-sea bottom. It would be difficult to point elsewhere to an equally clear analysis of the results of the *Challenger* expedition, especially so far as these results bear upon geological questions. Mr. Hudleston also publishes in the same number a paper "On the Geology of the Neighbourhood of Keswick," which was called forth by the visit of the association to the lake district.

WE understand that the Hammond Company have started an Electrical Engineering College, in order to provide the thorough scientific and practical training necessary to young men of good education who wish to become electrical engineers. In view of the great developments that lie before electricity in every branch, this college meets a decided want, and its connexion with this successful commercial company will give an opportunity of securing a business training not obtainable at any of the ordinary scientific colleges.

MESSRS. HARPER BROS., of New York, will publish immediately a fourth and enlarged edition of Prof. Simon Newcomb's *Popular Astronomy*, with five maps of stars and 112 wood-cuts.

#### PHILOLOGY NOTES.

WE announced a fortnight ago that Mr. W. R. Morfill, of Oriol College, Oxford, had undertaken to write for Trübner's series of "Simplified Grammars," besides Slavonic Grammars, a Grammar of Modern Greek. This is a mistake, Mr. E. M. Geldart having been entrusted with the preparation of the Modern-Greek Grammar, which is already in the press. Mr. Morfill will confine his collaboration to the writing of Russian, Polish, Cheskian, Servian, and Bulgarian Grammars. Mr. Henry Jenner, of the British Museum, will write for the collection Grammars of the Cymric of Wales, Cornwall,

and Brittany, and of the Gaelic of Scotland, Ireland, and the Isle of Man, in parallel columns. A Hungarian Grammar by Mr. Ign. Singer, of Buda Pesth, is already in the press. The following are also preparing:—An Assyrian Grammar, by Prof. Sayce; a Hebrew Grammar, by Dr. Ginsburg; a Pali Grammar, by Dr. T. W. Rhys Davids; and a Danish Grammar, by Miss Otté. Particulars about Grammars of Roumanian, Finnish, Siamese, Burmese, Japanese and Chinese, Swedish and Icelandic, will be announced very shortly.

AT the Académie des Inscriptions et Belles-Lettres, M. Albert Dumont has been elected a member in the place of de Longpérier, and M. Simeon Luce in the place of Thur ot.

AT a recent meeting of the Académie des Inscriptions, M. Bréal read a paper upon an archaic Greek alphabet which is engraved, by way of decoration, upon an Etruscan vase recently discovered at Formello, near Veii, on an estate belonging to Prince Chigi. It is the most complete Greek alphabet known to exist, approximating more closely than any other to the Phoenician. E is followed by both Vau and Zain, Π by both Tzaddi and Koph. As is well known, Vau or F and Koph or K were preserved in the Greek system of numerical notation; while Tzaddi was confounded with Zain, and took the place of the latter as Z (ζ). At the end of the alphabet on this vase come three characters after T; the first has the form of the ordinary x, the second is φ, the third resembles a χ which is found on some ancient monuments. This last undoubtedly stands for x, though out of place; what the first of the three represents is not clear. M. Lenormant pointed out certain points of resemblance between this alphabet and that upon another Etruscan vase which came from Cervetri, and is now in the Gregorian museum at Rome.

MESSRS. TRÜBNER AND Co. will shortly publish *The Vastir of Lankurán*, edited by Mr. W. H. D. Haggard (late secretary to the British Legation at Teheran) and Mr. Guy Le Strange. The object of the joint-editors has been to provide a text-book of modern colloquial Persian for the use of students and travellers. They have given a translation, a grammatical Introduction, and a vocabulary showing the pronunciation of the words.

M. RUEILLE, librarian of Sainte-Genève, has received a mission from the French Minister of Public Instruction to visit Venice, with the object of collating certain MSS. there, and in especial a MS. of Damascus of the ninth or tenth century, of which part has never yet been edited.

ERNEST LEROUX has just issued a monograph, by M. J. Loth, upon the Celtic Verb in Old Irish and in the modern dialects.

THE *Revue critique* for April 3 contains an important notice, by M. James Darmesteter, of the recent contributions made by Ferdinand Justi, of St. Petersburg, to our knowledge of the Kurdish language.

#### MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, March 23.) A. W. FRANKS, Esq., V.-P., in the Chair.—Mr. R. P. Greg read an elaborate paper on the meaning and origin of the fylfot and swastika. He argued that the two symbols were identical, and, in the first instance, exclusively of early Aryan use and origin; and, whatever their subsequent adaptation may have been, that down to the time about 500 B.C. it was the emblem or symbol of the supreme Aryan god, Dyaus or Zeus; and later, of Indra, the rain god in India; of Thor or Donner, among the early Scandinavians and Teutons; and of Perun or Perkun among the Slavs. Dyaus, originally the "Bright Sky" god, came more especially to mean

the god of both sky and air, and the controller of the rain, wind, and lightning; as in Jupiter Tonans and Jupiter Pluvius. Not improbably the emblem itself, resembling two Z's or Zetas placed crosswise, may have been a holy or mysterious cross, intended also to represent the forked lightning by the addition of feet or spurs; and the author threw out a hint that possibly the letter Z itself of the early Attic Greek alphabet might have in the first instance arisen, as being a letter required by the Greeks better to give or express the earlier sound of d's or t's, as the initial sound of Z in Zeus, and borrowed partly from the emblem itself. Subsequently, in certain cases, the fylfot may have been occasionally employed either as a solar or as a water symbol, and in the latter case may have been not improbably the origin of the Greek-fret or meander pattern. It was later still even adopted by the Christians as a suitable variety of their own cross, and became variously modified geometrically, or used as a charm. In India and China, the swastika was adopted and propagated, doubtless by the Buddhists, as either an auspicious sign or holy emblem. Mr. Greg, in contending for the fylfot being the early emblem of the supreme Aryan sky and air god, drew attention to several suggestive examples from early coins and pottery, as from Bactria, Greece, and Ilion, where the symbol was appropriately placed, as it were, midway between the solar disk (often at the top) and the earth, water, or animals; and in certain cases also as being sometimes in obvious connexion with the bull, as an emblem of Indra or Jove, and with the soma plant or sacred tree, fire altars, and other religious emblems.

### FINE ART.

*The Graphic Arts.* By P. G. Hamerton.  
(Seeley, Jackson & Halliday.)

(First Notice.)

THIS is a book which is much wanted, and has been excellently done. It is wanted for many reasons. First, because there is no book of the kind. It is a grammar in the same sense as Charles Blanc's *Grammaire du Dessin*, a grammar of one language of many dialects, or rather of many languages of one stock, and no such grammar has been written before. Some books, and some admirable books, exist on one graphic art or another, such, for instance, as Chatto's on Wood Engraving, Harding's on Lead Pencil, Eastlake's on Oil Painting; but some of these are hard to get, some hard to read, and none of them down to date. Secondly, because some arts have widened their range, like oil and water-colour painting; some have been revived, like pastel, silverpoint, and tapestry painting; and at least one, charcoal drawing, has come into existence of recent years. Thirdly, because a book on the graphic arts written in the modern temper of scientific research, analysis, and comparison, just and discriminating, putting them in their proper relations one to another, and showing the value of each, will do much to set straight much loose thinking and ignorant prejudice, besides saving a great deal of trouble to a thousand minds who are at the present moment trying to work out the same results for themselves. It is a book that has never been wanted till now, and could never have been written or adequately illustrated before. It is essentially a book of the time.

It is also written by the right man. Mr. Hamerton, like others, has learnt (as a writer) much from the graphic arts. Of the obligations of certain novelists and historians to them he speaks himself. They have helped such writers to more fully realise the appear-

ances of past times; but to Mr. Hamerton they have been an intellectual training, and have affected his habits of thought and his style of expression. Unless they had done so, it would not have been possible for him to have written this book so well. That the practice of art cultivates the mental powers, especially those of analysis and synthesis, he himself very usefully and properly points out; but the power to translate the knowledge so acquired into words is often denied to artists, as, for instance, Turner, whose course of lectures as Professor of Perspective at the Royal Academy is described in the *Annals of the Fine Arts* for 1819 as "distinguished for its usual want of connexion, bad delivery, and beautiful drawings." On the other hand, the practice of literary composition would not suffice to make a man competent to write such a book as this, however carefully he had got up his materials, without practical experience as an artist. Not only are the modes of expression of the two arts different, but the modes of thinking; and it is only Mr. Hamerton's singular combination of graphic and literary faculty that has enabled him to write a book which will be a true interpreter between artists and the public. He can think not only in words, but in form and line and colour; and in materials also—in pigment and lead pencil, in charcoal and ink—and the different processes of his thoughts as an artist are visible in the truly "graphic" character of his sentences. The merits of his style may be well expressed in terms applicable to drawing. One of his best chapters is devoted to the difference between useful and aesthetic drawing. There is also a distinction to be drawn between useful and aesthetic writing. In criticism both are right on occasion, but one of the errors of many modern writers on art is that the distinction is not clearly appreciated. One writes poetry where clear statement is wanted; another gives a dry and often ignorant disquisition on *technique* where a little eloquent description would be far more serviceable to his readers. Into neither of these faults does Mr. Hamerton ever fall. He can be eloquent or simply lucid, as occasion calls. He adjusts his means exactly to the end required. We all know from other books of his that he can sketch delightfully with the pen as with the needle; but when, as in this book, his design is more serious and requires finish, he can place his sentences with the same deliberation as that with which an engraver lays his lines. It may be said that his shades are never opaque nor his lights flimsy, that he knows exactly where to place the firm touch or the spot of colour, and can make the commonest subject interesting by skilful treatment. It would be easy to continue the analogy, but space is as stern a master of one sort of composition as of the other, and we will only record in painters' terms one more merit of his—viz., his "sure process" of criticism.

It is evident that the School of Censure as compared with the School of Enquiry—the names of these two schools of art criticism are an invention of Mr. Hamerton's—has the defect that it does not allow for any alteration of opinion. It is difficult to sustain faith in oracles who publish second and third editions

of their utterances, greatly modified, but equally positive as the first. Oracles, moreover, are nothing unless striking and original; and the number of dogmas, even in art, is very limited, so that a critic of censure who wishes to maintain his public vantage is reduced to repetition if he does not resort to the dangerous expedient of variation. From these, as from many other defects which need not be mentioned, the School of Enquiry is free. "In this school," writes Mr. Hamerton, "the pride of the critic, the pre-eminence and success, are not to lead the fashion and influence the market, but *simply to throw a little more light upon the true nature of the work that is done.*" This is the "sure process" which Mr. Hamerton follows, and which we heartily recommend to the notice of all critics, whether of art or letters.

It is not only as a critic, however, that Mr. Hamerton comes before us in this volume, but also as a teacher and exponent; and there can at least be no doubt that the temper just expressed is the proper one in which to execute such a serious and deliberate task as a treatise on the "graphic arts." That an Englishman should have been the first to do it is no small cause for congratulation, for it demands a union of qualities which are rare in one man. Some of these we have already mentioned; but one of the most important is a strict impartiality. This is one of the arguments against the practice of art by critics, who are likely to be biased in favour of the particular school (they affect or the material they use. They are liable to become in a small degree specialists; the danger is more than usually great in the case of a man like Mr. Hamerton, who has distinctly an art of his choice—viz., etching—which he has not only practised but championed. Those who take in the *Portfolio*, or who have read the first chapter of *Etching and Etchers* (in which he compares the properties of etching with those of other arts) or his *Life of Turner*, will know that he has long made a study of all modes of graphic expression, and has practised many of them. Nevertheless, it is remarkable that one man should write so sympathetically of all; and much of Mr. Hamerton's dedication to Mr. Robert Browning, in which he pronounces a well-deserved eulogium on the interest the poet has taken in the works of others, may be applied with justice to himself.

Few readers need to be told that Mr. Hamerton writes with unusual ease and finish. This is partly due to two causes. He knows what he is writing about, and never, like many writers of the present day, attempts to express his meaning while it is still obscure (or obscurely formulated) to himself. He gives us the clear result of cogitation, without the confused process of it. He thinks "out" before he writes, and, though master of his subject, takes time to choose the simplest and best words for expounding it. In *The Graphic Arts* the sense of literary expression is not more apparent than that of literary design; though it is composed of numerous chapters on very different subjects, the book is a unit. In the Preface and the first chapter, on the "Importance of Material Conditions in the Graphic Arts," he expresses general ideas, of which the rest of the book may be



said to be the development and proof in detail. Here are one or two passages which will, as far as such short extracts can, explain the aim and attest the value of the work as a whole.

"In the graphic arts you cannot get rid of matter, every drawing is in a substance and on a substance. Every substance used in drawing has its own special and peculiar relations, both to nature and the human mind."

"There is a prevalent idea that the study of material conditions is uninteresting—a dull study not fit to occupy the attention of highly cultivated persons. This idea comes from our curiously unsubstantial education. The training of a gentleman has been so much confined to words and mathematical abstractions that he has seldom learned to know the intimate charm which dwells in substances perfectly adapted to human purposes. There is a charm in things, in the mere varieties of matter, which affects our feelings with an exquisite sense of pleasurable satisfaction when we thoroughly understand the relation of these substances to the conceptions and creations of the mind."

"There is an absolute value in each of the graphic arts quite independent of its relative value with regard to the temporary state of public opinion. The two questions about each of these arts are, 'Can it interpret nature?' and 'Can it express human thought and emotion?' The answer to these questions in every case is 'Yes; within certain limits fixed by the nature of the material and the process.' And then comes the further question, 'What are those limits?' to which this volume shall be as complete an answer as I can make it."

COSMO MONKHOUSE.

#### EGYPTIAN JOTTINGS.

THE new rooms just added to the Boolak Museum are now finished, all but painting and decorating; and next winter's travellers will not only find the lately discovered mummies royally installed, but will see the whole collection arranged to greater advantage than heretofore. Even with this additional space, however, the building is still far too small to accommodate the stores of objects which continue year by year to accumulate in the warehouses at the back, into which no sight-seer ever penetrates. With a view to disembarassing Boolak of some of these superfluous riches, and of exhibiting objects connected with the Greek period of Egyptian art, Prof. Maspero has obtained the sanction of the Government for the foundation of a Museum of Antiquities at Alexandria. In the meanwhile, the old house in the museum garden at Boolak, where Mariette lived and laboured for so many years, and where at last he died, is falling fast to ruin; and his successor has no resource but to live in his steamer on the river, where the mosquitoes most do congregate.

Prof. Maspero's winter campaign has resulted in various discoveries of considerable interest. He has inspected many little-visited and almost unexplored localities on both sides of the river between Meydoom and Assouan; finding at one spot a group of tombs of the VIth Dynasty; at another, a necropolis of the Middle Empire; and, at another, a temple of the time of Vespasian. The pylon of Horemheb at Karnak has been cleared down to the ground; and some interesting inscriptions have been copied from the tombs of Hieraconpolis, better known as Kom-el-Ahmar. The famous hiding-place at Dayr-el-Bahari has also yielded a further treasure in the shape of three hieratic inscriptions relating to the entombment therein of Pinotem II. and Princess Nasikhonsu, all of which will, in due time, be published by Prof. Maspero. Last, not least, he has found several new sepulchral excavations at Thebes, including two royal tombs.

Meanwhile, the great pyramid fields continue to occupy a large share of Prof. Maspero's attention; and, although the work at Meydoom has been suspended since February, two or three gangs of fellahs are employed at the present moment in clearing the sand from other scattered pyramids in various parts of that far-reaching district preparatory to further attempts towards the elucidation of the remote and obscure history of the ancient empire. Many of these pyramids, which show only as small and insignificant heaps of ruined masonry above the sand, prove, when excavated, to be of considerable size and fine workmanship, and only look small because the original level is low and the accumulation of sand enormous. The freshness and beauty of the *revêtement* of those buried pyramids, when laid bare, is said to be quite astonishing.

If Prof. Maspero carries into effect his intention of exploring the whole pyramid field of the ancient empire from Abou Roasch to the Fayoom, he may probably discover some entirely hidden pyramids in addition to the seventy catalogued by Lepsius.

M. Naville, who has wintered this year in Egypt, has also been actively at work, partly in continuation of his great *variorum* edition of the *Ritual*, and partly in other fields of Egyptology. At Karnak, by permission of Prof. Maspero, he has made an excavation resulting in the discovery of a long and important historical inscription of Pinotem III., and at the Boolak Museum he has transcribed the extracts from the *Ritual* which are written in marking ink upon the outer shrouds of Thothmes III.

AMELIA B. EDWARDS.

#### CORRESPONDENCE.

##### "THE SO-CALLED VENUS OF MELOS."

Domodossola: April 1, 1882.

An article with the above heading, by Mr. J. W. Stillman, in the November number of the *Century Magazine*, has attracted considerable attention both in England and America, on account chiefly of the novelty of the views expressed in it.

Without entering into any critical examination of Mr. Stillman's article, or pointing out the numerous mistakes that disfigure it, I may perhaps be doing a service by setting its two main positions in their true light. These positions are—first, that the statue in question represents a Nike (Victory), and not an Aphrodite at all; and, second, that it is the original Nike that once occupied the beautiful little Ionic temple that still stands on the bastion to the right of the Propylæa at Athens.

1. We must set out by distinguishing between Nike proper, the daughter of Styx, who is always winged, and Athenâ Nike, or Nike Athenâ, who is always *apteros*, or unwinged. (A scholion to Aristoph. *Aves*, 574, says that both Nike and Eros were anciently figured without wings. This may be true; but there is no known example of a wingless Nike proper.) The former is a distinct divinity, the daughter of Styx, with her own form and attributes, and is very frequently the companion of Athena; the latter is Athena herself under a particular aspect (*ἡ μὲν ἔχει ἄπτερον θεὸν ὁμοίως δὲ τὰς οὐκ ἐπ' αὐτῆς τῆς Νίκης ἐστὶν ἄλλ' ὁμοῦμος*: Ael. Aristid., *Athens*, p. 26), or, as Mr. Stillman puts it, "rather an attribute or variation of Athena than a distinct goddess." She was no more identical with Nike than Athenâ Hygieia was identical with Hygieia the daughter of Asklepios. It follows that "the so-called Venus of Melos," if it be a Nike at all, must be an Athenâ Nike or variation of Athenâ. But to this there are two fatal objections—first, the features of the statue in question have not the remotest resemblance to those of Athena in any of her known aspects; and, secondly, the

absence of drapery on the upper part of the body is absolutely at variance with the known characteristics of Athenâ, whether as Nike or otherwise. If, in opposition to this, it should be urged that, in representing Athenâ as Nike, an artist might feel obliged to leave her partially undraped, we reply that this argument has no force, unless it can be shown that partial nudity was a standing characteristic of Nike. Now this is so far from being the case that the very opposite is true. There is no known example of a partially undraped Victory, winged or wingless, from any period near that to which Mr. Stillman would assign the Melian statue. He himself does not produce a single example to the contrary. The Nikes of the Parthenon, the Nike of Paionios, the Nikes (misnamed Naiads) from Xanthos, the Nikes of the Balustrade of the Temple of the Wingless Victory, the Nike of the Pergamon marbles, the Nike of Brescia, are all completely draped. It follows that there is nothing in favour of, and much at variance with, the assumption that the "so-called Venus" is a Nike.

2. If the Melian statue is not a Nike, of course it is not the Nike *Apteros* of the Athenian Akropolis. But it may not be amiss to show that, even if it were proved to be a Nike, we should still be certain that it was not the Nike in question, and, in doing so, to make evident how frail is the ground upon which Mr. Stillman rears his argument. He tells us that "when Pausanias visited Athens the Nike *Apteros* was gone." What grounds Mr. Stillman may have for this unqualified assertion we cannot say, but it is most certainly incorrect. It is true that Pausanias, in describing the Athenian Akropolis, does not mention the Nike *Apteros*; but he does mention her temple, without hinting that the statue had been removed from it (i. 22, 4). Now, since Pausanias is in the habit of noting the absence of statues which he expected to find in temples, the natural presumption is that the statue was still there. This presumption, moreover, is raised to a certainty by two passages in Pausanias which Mr. Stillman appears to have overlooked. In his description of the Altis at Olympia, Pausanias says:—

"Near the larger offerings of Mikythos . . . there stands a statue of Athenâ, with helmet and aegis. It is the work of Nikodamos the Maenalian, and an offering of the Eleians. And near the Athenâ there stands a Nike. This was an offering of the Mantineians; but the inscription does not inform us after what war it was dedicated. Kalamis is said to have made it without wings, in imitation of the wooden statue (*xoanon*) of the so-called Wingless Nike at Athens" (v. 26, 6).

Again, in his account of Sparta, after mentioning the Temple of Hippothenes, he says:—

"Opposite the temple there is a chained Enyalios, an ancient statue. The Lakedæmonians have the same notion about this statue that the Athenians entertain in regard to the so-called Wingless Nike. The former think that Enyalios will never abandon them, because he is bound with fetters; the latter that Nike will always remain with them, because she has no wings. In this way and with this notion these cities set up these wooden statues" (iii. 15, 7).

From these passages three things are plain: first, that the Wingless Nike of the Akropolis was as ancient, at least, as the time of Kalamis, therefore pre-Pheidias; second, that its material was wood; and, third, that it was still in existence and *in situ* towards the end of the second century of our era. (Pausanias did not live "in the century after Christ," as Mr. Stillman asserts (p. 100), but in the second half of the second century.) It is altogether inconceivable that, in stating the reason why the Athenians made their Nike wingless—viz., that she might never leave them—Pausanias should have omitted to note that the

statue had left, if, indeed, it had really done so. It follows directly that the Melian statue is not the Nike of the Akropolis. Since, moreover, we have seen that there is no reason for considering it a Nike at all, we may go on calling it an Aphrodite or Venus until we have stronger reasons than those adduced by Mr. Stillman for assuming the contrary. It follows, further, that Mr. Stillman's proposed restoration, which is that of Kossos (who had a marble restoration in the Vienna Exhibition of 1873) and several German archaeologists, is inadmissible.

THOMAS DAVIDSON.

#### ARCHAEOLOGICAL NOTES ON THE TERRA D'OTRANTO.

##### IV.

##### PREHISTORIC ANTIQUITIES.

SIG. FIGORINI'S *Bullettino di Paleontologia* published in 1879 a short notice by Sig. Giustiniano Nicolucci on prehistoric antiquities discovered in the province of Lecce. The author very properly assigns the for most place to the collection of flint implements and weapons, comprising more than 6,000 pieces, formed by Sig. de Simone, which I visited at his villa near Lecce. It contains only arrow-heads, of widely differing shapes (the peasants of the province call them *lingue di trenu*), javelin- and lance-heads (one, for instance, of simply marvellous workmanship, is 11 centimètres in length) finely cut with extreme care, augers and knives of various sizes. They are often found, and of large dimensions, on the territory of Tarentum, on the shores of the Mare Piccolo. Objects of polished stone, hatchets or hammers, are wholly unrepresented in this collection; and, as a matter of fact, they are extremely rare in the Terra d'Otranto. At the most, it is impossible to mention more than six well-authenticated cases of the discovery of such antiquities. The archaeological museum at Lecce, for instance, possesses a fine polished axe of diorite, which was found in the country. In the natural history museum of the same town are preserved the objects obtained from the prehistoric stations of the Stone Age, explored by Sig. Botti in the Grotta del Diavolo and the Grotta Portinara, at the Capo di Leuca. The association of coarse earthenware and of terra-cotta whorls with weapons of stone simply cut and not polished, and with implements of bone and horn, imparts a character of originality to these relics of the Troglodytes who dwelt in the caverns of the Iapygian promontory. The Grotta Portinara, which afterwards became, as I have before mentioned, a sacred place in historical times, served as a place of burial, as well as a dwelling-place in the prehistoric period. In addition to other bones, it has yielded a complete human skeleton in a good state of preservation.

Discoveries of characteristic implements of the so-called civilisation of the Bronze Age, especially of hatchets, celts, and the type of axe with double socket to which the name of *Paalstab* has been given in German, are of very frequent occurrence in this province. In 1872 a collection of these objects, a cubic yard in size, was unearthed in the *commune* of Ayetrana. Unfortunately, it was dispersed before it could be submitted to an adequate scientific investigation, and the majority of the pieces composing it were melted down. Sig. O. Pasanisi, on whose estate the treasure was found, was only able to save some thirty articles, which are now in his possession at Manduria. These are hatchets of the three types above mentioned, wedges, chisels, lance-heads, and small reaping-hooks. It should be noticed, as an exceptionally rare circumstance, that out of the whole number two of the hatchets, the metal of which has been analysed, are of pure copper, and not of bronze with an alloy of tin.

In ancient times discoveries of this kind were so common, and the origin of bronze instruments belonging to types long since disused so completely forgotten, that they gave rise to a legend which Athenæus (xii. 24) has preserved for us. It was said that the Iapygians, who originally came from Crete, rapidly forgot, amid the wealth of their new home, the unsophisticated manners and wise laws of the land from which they came. They fell into the extreme refinements of luxury and effeminacy, and reached such a height of impiety that they made their houses more beautiful than their temples, and their princes tore down from their sanctuaries the images of the gods in order to secure divine honours for themselves.

"But this impiety was punished with an ever-memorable chastisement, for they were overwhelmed with darts of fire and bronze sent forth from heaven (*ἐξ οὐρανοῦ βαλλόμενοι πυρὶ καὶ χαλκῷ*). The forged bronzes which armed these heavenly darts (*κεχαλκευμένα ἐξ οὐρανοῦ βελῶν*) are still picked up and are still to be seen."

Athenæus adds that, in memory of this catastrophe, their descendants adopted the custom of wearing garments of a sombre hue, as if in token of mourning, and that, since that time, great distress had succeeded their ancient prosperity.

##### TERRA-COTTAS.

The terra-cotta *figurines* representing protecting deities of the cycle of Démêter, Persephone, and Dionysos—symbolical animals or fruits—are scarcely ever wanting in the ancient tombs of the Terra d'Otranto. Specimens are to be seen in all the private collections of the province; and the Lecce museum possesses a very numerous series, which is as yet neither classified nor, as regards the larger portion, exhibited, for want of suitable rooms for the purpose.

It is a remarkable fact that, despite the neighbourhood of Tarentum, its extensive trade with the native populations, and the preponderant influence which it exercised, these terra-cottas by no means present the characteristics of Tarentine manufacture. They deviate distinctly from the Tarentine type, and approximate more closely to the products of the factories of Apulia. Even at Oria and Manduria, which are only a few leagues distant from Tarentum, this difference is as marked as at places more remote, such as those situated close to the Apulian frontier. I have seen no terra-cotta of unmistakably Tarentine origin among the results of excavation on the soil of the Messapian and Iapygian district, with the exception of those fine *antefixa* of whitish earth, well designed and skilfully modelled, which were produced in great numbers by the potters of Tarentum after five or, at most, six unvarying types. These *antefixa* were exported over a vast extent of territory; large supplies of them were despatched in another direction to Metapontum and beyond. One of the commonest types is that representing a female head decked with the lion-skin—doubtless an Omphalê. The Duc de Luynes brought back a specimen from his excavations at Metapontum. In 1880 I was able to place side by side with his, in the collections of the Cabinet of Medals at the Bibliothèque nationale in Paris, a second specimen, evidently from the same mould, which was found at Tarentum itself. Last year I saw others at Brindisi, Lecce, and Fasano, which were found at Brentesion, Rudiae, and Gnathia.

But nowhere in these regions has anything been discovered similar to the votive terra-cottas of Tarentum, a store of which has been found in the recent excavations at Metapontum near the temple of Masseria di Sansone, to which they were transported in large quantities. Nor has anything been unearthed presenting even a distant resemblance to those exquisite figures

of Eros which are worthy to compare with the most delicate and graceful statuettes of Tanagra, and specimens of which have only this year been turning up on a single spot in the necropolis of Tarentum.

Among the terra-cottas in the Lecce museum dug out of the ancient tombs of Rugge, the most important, in respect of its size and the strange character of the figure represented on it, is one which I will endeavour to describe, and which introduces us to a clearly non-Hellenic divinity of a type which must be related to the conceptions of the mythology peculiar to the natives, and with regard to which we are as yet in possession of no certain information. The figure is about a foot high, and is in reality only a kind of *alto-relievo* stamped in a mould, for it has no back. It represents a goddess, with a matronly aspect, seated on a high-backed throne with lion's feet. Her head is veiled and surmounted with a lofty *stephanos*, decorated with egg-shaped, or rather blossom-shaped, ornaments. Her long hair falls in great waves, spreading over her shoulders and along the back of her seat. Her hands are resting on her knees. Her dress is a tunic reaching to the ankles, and opening in front so as to leave the breasts exposed. She is clearly a chthonian goddess of universal fertility, a kind of Ops or Bona Dea. The head of this figure was moulded on that of a Démêter or a Hellenic Gaia, grand and severe in style and magnificent in character. The body, in which the native modeller had no prototype of the same kind to guide him, and clearly followed his own inspirations, is singularly inferior both in point of style and of execution.

FRANÇOIS LENORMANT.

##### OBITUARY.

THE *Intelligenzblatt* of Bern records the death of the painter Albert Walch in that city. Walch belonged to an Augsburg family which has done service to art in various branches for many generations. His father, Johann Walch, was a glass-painter of some repute, who died in 1841. Albert Walch was born in 1815, and studied at Munich under Cornelius, but afterwards lived in Rome. The siege of Rome by the French in 1849 drove away many of the artists, and Walch among others, who, after a short stay in Germany, settled finally at Bern, where he obtained local celebrity, first as a portrait painter in oil, and afterwards for his *genre* compositions in water-colour and his designs for many branches of art-workmanship and decoration. His devotion to the severe ideals of the antique, and to the school of Cornelius, may be traced in all his work.

##### NOTES ON ART AND ARCHAEOLOGY.

MR. G. H. BOUGHTON, A.R.A., has finished several pictures for the coming exhibitions remarkable for their fresh inspiration from real life. Three of them are scenes in Holland. One represents groups of women weeding a quay in one of those dead cities of the Zuyder Zee of which M. Henri Havard has written so pleasantly. In the distance, a spit of land stretches out into the cool, gray waters, and on its narrowing banks red-tiled cottage and feathery willow stand out against the quiet sky. The clouds, the sea, the moist air, are all as Dutch, and delightful, as the maidens with close head-dresses, short petticoats, and wooden shoes who are kneeling on the bright green grass. They and the grass, and the rich purple red of the stones which have already been cleared, give life and warmth to the foreground. In unity of impression this picture seems the best of the three Dutch scenes from Dutch life, and also in general harmony of colour; but another of them has a group of girls

carrying cabbages, red and green, which for subtle and beautiful play of delightful tints the artist has never equalled. The third is remarkable for the bold, free attitude of a girl who, with her arms behind her, is standing chatting on the shore. In a portrait of a lady walking in a favourite part of her own estate in Scotland, Mr. Boughton has made a charming innovation on this branch of art. The landscape is not only a very beautiful one, and painted with the same strength as the figure, but it is more than a background—not a foil, but a decoration; not a servant, but a friend. A single figure of a Frisian girl, with skates, completes the year's harvest, which shows great advance in technical skill, as well as much freshness of impulse and fertility of design.

MR. CARL HAAG has completed for the forthcoming exhibition of the Royal Society of Painters in Water-Colours five drawings of Oriental subjects, one or two of which are remarkable studies of character, and all display that ripe understanding of his theme and that proficiency in brilliant yet sober painting which help to give to Mr. Haag the position he now holds among painters of Eastern subjects.

MR. JULIAN LEVEROTTI has just finished a noteworthy bust, shortly to be exhibited. The subject is Mrs. John Bennett, a lady still youthful, and whose portrait is rendered by the artist with dignity and refinement. The work shows many features of interest.

PROF. ADOLF MENZEL's contribution to the exhibition of the Royal Society of Painters in Water-Colours will be a picture in *gouache* entitled "The Head of a Knight."

M. BRACQUEMOND's etching of "Le vieux Coq," which won the *médaille d'honneur* for engraving at the last Paris Salon, has now been published in England by Messrs. Dowdeswell, of Bond Street. We have already called attention to the peculiar merits of this plate in its early states. For the use of pure line to express local colour and texture, it is most remarkable. The structure and sheen of the darker feathers, the fleshy consistency of the comb, the horniness of beak and talon, are marvellously "got." The insistence on such qualities is, of course, incompatible with full *chiaroscuro*; but the modelling of the figure is assisted by that fine appreciation of the value of local markings in the suggestion of shape which is one of the characteristics of Japanese art; and "Le vieux Coq" is a veritable piece of "sculpture by incision," as old John Landseer defined engraving.

THERE can be no reasonable ground for taking exception to the course of the recent debate in the House of Commons on the subject of the claims of the provincial museums; the general feeling of those instructed in the matter is doubtless that which found expression in Parliament—that the most precious art possessions of the country are lodged in London, and must there remain, not so much for the benefit of Londoners, as for that of all the world, which visits London. At the same time, a remark made by one honourable member who seemed dissatisfied with things as they are might be made of service, not so much through the action of Parliament or of the central authorities, as through the independent initiative of certain great provincial towns. It would be an excellent encouragement to high-class artwork, not if every provincial town famous for one kind of production received from Government a permanent collection of what was most precious in that order of production, but if every such provincial town bestirred itself to secure, as opportunity offered, the best of the most ancient specimens of that production coming into the market. Birmingham is the seat of

goldsmith's work nowadays, it is said, and that it does not possess a fine collection of old goldsmith's work has been adduced as an instance of provincial hardship; but Birmingham, enormously populous and exceedingly rich—very enterprising, too, in its provision of library and institute—might easily set aside a sum of money for the gradual accumulation of all available treasures of goldsmith's design and execution. A like plan for other art industries might well be adopted in towns famous for these, and thus a provincial museum, instead of entertaining as its ideal the imitation of a metropolitan show, might gain an individuality and a peculiar interest.

WE are able to announce two foreign print sales of great importance; one of them, indeed, will be one of those notable events that occur but rarely. M. de Vreeswijk, an architect of Utrecht, long known as a collector, will dispose of his collection of rare engravings of many schools. The sale will take place at Amsterdam, on May 3 and 4, and will be conducted by Mr. Frederick Muller. But this, though it will be an interesting occasion, is the less important of the two sales. Mr. Muller also has charge of the earlier one, which will occur on May 2, and will consist of the duplicates of the Amsterdam Museum. The sale of duplicates from a national collection is not so difficult a matter—is not so fenced about with formalities—abroad as it is in England. Yet even abroad, though the obstacles are less considerable, the event rarely occurs. The Amsterdam Museum is particularly rich in duplicates, and the sale will allow the collection to be enlarged in directions in which it has not yet extended, and this is, indeed, the object of the auction. The "Cabinet d'Estampes d'Amsterdam" dates, in some sort, from the first half of the seventeenth century. That is to say, the earliest contributions to what afterwards became the collection of William the Fifth date from that time. The collection of William the Fifth constitutes the present cabinet. It was subsequently enriched by the Bonaparte who sat on the throne of Holland, this monarch purchasing the entire cabinet of Baron de Leyde de Warmond. This purchase, though generous, may have been in some sort unnecessary, since so great a proportion of what was then acquired was work already represented by excellent impressions. Hence, we understand, the present sale of duplicates, which include examples of German little masters, of masters of the Dutch school—Rembrandt, of course, chief of them; of Sir Anthony Vandyke, of Albert Dürer, of prints after Rubens, who was so fortunate in his interpreters with the burin. Nor does this exhaust the list.

MR. REGINALD STUART POOLE will give a course of three lectures in the Parish Room, Kensington Vicarage, on "Excavations in Egypt: What they have Produced, and Why they should be Continued." The dates fixed are May 4, 11, and 19, at 5 p.m. Special reference will be made to the scheme for investigating the sites of Goshen and Naukratis.

THE controversy about the condition of some of the sculptures in the Cesnola collection at New York has broken out afresh. Mr. Duncan Savage, assistant to Gen. di Cesnola in the Metropolitan Museum, has resigned his post, and published a pamphlet entitled "Transformations and Migrations of Certain Statues in the Cesnola Collection." In this he gives a list of the number of objects which he asserts that he has tested and found to be false.

PROF. WILLIAM W. GOODWIN, of Harvard, has accepted the post of director of the school which the Archaeological Institute of America intend to found at Athens. Nine colleges have already agreed to take part in its foundation. Prof. Goodwin, who proposes to start for Greece

in July, will continue to receive the salary of his chair.

A DÜRER CLUB has been founded at Brooklyn, U.S., somewhat after the example of our own Hogarth Club, for the encouragement of art by the reading of essays and the exhibition of works by its members.

M. DU SOMMERARD has been elected a member of the Académie des Beaux-Arts, in the place of the late Charles Blanc, by a majority of three votes over M. Heuzey.

AT the last meeting of the Société académique indo-chinoise, the president, the Marquis de Croisier, communicated the results of the archaeological mission to Cambodia of M. Delaporte, lieutenant in the French Navy, who has just returned to France. He started from Marseilles last October, and was compelled by fever to abandon the work in January, leaving three Europeans behind out of the original party of six. He has brought back with him about 300 photographs, forty rubbings, and a few pieces of sculpture. The principal scene of his investigations was among the ruins of Angkor; and the most important result is to prove that Brahmanism had prevailed there at some period. Many of the temples are adorned with bas-reliefs showing scenes from the *Rāmāyana*; and the *linga*, or emblem of Siva, is also found. Only recently we reported that M. Aymonier had brought back some inscriptions in good Sanskrit from the same region. The importance of these discoveries upon the early history of India cannot be overrated.

ON March 29, the jury of painters who form the "hanging committee" of the Salon constituted its bureau. M. Bonnat was elected president, MM. Cabanel and Bussion vice-presidents, MM. Humbert and de Vuillefroy secretaries. The total number of pictures sent in is 7,063, of which only 2,500 can be accepted.

COMM. DEMETRIO SALAZARO, vice-director of the national museum at Naples, and author of *Studi sui Monumenti della Italia meridionale*, is now publishing an equally important work upon Roman art in the Middle Ages, illustrated with reproductions by chromo-lithography of mosaics and oil-paintings, dating from the eleventh century onwards, and with photographs of buildings, &c.

THE brothers Edmond and Jules de Goncourt have issued (Paris: Charpentier) the second series of their *Art du XVIII<sup>e</sup> Siècle*, which treats of Greuze, the Saint-Aubins, Gravelot, and Cochin.

LEOPOLD FLAMENG contributes a very masterly and highly finished etching to the April number (a very good one) of the *Art Journal*. It is after a painting by M<sup>me</sup>. Virginie Demont-Breton. It represents a fisherwoman who has bathed her two children, and is carrying them back over small rocks cropping out of the pools on the beach. The poise of the woman's figure, as, with one naked child in each arm, she steps from one bit of rock to another, is admirable, and not less so the contrast between the helpless, chubby children and their strong, thin mother. The modelling of the soft, round limbs of the children could scarcely be beaten by the burin. Mr. Aitichison contributes a very interesting article on colour as applied to architecture.

THE *Zeitschrift für bildende Kunst* for the 23rd ult. contains an etching by Woernle after a painting by Wereschagin, the Russian painter, representing Skobelev in the Schipka galloping with his suite past his troops drawn up in line immediately after the Battle of Schakna. The ability of Wereschagin as an artist is not less remarkable from the malformation of his right hand and the number of accidents which have happened to it. The forefinger was severely

injured by a bite from a pet leopard, the second finger has been shot through, and he has a cartilaginous mass in the palm like the pad of a bear's paw.

### THE STAGE.

THE latter part of Lent has, in the theatrical world, been even duller than it is wont to be, and now at Easter there is, perhaps, only one new piece deserving of much notice. That is the piece at the Court Theatre called "The Parvenu," and written by Mr. G. W. Godfrey. Mr. Godfrey, if he is hardly yet a popular author, is by no means an untried hand. We owe to him, among other work of good quality, the play of "Queen Mab," in which the lady who is now our leading English actress made a distinct mark several years ago at the Haymarket. In Mr. Godfrey's new play at the Court Theatre such aid as Mrs. Kendal alone can afford has to be dispensed with. There is no heroine of passion or marked character—no one to demand the services of an actress who may be called great. But there is a sentimental heroine and a comic heroine; and Miss Marion Terry represents sufficiently well the one and Miss Lottie Venne, with an almost superfluous display of energy, represents the other. The audience is pleased with them. But it is neither to the characters of his heroines nor to the skill of their representatives that the author of "The Parvenu" owes the success which we believe his play will obtain. It is a robust play; frankly enough conventional in some of the leading lines of its construction, as in the opposition of the *bourgeois* to the aristocrat, but individual and fresh as regards much of its treatment, healthy, sagacious, even witty in dialogue. Moreover, the love scenes and that which follows upon the love scenes of the piece are written with vigour; the expression of feeling has the true ring about it; the dialogue, while never being lax, is yet not too resolutely and continuously smart—scenes that are passionate, or almost passionate, are treated with dignity. The characterisation is interesting. It is, of course, too much to demand of a playwright, as it is also too much to demand of a novelist, that every character presented shall be fresh as well as true. No dramatist could respond to a request so exacting—the affairs of life and the affairs of the stage have often to be conducted by persons who are at least typical, who can make no claim to be new. But of the personages whom Mr. Godfrey presents, a fair proportion are individual, and a fair proportion interesting. The self-seeking Sir Fulke and Lady Pettigrew do something to atone for their unworthiness by their provision of literary entertainment. The newly successful man, represented by Mr. Anson, is capable of abnegation as well as of vulgarity; and either Mr. Charles Tracy is amusing, and welcome for his own sake in the play, or else Mr. Clayton makes him so. Sir Fulke and Lady Pettigrew are played by Mr. Kemble and Miss Sophie Larkin. Mr. Kemble is a good actor—in a part that suits him he is a very good actor, and the public is beginning to find it out. Miss Larkin is a true comedian, who has cultivated to the utmost the gifts of Nature, and who can be profoundly disagreeable with perfect self-contentment, cheerfully venomous, and maliciously epigrammatic. Indeed, there is only Mrs. Bancroft who equals—nobody excels—this lady in the measure of humorous bitterness that can be compressed into a phrase. Miss Lottie Venne's delivery of acidulated dialogue is likewise apt to be pointed; but in "The Parvenu" the dialogue that Miss Venne has to deliver is wholly good tempered, and Miss Venne accordingly waxes boisterous where she fails to be witty. "The Parvenu" is an English piece. There is nothing new at

the theatre; nothing wholly underived; but we mean that "The Parvenu" is English and original in the sense in which the last Court piece—Mr. Burnand's "Manager"—could not, and did not, pretend to be. It will, therefore, not be open to "The Manager's" misfortune—that of having to be withdrawn in consequence of difficulties with a French writer at a moment when its English adapter had made it least imitative and had made it most successful.

If the Alhambra Theatre is not precisely the chosen home of intellectual entertainment, it is a house in which brilliant *spectacle* is best studied, in which scenery is most gorgeous, and in which ballets best crowd the stage. Its character in this respect is maintained to the full by the Easter playbill, in which the one place is assigned to "Babil and Bijou," a production that won for Mr. Boucicault, in old days, little honour; but, we will hope, a fair compensation in hard cash. "Babil and Bijou" was, in truth, out of place where Mr. Boucicault somewhat cynically produced it, but it is no doubt the right thing where it is now to be seen.

### MUSIC.

*The Genesis of Harmony.* By Hugh Carleton. (Augener.)

MR. H. CARLETON has written a book that cannot fail to interest all who study the laws which govern musical composition. Since the time of Rameau, attempts have been made to place the theory of music on some sort of philosophical basis. The great chord supplied by nature has served as a foundation-stone, but the various modes of selecting and arranging the series of harmonies or overtones have given rise to many and conflicting systems. Mr. Carleton dislikes arbitrary, or what is called "natural selection," and prefers implicit acceptance of what nature has supplied to us. He takes two monochords (tuned as dominant and tonic), connects by lines the nodes of each, thus showing what he terms "the cadential procession of overtones from the dominant to the tonic monochord." The fourth and fifth nodes of dominant string are connected with the third and fourth nodes respectively of tonic string—i.e., taking G as dominant and C as tonic, *b* is joined to *c*, and *d* to *e*. Then the sixth node of dominant is joined to the fourth of tonic—i.e., *f* to *e*. The *f* he terms *bemol*; hitherto this note has been considered "out of tune," and another *f* used as the sub-dominant or fourth degree of the scale. (*Bemol* is to *fa* as 63 to 64.) According to the author, *bemol* is too flat to take the place of sub-dominant in the ascending scale, but is in tune as a note of the descending scale, and, as he asserts, in practical use. This "frank acceptance" of the despised overtone seems just, thoroughly logical, and likely to lead to practical results. In the course of the treatise he shows how this "unselected note" affects the nature and naming of intervals, plays an important part in the harmonisation of the scale, and helps to explain the upward resolution of the lowest note in the chord of the great sixth. To return to the nodes and notes: *b*, *c*, *d*, *e*, and *bemol* form a pentachord containing an ascending and descending tetrachord. The pentachord, says the author, "is the master-key to the science of music," and from it he deduces the heptachordal and octochordal scales. The connected nodes, forming a series of "bichordal" cadences, determine their structure and harmonies. Mr. Carleton reminds us that the octochord in use is highly artificial, and that it is no scale of nature. His object is, therefore, to show how the different series of notes have been obtained artificially from the pentachord, "within the

limits of which alone safe theorising is to be found." His mode of reasoning is ingenious, but, like the octochord itself, somewhat artificial. We quite agree with him in what he says of the minor scale—that it is abnormal, and has no existence in nature. The octochordal scale is of great antiquity, is used in various forms by all nations, and, though it may be possible to trace it by evolution from the pentachord and its component tetrachords, it forms the basis of modern tonality, and is necessary as a point of departure to explain modern harmonies and modulations. The pentachord may, on the one hand, be more natural than the octochord, but the latter is, perhaps on account of its very faults and imperfections, more governable and of greater service.

Mr. Carleton is dissatisfied with the analysis hitherto given of the chord of the augmented sixth. He dislikes the desperate expedient of "double roots," but his mode of explanation appears to us only a double root in disguise. He meets the difficulty of the twofold relation in the following manner:—In the chord *a flat*, *c*, *f sharp*, we could have G as root of minor ninth (*a flat*) or D as root of major third (*f sharp*). But we cannot connect *f sharp* with prime G, or *a flat* with prime D. We may take either as root, but if we choose G we must say *f sharp* is "a passing note advanced by courtesy to the rank of a substantial note;" if we choose D the *a flat* must be described in a similar manner. Mr. Carleton has a short and, in our opinion, unsatisfactory chapter on the "chromatic scale." Had he obtained his sharps and flats in a more natural manner—i.e., more in accordance with modulation as practised by classical writers—we think he might have explained the chord of the augmented sixth without having resort to two roots, and without "an advance by courtesy." Why should not D be the root? It could stand as dominant from G for the *f sharp* and also as supertonic of C minor for the *a flat*. In his chromatic scale he admits without hesitation *e sharp*, but fears to accept *d flat*, lest he should "borrow after the manner of the Israelites when leaving Egypt."

Mr. Carleton would like to reform the technology of the art; but to do so thoroughly would amount to the creation of a new language, so he is satisfied to amend, though he cannot completely cure. He remembers that Max Müller has said, "A change of nomenclature generally produces as much confusion as it remedies." He makes the most, and at times too much, of the present anomalies; but some of his proposed emendations are excellent. To speak, however, of dominant in an abbreviated form as *do* is rather confusing, seeing that the word is in use as an equivalent for "ut." The author admits this, and says, "it is a mere invention of the singing-masters;" but to state the way in which the term has arisen does not remove the fact of its existence and actual employment. His attempt to reform "figured bass" is clear and ingenious. The chapter on "consecutive fifths" is one of the most interesting and original in the book; he proceeds in a very logical manner to show not only that all fifths are not equally objectionable, and that their imperfection is a question of degree, but also to trace the cause and measure of the imperfection.

To give a clear and satisfactory account of this treatise it would be necessary to have music-type, and also to quote many of the new terms and definitions so as to understand the author's language and process of reasoning; but in our few and necessarily imperfect remarks we hope to have succeeded in calling attention to a work full of suggestive thought and originality. It is, as the author says in his Preface, "an independent endeavour to think out the system from the outset." J. S. SHEDDOCK.



SATURDAY, APRIL 22, 1882.

No. 520, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*A History of Agriculture and Prices in England from the Year after the Oxford Parliament (1259) to the Commencement of the Continental War (1793).* Compiled entirely from Original and Contemporaneous Records. By James E. Thorold Rogers, M.P. Vols. III. and IV. (Oxford: Clarendon Press.)

It is somewhat more than thirty years since the most brilliant of modern historians delighted the age with a work which, besides setting forth the great benefits we have received from the Revolution of 1688, was designed to show with unmistakable clearness how much better in every respect the England of Queen Victoria's reign was than the England of any previous era. Development theories were as yet in their infancy, and in the domain of natural science they were not regarded with so much favour as they are now; but, as regards the progress of civilisation, society was evidently quite prepared to believe with Lord Macaulay that it was a matter of simple development from less to more and from worse to better in every possible direction. What else could be expected from a study of the past but a revelation of the shortcomings of our ancestors? The good old times, indeed! How the historian delighted to explode that figment as he pictured to us the infamous roads, the mounted highwaymen, the country half cultivated, the contracted limits of the towns, the bad drainage, bad lighting, bad police, and ill-built houses of the days of the Stuarts. And when, to leave the subject of material warfare, we were further enlightened as to the degraded condition of the clergy, the ill-educated country gentlemen, the low social morality that prevailed in that uncomfortable generation, the argument seemed complete. Where on earth had men caught the idea of that golden age which blockheads talked about as "the good old times"?

Lord Macaulay certainly displayed extraordinary vigour in slaying a superstition which to all appearance never had much real life in it. But it may be questioned whether he did not do a good deal to nourish an opposite superstition of a kind much more really injurious. The belief that we are far better than our forefathers has been at least as common in every age as the belief in the goodness of times gone by; and it is for the most part quite as much of an assumption, unsupported by anything like a sufficiency of evidence. Even of the material condition of past ages a satisfactory judgment cannot be formed without very careful and elaborate

research; and, as to their moral complexion, it is too easily forgotten that the darker features of the times are generally more conspicuous than the quiet virtues. With this latter subject of enquiry, however, we are not at present concerned. The nineteenth century must be allowed to form what estimate it thinks proper of the comparison between its own morality and that of former ages. But the question as to the progress of material prosperity is one that can only be determined by statistics. And it is remarkable that, though much has been asserted hitherto, the means of arriving at a safe conclusion have been almost entirely wanting; for it is clear that we cannot congratulate ourselves on the simple fact that the general rate of wages now stands much higher than it did one or two centuries ago, unless it is certain that the purchasing power of money has not diminished in a still greater ratio. And yet this very obvious consideration has been conveniently overlooked by writers bent on making out a case of general amelioration in everything!

We have now, however, something like an authoritative declaration on the subject in the book before us; and it is curious that, after collecting and tabulating the most elaborate statistics of prices, both of food and of commodities of every kind, in early ages, Mr. Rogers gives it as his deliberate opinion that the theory of "the good old times" was not far from the truth. Not that this is the way he himself expresses it, but this is very distinctly the result of his researches. For he tells us that the period which, of all others, most people probably regard as the most uncomfortable in all English history was really marked by "substantial, unbroken prosperity." In spite of civil broils, "the fifteenth century and the early years of the sixteenth were the golden age of the English husbandman, the artisan, and the labourer." Nor were these the only classes to whom the remark would seem to apply (for, as regards them, the fact had been already pointed out by Hallam), but Mr. Rogers extends it to the whole people. "The condition of the English people," he says expressly, "was that of an almost monotonous prosperity." Mr. Rogers, in fact, quite confirms the surmise of the late Prof. Brewer that the Wars of the Roses passed over the land like a boisterous gale without doing much internal damage, the people at large taking very little interest in what was really a struggle between two aristocratic factions. What first broke the uninterrupted flow of prosperity was, we are told, the tyranny and extravagance of Henry VIII., and, Mr. Rogers might surely have added, the enormous confiscations of monastic and other property. The monks were easy landlords. After them came a race of new proprietors, who obtained large grants by bribery and Court favour, who rack-rented tenants and put the screw on all their dependents. Under Elizabeth it cost 2s. a week barely to maintain the family of a labourer who could have kept them very well for 8d. a century before and laid by money besides out of his wages. From this time the condition of the poor husbandman shows a steady decline. It had begun, indeed, to excite serious uneasiness even in the end

of Henry VIII.'s reign. But under George III., with the American and Continental wars, it became a state of "unrelieved hopelessness;" and from that time to the abolition of the Corn Laws was the darkest era in the poor hind's existence. Since then he has been simply taking himself off and making it every day a more serious problem how the land is henceforth to be tilled.

Now, if such a retrospect as this had been presented to us—as we may quite well conceive it might have been, with a few slight differences merely in the theory of causation—by some old-world Tory, or, perhaps, by some notable economic heretic like the late Lord Beaconsfield, it would doubtless have been dismissed as unworthy of serious attention. But it is the work of one who, besides being an eminent political economist, is conspicuous in Parliament as an advanced Liberal; and it is the result of long and patient researches, the value of which was most truly appreciated beforehand by the Delegates of the Clarendon Press when they authorised the publication. The first of the two volumes before us contains over 700 pages entirely occupied with tabular statistics of the prices of all sorts of commodities during the period from 1401 to 1582. The second alone contains the author's observations upon the subject. And the main result we gather, alike from facts and comments, is that, however justly we may congratulate ourselves on having attained a higher, smoother, and more tranquil civilisation than our ancestors, these blessings are paid for by a more severe struggle for existence; that every advance has been brought about by some serious dislocation of the social fabric, and has been accompanied by some corresponding deterioration.

It is impossible within the limits of an article like this to do justice to Mr. Rogers's shrewd and able criticisms on the social and economic condition of the period under review. But we must say that, able and vigorous as they are, they are sometimes open to question. Mr. Rogers, with all his cleverness, is slightly given to the foible of omniscience. On his own subject he is an indisputable authority, and we may well be grateful for a work which has certainly been the result of enormous labour in ascertaining definite facts. But no amount of information relative to prices and the rate of wages will qualify a man to discuss every phase of the social condition of England through two centuries of her history. It is true Mr. Rogers has made himself master of the Acts of Parliament bearing on economic subjects. He has also edited Gascoigne's Theological Dictionary, and has probably peeped into the Paston Letters, beside being reasonably well acquainted with other sources of information. Yet we venture to doubt his opinion as to the depraved condition of the monasteries; and we are quite certain that he is wrong in saying that at the accession of Elizabeth there were very few bigoted adherents of the old faith beside the exiles whom Pole had brought back with him. Dr. Jessopp's researches tell a different story, showing that under Elizabeth there were squires who allowed their parish churches to go to ruin rather than have the English service read in them. This it is

obvious they could not have done without the almost universal sympathy of their neighbours. Nor can I, for my part, see the evidence on which Mr. Rogers founds his opinion that Henry VIII. "was outwitted by every European Sovereign," and "made the tool of each in succession." Henry did, indeed, at one time, lend money to Charles V., which that magnanimous monarch never intended to repay; but it is a great question whether, with Wolsey's help, he did not make the Emperor feel the loss of his friendship a far more serious injury than he had inflicted upon Henry.

In short, Mr. Rogers is rather given to the practice of enunciating opinions on matters apart from his own subject which have no other foundation than his own surmises. He is much more modest on doubtful points, such as the population of mediæval England, where he really knows what is to be said on both sides; and it is much to be regretted that he has disfigured a work of so much real value by a number of crude statements about matters on which he was not called upon to enter. All that he has to say within his own legitimate province is of undoubted weight, and much of it really interesting—as, for instance, the analysis of Fitzherbert's husbandry, and the evidence given at p. 106 as to the manufacture of cloth in country places. But the solid facts contained in the work are, of course, its main justification, and these make it quite an indispensable book to all who wish to study closely our social and economic history. JAMES GAIRDNER.

*Spain.* By the Rev. Wentworth Webster. (Sampson Low.)

THIS excellent little book appears just at the right moment. To judge from the newspaper press, English interest in Spain, in her reforms, her Ministers, her prospects, has very much quickened of late. The luckless holders of Spanish stock have been driven to study Spanish finance and the sources of Spanish revenue by Señor Camacho's bold proposals for "converting," *alias* curtailing, their property. But, apart from the Stock Exchange, there seems to be a general feeling abroad that Spain is looking up, that the new Liberal Ministry is doing well, that the young King is an element of hope in the future, and that before very long, if things go on as they are now doing, it will be desirable, if not imperative, to re-admit the country of Charles V. to something of her old share in European politics. Travelling in Spain is becoming more and more a common form of English holiday-making. Spanish curiosities are eagerly sought for by English collectors, as was proved by the beautiful, although very incomplete, exhibition at South Kensington last year; and modern Spanish pictures rank among the most prized and the most expensive of all forms of Continental art. Mr. Webster's pleasant little book will, we hope, reap the advantage of this increased popular interest in the Peninsula and its affairs. It answers just the questions which the intelligent traveller asks, and to which so few guide-books supply the right replies. Mr. Webster takes us rapidly through the geography, the climate, and productions,

the geology, ethnology, and language, of Spain. He then describes the different provinces in order, and concludes with a sketch of Spain's past history, both literary and political, combined with a short analysis of her present system of government and an estimate of her present place in literature and art. As might have been expected, the historical and literary chapters are the least successful. It is possible so to summarise the geography or the ethnology of a country in sections averaging thirty pages apiece as to leave some clear impressions on a reader's mind, but it is practically impossible to tell the story of a nation's historical or literary development within similar limits so as to be even intelligible, much less interesting.

The opening geographical chapter could not well be better. It gives a clear account of the mountain and river systems of Spain, and of their relations to that high central plateau the configuration of which has had so strong a determining influence upon Spanish history. The effect of the Guadarrama range on the climate of Madrid and Central Castile; the shelter afforded by the Sierra Nevada to the bountiful plains of Granada; the use made of the rivers in past and present times for purposes of irrigation; and the results for Spanish commerce of the noticeable fact that only two of the great rivers of the Peninsula reach the sea within Spanish borders—these and many other such points are rapidly and effectively brought out. In the following section a number of simple and striking statistics of the temperature and rainfall in the different provinces of the Peninsula lead up to an extremely readable sketch of the agricultural products of Spain, with which Mr. Webster has interwoven as much historical botany as he could find room for. Would it not have enlivened his comparison between the modern and the old flora of the country to have introduced that wonderful description of the riches of Spain at the time of the Moorish conquest which first appeared in full-blown literary shape in the *Cronica de España* of Alfonso X.? The date of this curious and poetical fragment is uncertain; but in the form which Alfonso gave to it it is certainly a development of older material, and both it and the kindred *Elogium Spaniae*, so long attributed on insufficient grounds to Isidore of Seville, might very well have been used to bring out the effect produced from time immemorial upon the minds of her sons by the beauty and fertility of some parts of Spain. One or two of the remarks on the Westgothic power in Spain which occur in the course of a generally excellent chapter on "Ethnology, Language, and Population" are hardly as accurate as they might be. It is unfair to rank the Westgoths with the Sueves and Vandals as having equally shared with these in the wrecking of "a civilisation which they could neither appreciate nor understand." Euric, the real conqueror of Spain, was very far removed from a mere barbarian chief; and the steady advance of the Westgothic power in the Peninsula during the fifth century, mainly in alliance with Rome and under the shelter of the "foedus," is as clearly distinguishable from Suevo and Vandal raids as the monarchy of Leovi-

gild and Recared of Kindasvinth and Wamba is, with all its weaknesses, distinguishable from the freebooters' rule of the Suevi. Again, Mr. Webster wonders how it was that, "with all the power of the Church to uphold it, the Visigothic empire remained so weak that it fell at the first shock of the Mohammedan Arabs." But it is much more true to fact to say that the Westgothic empire fell because of its alliance with the Church than to say that it fell in spite of it. Other causes, no doubt, contributed powerfully to the final result; but the great lesson of later Westgothic history is that in fighting times a fighting State cannot safely be ruled by bishops. The submission of Recared seemed at the time, and probably was, an act of political necessity; but none the less was it the failure of the ecclesiastical system of government, which followed upon his submission, to meet the social and military necessities of the situation which ultimately destroyed Westgothic Spain. In the same chapter, Mr. Webster attributes the origin of the Maragatos to the isolation of a few Berber tribes from their countrymen in the course of the Christian advance during the tenth and eleventh centuries. Prof. Dozy, in the few pages which he devotes to the Maragatos in the first volume of his *Recherches*, comes to the conclusion that they are the survival of Berber contingents stranded in the course of the backward movement, which was already forced upon the Mohammedan invaders by famine and civil war as early as the middle of the eighth century. There can be little doubt, indeed, that the "Montani de Mala Contia" (Mala Gothia), mentioned in certain early annals as having attacked Asturia in 784, were the ancestors of the modern Maragatos. The remarks upon language are here and there rather hasty. Mr. Webster believes it to have been doubtful "down to the twelfth century" which language would prevail, "so many Arabs wrote in Spanish, and Spaniards in Arabic, &c." Spanish, as a written language, cannot be traced back beyond the twelfth century. Mr. Webster meant, no doubt, to say Latin; but even so the statement, so far as the Arabs are concerned, is a wild one, and we know of no facts by which it could be substantiated. The chapter on "History and Political Constitution" is as good as the limit of thirty-five pages will allow; and the sketch of Spanish history since 1812 is done with praiseworthy clearness, and with a resolute avoidance of all but the most necessary names and details. It is difficult to say as much for the chapter on "Literature and Art." We notice a few serious mistakes, and the strings of names and dates in which it abounds are very unattractive. Mr. Webster makes no mention of the *Poema del Cid*, the most important of all the early poetical efforts of Spain, and as interesting from a linguistic as it is from a literary point of view. "J. L. Segura" is hardly a critical way of describing the thirteenth-century author of the Spanish romance of Alexander, Juan Lorenzo, clerk of Astorga, and native of Segura; and we are amazed to find that Mr. Webster should have confused Chaucer's lively predecessor and contemporary, Juan Ruiz arch-priest of Hita, with Gines Perez de Hita,

the author of the sixteenth-century romance of the *Guerras civiles de Granada*. Mr. Webster's literary sense must have played him desperately false before it could have led him into such a blurring of names and periods as this implies. There is nothing, however, in Mr. Webster's mistakes which may not be easily corrected in a second edition of a book which well deserves to keep a place among popular manuals. MARY A. WARD.

*Ballads of Life, Love, and Humour.* By Robert Buchanan. (Chatto & Windus.)

IN this book Mr. Buchanan affords his readers a most complete view of his many gifts. Early in his career the public attained to a tolerably accurate estimate of the quality of his poetic genius; but of the range of his powers in various directions he has in recent years made rather unexpected disclosure. His earliest efforts were mystic, philosophic, and to some extent romantic in character; and when the natural tendency of his mind to look beneath the surface for sources of inspiration was brought to bear on immediate subjects, to the neglect of the more remote ones that furnished him with his primary prompting, he became at once a popular writer. His *London Poems* was a book happily conceived and admirably executed; and its success was due equally to the circumstance that it was the first of many similar products by writers of all degrees of merit, and to the intrinsic value of the author's lyric gift. Indeed, the volume had throughout a spontaneity that was itself full of refreshing cheer, and bore witness to a strong hold of reality that was at least strangely in contrast with the writer's mystic beginnings. It was not difficult at this early stage to perceive the sources of Mr. Buchanan's poetic impulse, notwithstanding a good deal that was said at the time with a view to showing that in the new poet the literature had secured a new voice. What it had in fact secured was a most notable addition to the number of writers who possessed a marked facility in rich and varied verse, a genuine command over the rougher sorts of pathos, and a great fund of genuine humour, not, perhaps, of the higher, unconscious, ingenuous kind, but of that rollicking order which results from a very lively perception of the ludicrous. Apart from these, there was one characteristic of Mr. Buchanan's work which merited recognition: we mean its vivid realisation of the phenomena of nature. Here Mr. Buchanan was conspicuous among the poets later than Tennyson, for it is not more certain that there was a school of Cockney poets at the beginning of the century than that certain of the poets who were young when Mr. Buchanan began to write furnished abundant evidence that their familiarity with the aspects of external nature was limited to their acquaintance with Hampstead Heath. There was assuredly ample display, amounting, indeed, to plethora, of passionate love of nature, but it had often a bookish appearance, and bore much the same resemblance to the picture that grows out of constancy of intercourse as landscape gardening bears to the primitive face of a natural garden. Mr. Buchanan wrote like

one who had looked upon external nature in many places and under many of her changeable moods; his description of the great snow in the "White Rose and Red" was eminently vivid, and, though wanting perhaps in the face-to-face faithfulness which belongs to a description by Wordsworth, had something of the emotional portraiture which we associate with Byron. And this touches the most conspicuous quality of Mr. Buchanan's poetry. Great power of observation and of swift, rather than subtle, perception constitute his best gift. The present volume exhibits nothing more plainly than the author's knowledge of life, his acquaintance with the world, and his powerful grasp of actual fact. In poems like "The Lights of Leith," "Phil Blood's Leap," and "O'Connor's Wake" Mr. Buchanan shows how much he has seen and heard and felt—in a word, how much he has lived. And this power of observation and vividness of perception, coupled with a capacity for dramatic realisation (within determinable limits), while it constitutes his salient gift, denotes also the limit of his genius. The reader of this book of ballads may perceive immediately where Mr. Buchanan's faculty fails him by turning from such masterly stories of real life as "The Wedding of Shon Maclean" and "James Avery" to the vaguer confines of such semi-philosophical creations as "Earth and the Soul" and "Giant Despair," not to speak of the more fanciful poetic fabric of "The Faery Foster-Mother," or "The Asrai," or even such narratives of remote interest as "Fra Giacomo," "Convent Robbing," or "The Devil's Peepshow." It is where Mr. Buchanan permits himself to rely in any large measure upon the purely imaginative in conception, as well as in treatment, that his grasp becomes perceptibly weaker. Not that he is deficient in imaginative phantasy (it would be fatal to his claims as a poet—whatever his power in the portrayal of human passions—if he were), but that imaginative phantasy is in his case best confined to the sensuous presentment, not the gestation, of his thought. Where it is permitted to become fundamental, the writer's strength is dissipated. This is observable in such poems in the present volume as "The 'Midian-Mara,'" "Will o' the Wisp," and "The Changeling;" and more notably still in Mr. Buchanan's deservedly celebrated ballad of "Judas Iscariot." The last-named poem is, in the strict sense, a pure poetic phantasm, with only such side-hold of reality as belongs to the reflected picture of the fruits of sin and the terrors of remorse; it lives in the mind as a thing born of the imagination and having no existence apart from it; possessed of no parallel, no antetype, in the world of actual facts. At first sight, it seems well, consistently, and completely imagined, perfect in its parts, rounded and finished into unity, and pregnant with a memorable significance. Assuredly it is Mr. Buchanan's most imaginative creation, but it fails (where everything of his must fail) in realising the supernatural—an element in the poetic art which neither observation of life nor perception of human passion may compass, and which nothing can achieve save the vision that can go to work upon itself. "Judas Iscariot" is a poem of which any man whatever

might be proud. Few things in modern poetry are more strikingly conceived than the light to which the soul of Judas Iscariot bears the body of Judas Iscariot—not because it would do so, but must. Yet the poem proves conclusively how much Mr. Buchanan is dependent, in the exercise of his highest faculty, upon the promptings of the actual world of men and women. What the work would have been if to the human fire the poet has infused there had been added the spiritual vision which Coleridge might have given it, we can easier realise to our emotions than to our intellect. Less ambitious, but more satisfying, because more adequate, than this, is a poem in the present volume which, limited in sphere to the realm of stern fact, brings into active operation every gift and acquirement of the writer, embracing knowledge of life, familiarity with the phenomena of external nature, strength of passion, and force of robust intelligence; nay, the very mysticism of his early impulse finds expression in it; and, if the incidents have a tragic character that forbids the play of the fine humour that is natural to the narrator, they start as a counterbalancing effect a vein of deeper pathos, perhaps, than has yet been touched by his hand. "The Lights of Leith" is a ballad of which the foundation is stated to be historical. It turns upon the infamous statute against witchcraft which was procured by James VI. of Scotland upon his accession to the English throne, and remained unrepealed until 1736, and even then was repealed only under strong protest from the Scottish clergy. One traveller, as late as 1664, is said to notice casually the fact of having seen nine witches burning together at Leith. The ballad tells the story of a sailor of Leith who returns after years of absence to find his old mother burning at the stake in his native town:

"The lights of Leith! the lights of Leith!  
See, see! they are flaming still!  
Thro' the clouds of the past their flame is cast,  
While the Sabbath bells ring shrill!"

"The lights of Leith! the lights of Leith!  
They'll burn till the Judgment Day!  
Till the Church's curse and the monarch's shame,  
And the sin that slew in the Blessed Name,  
Are burned and purged away."

It is a truly noble ballad, full of tender feeling and right purpose, impregnated with spiritual and vivified by human love. By-gones are by-gones; and Mr. Buchanan will not now object to hear it said that his "Lights of Leith" is an example of the frank, full-bodied, robust, manly English ballad of which the "King's Tragedy" must remain for many a long day the finest modern type.

Mr. Buchanan divides his ballads into two sections—dramatic and lyrical; but a more natural division, in our judgment, is that indicated in the title, *Ballads of Life, Love, and Humour*. To what extent any ballad may be specifically described as dramatic or lyrical is, after all, uncertain. Primarily, a ballad is a lyrical narrative. "Thespis," says Dryden,

"the first professor of our art,  
At country wakes sung ballads from a cart."

It is scarcely possible to discuss in this place the relation of the English ballad to the Italian *ballata*; it is enough to concern ourselves with the earliest type known in England. Now,

"Chevy Chase" and the "Ballad of Sir Patrick Spens" are, first of all, narrative; next, they are lyrical, because so arranged into subdivisions that they can be sung; and, lastly, they are dramatic, because spoken in various voices. The early English ballad is, therefore, both dramatic and lyrical. How Wordsworth and Coleridge came to describe their joint volumes as lyrical ballads it is not easy to discover, for, though the lyrical element preponderates (almost to the exclusion of the dramatic) in such shorter poems as "Alice Fell" and "Lucy Grey," "The Ancient Mariner" is as dramatic as the most dramatic of the old ballads, without being less lyrical. We trust it may, without disrespect to Wordsworth's profundity, be frankly said that there probably existed no better reason for the coupling of the phrases in question than the necessity of finding a distinguishing and memorable title. So that, when Mr. Buchanan divides his ballads into dramatic and lyrical, we fail to see wherein his "Fisherman" is less dramatic than his "Cuckoo Song," or his "April Rain" less lyrical than his "In the Garden." It does no injury to Mr. Buchanan's claim as a ballad-writer to say that he rarely imparts to his work the sinewy simplicity of the old singers. There is a development of the English ballad that is entirely of modern product, being far more complex than the first form, and getting rid to some extent of the out-worn notion of the narrative being actually sung to set music, but retaining enough of the sweep and swirl of a free rhythm to carry a sensible effect as of being chanted when read. This is a sort of ballad-romance, such as "Christabel" and "The Lay of the Last Minstrel," and, to a less degree, "Will o' the Wisp" in the volume under review.

T. HALL CAINE.

*Travels and Researches in Western China.*  
By E. Colborne Baber. Supplementary  
Papers of the Royal Geographical Society.  
(John Murray.)

OF the numerous journeys in Western China made by Mr. Baber the work under review contains the account of one of three and a-half months' duration, and notes with regard to a previous and to a subsequent journey. As the former notes are reprinted from the Parliamentary Report, China, No. 3, 1878, it is only necessary to explain that, after the murder of Mr. Margary at Manwyne, on the border between Burmah and China, the Hon. Mr. Grosvenor was ordered to proceed to the spot to enquire into the circumstances of the crime, and to return by way of Burmah. To his suite were attached two consular officers, one of whom was Mr. Baber. His special duty was to furnish geographical notes of the route of the mission. For this task Mr. Baber was peculiarly fitted by his knowledge of the Chinese language and of surveying, and by his strong physique and natural flow of high spirits, which enabled him to bear with gaiety all the privations entailed by the duty assigned to him.

After the return of the Grosvenor mission to China, it was stipulated that a British consular officer should be stationed at Chung ching, a town on the bank of the River

Yangtze some 1,500 miles from its mouth, nearly 700 miles from Hankow, hitherto the westernmost point at which English merchants were allowed to establish themselves, and over 300 miles above Ichang, at present the westernmost port open to trade. Mr. Baber was selected to be the first consular resident at Chung ching; and since that time until his recent appointment as Chinese Secretary at Peking he has been continually in the centre or on the west frontier of China, and has led a life of almost ceaseless travel.

Mr. Baber started from Chung ching on July 8, 1877, on the journey which forms the principal subject-matter of the volume under review. Proceeding north-west for twelve days, and traversing over 230 miles, he reached Cheng tu, the capital of Szechuan—a town containing about 350,000 inhabitants, which is the seat of the Viceroy of Szechuan, who controls Chinese relations with Thibet, and even claims jurisdiction over Nepal. After resting here six days, Mr. Baber marched about 100 miles in a southerly direction, and then turned aside from the main road with the object of visiting Omi—a precipitous mountain rising 11,000 feet, which, though inhabited almost exclusively by Buddhist monks, is also held sacred by non-Buddhist tribes. In a temple on the side of this mountain Mr. Baber, besides seeing many objects of ethnological and archaeological interest which he describes, examined an alleged tooth of Buddha, which he surmised, in all probability correctly, to be the molar tooth of an elephant or a cognate animal. The great feature of Omi is a phenomenon called by the Chinese Fo Kwang, or "Glory of Buddha," a peculiar halo light seen from the summit resembling the "Giant of the Brocken" (Sir D. Brewster's *Natural Magic*, p. 130). From Omi Mr. Baber retraced his steps some twenty miles, and, travelling up the valley of the Ya River, again reached the Szechuan high road, and went along it for about ninety miles to Han yuan kai, the farthest point reached by Mr. Cooper, and called by him Han yan ky. From this point Mr. Baber traversed about 500 miles of country unknown to modern geographers, but portions of which were traversed by Marco Polo, whose "Caidu" Mr. Baber agrees with Col. Yule in identifying with the modern Chien chang valley, in the Ning yuan prefecture of Chinese maps. The great interest of this part of Mr. Baber's journey consists in the fact that he thus travelled round three sides of a territory called Ta liang shan, a mountainous region containing 11,000 square miles, and occupied by a race of people, independent of the Chinese, called the *Lo su*, *Lolos*, *Lei su*, &c. These people Mr. Baber describes as a tall, well-built race, with peculiar wrinkles on the forehead. Of their language he gives a long vocabulary, which shows a resemblance to that of the Leesaw described by Dr. Anderson; the physical appearance of the two races seems to be quite dissimilar. Mr. Baber not only collected details with regard to the customs of the Lolos, but procured also specimens of their handwriting. One of these specimens is provided with a Chinese transliteration. M. Terrien de La Couperie says of this writing:—"Son affinité est remarquable avec les écritures

des Lampung et des Redjang de Summatra; les caractères chinois auxquels les écritures comparées nous conduisent en dernier ressort appartiennent à l'écriture progressivement réduite en usage en Chine quelques siècles avant notre ère."

Another, or rather, if language is a test in such matters, a branch of the same, tribe encountered by Mr. Baber on this, and still more frequently on a subsequent, journey was a tribe called by the Chinese Si fan—literally Western Barbarian—whose proper title Mr. Baber discovered to be the "Menia" or "Manyak." The Menia are, it appears, divided into twenty-four sub-tribes, nominally under Chinese or Thibetan rule, but really enjoying autonomy. A map showing their distribution is given at p. 93. According to the Chinese account, confirmed by Mr. Baber's observation, the Si fan are as licentious as the Lolos are the reverse. A Chinese saying literally translated runs:—"Lolos prudes, Si fan female dogs." In their marriage customs, which show survivals of taking a wife by capture, the Lolos resemble the Miaotzu or non-Chinese tribes inhabiting the less accessible hills of Yunnan and Kweichow. Other non-Chinese tribes exist in Formosa, Hainan, Kwangtung, and other portions of Eastern China, and receive from the Chinese various names, according to the locality they inhabit—such as Li, Fan, Man, Yao, I, and Miaotze, signifying savages; Lao, signifying aborigines; and Shan, signifying hill-men. It is possible that the Lolo, Menia, and all these tribes may be, as some of them, such as the Li in Hainan and the Fan in Formosa, undoubtedly are, aborigines who have been driven into the hills by the immigrant Chinese. It is known that these tribes formerly ranged over a larger extent of country than they now possess. Thus the independent Lolos were not in the seventeenth century confined, as now, to the Ta liang shan; and, during the last fifty years, the Yao in Kwangtung have been rapidly merging with the Chinese population, while the Li and Fan have been driven many miles farther into the interior of the isles of Hainan and Formosa. Of these tribes we possess but the scantiest information. The Yao are said to be flat-footed, with ape-like jaws; the Li to be of dwarf stature, with thin thighs and large flapping ears. Most of the tribes are said by the Chinese to be unacquainted with the art of writing. It is therefore difficult to connect them with the Lolos.

After rounding the Southern limits of Lolodom the easiest route to return to Chung ching would have been to proceed S.E. and join the Yunnan and Burmah main road, which Mr. Baber had already trodden when attached to the Grosvenor mission. Mr. Baber, however, determined to take a short cut, and, leaving the main route at Ku chu, struck a N.E. course over the mountains, thus skirting Eastern as he had already skirted Western Lolodom. Like most short cuts, Mr. Baber's route was one of great difficulty and danger; unlike most short cuts, it compensated him for all its hardships by the discoveries he made along it. Geographically, he has been able to lay down with almost



certainly that the Chin sha, or Golden Sand River, flows from Chiao chia to Ping shan, in a direction varying from N.E. to N.N.E., and that "the elegant northward meander, with the graceful turn eastwise provided for it by cartographers, is a bit of freehand drawing." Further, after about 120 miles of adventurous travel from the main road at a spot where Mr. Baber's track had reached an elevation of 9,700 feet, as he turned a knoll one of those discoveries which so seldom fall to a modern tourist flashed upon him. The discovery was a snowy ridge lying to his west in Lolo territory, fifteen miles long, and at least 18,000 feet high, which was culminated by a boss 2,000 feet higher. The position of this ridge, called by the Chinese the "bridge of the sun," Mr. Baber was able to fix by observations subsequently taken both from the N.E. and N.N.W. For the geological discovery made by Mr. Baber we must refer the reader to pp. 107-9 of the volume under review. The ethnological discovery was the Lolo writing above alluded to. Some 140 to 150 miles from the point where Mr. Baber first sighted the Sun-bridge Mount brought him, on October 18, to Ping shan, where the narrative concludes, and whence he could reach Chung ching by floating down the swift streams of the Kinsha and Yangtze in about five days.

It is impossible in so short a review to do justice to the many interesting subjects hinted at and treated at length in Mr. Baber's paper. Written for a scientific society, it yet possesses more than common interest for the general reader, who, however, thoroughly to enjoy it, should be armed with the necessary books of reference. Its great defects are meritorious qualities carried to excess—brevity and condensation. It is a pudding made entirely of plums, and therefore, to a certain extent, lacks adhesion.

CHRISTOPHER THOMAS GARDNER.

#### NEW NOVELS.

*For Cash Only.* By James Payn. In 3 vols. (Chatto & Windus.)

*The Bloody Chasm.* By J. W. De Forest. (New York: Appleton.)

*The Pet of the Consulate.* In 3 vols. (Bentley.)

*A Loveless Sacrifice.* By Ina L. Cassilis. In 3 vols. (White & Co.)

*Farnborough Hall.* By Hubert Simmons. In 3 vols. (Tinsley.)

MR. PAYN winds up this time, not with the usual tear-sprinkled orange-blossoms, but with a joke by no means so bad at the expense of his black sheep, Percy, who, deserted by his wife, sank to the level of the turf, if not a little below it. "They say," said Herbert, "that he has become a welcher." "Dear me!" sighed Miss Darrell—who, though she had been a schoolmistress, did not know everything—"how curious! I suppose he has changed his nationality to avoid recognition." The other villain of the piece has been already disposed of in a shipwreck, and the moral young engineer triumphs in peace. The scene is laid in a smoky Lancashire town, where Sir Peter Fibbert presides

over the cotton-spinning plutocracy. His newly coined family motto, "*In medio tutissimus ibis*," suggests the title of the book. "The majority imagined that *in medio* had reference to the circulating medium, and freely translated the sentence, '*For Cash Only*;' while others took it to mean 'No risks and moderate profits.'" There is naturally plenty of sharp practice going on; and, on the whole, we fear the Stokeville magnates were not over-scrupulous in money matters. Mr. Payn's young ladies are by no means going off yet, nor has the author lost any of his high spirits and lively style of narration. To this he owes much of his popularity with those who do not object to pretty frequent doses of flippancy and smartness, and a rather unfair amount of padding.

*The Bloody Chasm* is not a pretty name for a treatise on the domestic affections; and, as it stands on the smart binding beneath a gilt seraph who somehow wears his conventional waistcloth round his neck after the manner of a comforter, it will probably warn off the reader who has no taste for the brutally strenuous school of American fiction. This would be a pity, for the book is, in its way, extremely interesting, and the chasm turns out to be nothing more than a Bostonian euphemism for the rancorous grudges of North and South after the war was over. At a time when the grand work of "promoting the Unity of Christendom" on both sides the Atlantic is being consummated upon the common ground of elephant-worship, we trust we shall not complicate the delicate negotiations if we venture to excuse the rugged asperities, the ungraceful outlines, and the displeasing details which this *Chasm* presents both in style and treatment, upon the ground that American writers are perhaps wise to discard the use of the file altogether, since if they try to refine they usually end by over-refinement. We will therefore say nothing of these little national peculiarities, merely mentioning by the way the word *placatingly* as something very novel and portentous, and observing in the most respectful way in the world that the plot betrays that curious American tendency to substitute for European licentiousness and impropriety, which is clearly wicked, a half-innocent, half-prurient prying into the more delicate relations of married life, which is, of course, quite as nice, but not so naughty. This odious tendency is here not very offensively, but still unmistakably, apparent. The war had brought the good old Beaufort family very low. Its last survivors, the beautiful Virginia and her querulous old aunt, keep house in a Charlestown shanty with two of their family slaves, Mauma Chloe and Phil, and there take in washing. A rich Boston uncle-by-marriage in vain offers succour. "Not a single Yankee dollar" will the patriotic Seceders accept from the murderers of her father and four brothers. The uncle dies, but by his will leaves her half his fortune on condition of her marrying his nephew, a Yankee colonel whom she has never seen. She yields at last from poverty, but stipulates for a formal marriage, followed by separation. The husband disguises himself at the wedding, is able to re-appear under a false name, and, by his pronounced Con-

federate views, and fervent, if not very powerful, Secessionist poems, involves her in what she recoils from as a guilty passion. Explanations and happiness ensue. The negro servants are really excellent—so genuinely kind and trusty, and, within their narrow horizon, so shrewd and far-seeing. The aunt is indeed a remarkable study, her peevish inconsequence and vacillation peeling off as she emerges again from poverty; and the whole book seems to give the clearest and most graphic, and, as we should imagine, the most life-like, picture we have yet seen of the complicated feelings and passions which marked the downfall of the old Carolina patriarchal system.

The very first chapter of *The Pet of the Consulate* is rather alarming. It introduces us to two Becky Sharpes, teachers at a Chicago school, plotting to abscond, and, by changing names, to carry out a diabolical plot against the whole male sex. The one beauty has lips of "pomegranate," the other of "red sealing-wax"—she has, besides, "straw-coloured hair, green eyes, and plaster-of-Paris complexion." Of course "the tails of both hung down behind"—in the one case, "loosely over the shoulders and reaching almost to the knees;" in the other, "in clouds about her lightly draped person." We will not attempt to follow the course of these mischief-making Jezebels. Of Miss Ord, who goes on the stage, the authoress mercifully, perhaps discreetly, tells us very little. She dwells with more unction upon Mrs. Urquhart's career, who could not have been more petted by the fast men of the Anglo-Japanese colony than she is by the authoress of her being. This Milly is somehow not so very unlike life, and has been drawn with perfectly unconscious satire from a female point of view. She is a thoroughly dangerous person, the constant victim of cruel slanders, ill-usage, misunderstandings, and unforeseen accidents. The truth she never tells, except sometimes to her lovers. When found out, she is equally ready with more lies or with a deliciously whimpering confession of her imprudence, supported by a waspish assertion of her high honour and purity. With all her adoration for her loving spouse, she never dreams of confiding in him, but conducts all her confidential intrigues and secret correspondence through the medium of several chivalrous lovers (*ci-devant* libertines, of course), whom she cajoles in what is supposed to be a very masterly, or rather mistressly, manner. The peculiarity of this distressing kind of person is to require strict watching, as they have an unerring instinct for getting into trouble. Poor Mr. Urquhart had indeed much to put up with. On her way out to Japan at Mr. Arnold's expense as his destined bride, she marries another man and embezzles part of the *trousseau*. Through the agency of a storm she passes one night alone with a young man in an Indian hut, where her maid, Emma, was disconcerted to find them

"fallen asleep like the babes in the wood, clasped in each other's arms. Their slender young figures so naturally and gracefully posed; the fair fresh face of the girl laid on the young man's breast, and his bent over her golden head. Even the rough natives who, at dawn, arrived

to conduct them back to port hesitated to disturb such a lovely *tableau*."

An earthquake entombs her for two or three days in a cavern with another lover, while Mr. Urghart is tearing wildly at the masses of rock outside and shrieking to get at them. The Sicilian marquis is seen escaping from her window at midnight, and the Colonel over the wall in the early dawn, his pocket-handkerchief being discovered under her pillow. After all these agitating experiences, Mr. Urghart could hardly have been much shocked to find that his immaculate Milly was the daughter of a drunken old murderer. Now, all this sort of thing is really much worse than it seems. It is based on the feminine instinct of evasion and excuse. As we know, in the world an honest woman need fear little serious annoyance from the rare *contretemps* which are due to chance and not to imprudence, provided she have the confidence and support of her husband. But the *esprit de corps* of the lady novelist prompts her to put arms in the hands of her married sisters by representing these unavoidable equivocal situations as much more frequent and serious than they really are, and by exaggerating the power and the injustice of scandal. But, after all, men are not such fools as women think. Half-a-dozen high-souled heroes are not likely to be rapturously and reverently enthralled by such a married woman as Milly, who is nothing more than a perfectly commonplace and unladylike young person. If, after this, we could doubt, we might more plainly detect the female hand in the bad taste in dress not seldom displayed, and in the way the authoress revels in the lovely Parisian furniture of the bridal abode—among the rest "the toilet-table, a gem of elegance and good taste—soft white lace, looped up with clusters of forget-me-nots, over blue silk," and so on, all these horrors being imported at vast expense by British vulgarity into a country like Japan, where decent furniture could be easily procured. Some portions of the book are interesting as giving a faithful view of the life of the isolated English settlement at Hakodadi, and that from the most narrowly insular point of view. Many well-known stories, such as the robbery of the Aino graves, are woven in, and the outrageous consular matrons in the first volume are really very amusing, and no doubt portraits. But why this twisting and clipping of well-known names? Why write Wyn, Urghart, Hethcot, Whiteston, and so on?

*A Loveless Sacrifice* is neither of Aulic nor Tauric dignity. The heroine is a very nice girl, and the only altar to which the reader will expect to follow her is that of St. Hymen's, Eaton Square. The story is of the sound church Devonshire cast, with plenty of ferns, sea-views, poetry, and mild love-making. It ambles along after its kind comfortably enough, and we have not one word to say against it.

But we really must put our foot down on the threshold of *Furnborough Hall*. What novels are coming to one really is afraid to guess. The poor dear old novel with a purpose seems quite exploded, and the romance of to-day aims at being the vehicle of abstruse political theory, or, as in this case,

a practical Farmer's Manual. They might just as well set up as vehicles for medicine. Meanwhile, we cannot pretend to discuss this twaddling book, which is mostly made up of the *bizarre* economical views with which the bucolic neophytes of the Farmers' Alliance enliven the daily papers; nor shall we attempt to disentangle the toils of Cupid which Mr. Simmons weaves amid his chaos of steam ploughs, unexhausted improvements, Game Bills, and other farmers' nostrums, manurial and legislative.

E. PURCELL.

#### CURRENT LITERATURE.

*Chap-Books of the Eighteenth Century.* With Facsimiles, Notes, and Introduction. By John Ashton. (Chatto and Windus.) Next to a collection of the chap-books themselves, nothing could give a better idea of this branch of the popular literature of the eighteenth century than the volume before us. Of the literary quality of most of the little books here reprinted or quoted from, it is impossible to speak highly; the best-written are but weak and colourless versions of great masterpieces or of legends common to the race, and the worst are bad indeed. But, doubtless, they did not seem so dreary to the country-folk who spelt them out one by one, and who had but little other secular literature with which to compare them. The wood-cuts are more interesting than the letterpress, and are by no means without character and a certain narrative power. Those executed at Newcastle are, as a rule, much more vigorous than those of the London-printed chap-books, and perhaps point to a difference between the artistic tastes and qualities of the popular artists of the North country and the South, while manifestly preserving the motives and methods of an earlier age. On the whole, this is not a book to be read through at a sitting, but to be glanced at and dipped into at intervals. The author is, it need hardly be said, not responsible for the somewhat depressing character of the popular literature which he has set before us so skilfully and so patiently; and the short introductions to the more important of the tales, in which he traces their origin and their first appearance in the field of letters, possess an independent interest, and will be useful for purposes of reference. Mr. Ashton has traced upwards of 120 of the chap-books to the firm of the Diceys, of No. 4 Aldermay Churchyard, who were the chief publishers of this branch of literature, and whose works were extensively pirated, especially at Newcastle. His hope that he has "succeeded in producing a book at once both amusing and instructive" is fully justified; and his book is certain to remain the standard authority on the subject, and to be consulted by everyone who wishes to know what was read in the cottage and the roadside inn and the village school in the eighteenth century. Perhaps, on a cursory glance at these engravings, the strongest impression left on the mind will be that the age was emphatically, and before all else, a hanging age, an impression which a dip into the State Papers of George III.'s reign will show to be by no means without foundation.

*Lord Macaulay, Essayist and Historian.* By the Hon. A. S. G. Canning. (Smith, Elder and Co.) Mr. Canning, encouraged, we suppose, by finding that there is a public for his wares, pursues the odd course which he began with Scott and continued with Dickens. It is calculated to make a man blush for his own want of modesty when he discovers that there are actually people who will allow themselves to be instructed by a person who has so very little apparent claim to instruct as the Hon. Albert Canning. We have racked our brains to discover what this book is like; and there are

only two things to which we can compare it—the essay of a rather stupid school-boy, and the sermon of a very young, rather modest, but quite incapable curate. It is not in any sense a criticism, though the author does now and then venture to give an opinion. It is not a *compte-rendu*, for there is no method in it, and a person who had not read Macaulay would, but for a few quotations, be nearly as wise before taking it up as after laying it down. Mr. Canning's very quotations are of an astounding but almost refreshing *naïveté*. If he wants a literary opinion for contrast or corroboration he goes to Shaw's *Manual of English Literature*. If he wants to talk about Greece the *Student's Greece* is his arsenal. Far be it from us to speak or insinuate anything but good of these two respectable handbooks. But any kind of literary instinct must surely tell an author that they are not authorities proper for citation. With the assistance of Shaw's *Manual* and the *Student's Greece*, with Scott's *Novels for English history*, Mr. Canning sets to work bravely, and in some fashion meanders about for two or three hundred pages. That he thinks Bacon's style harsh may serve as some indication of his powers of literary appreciation. That he thinks Macaulay's notoriously shallow and even positively erroneous attempt to expound Baconianism an "intellectual exploit equalled by no modern essayist," and presents Macaulay as the first interpreter of Bacon after a long time during which Bacon's thoughtful philosophy had slowly but steadily attracted and converted some learned minds in England and on the Continent, will serve as a test of his philosophic capacity. The simple truth is that his book, though not at all bumptious (which makes it rather unpleasant to have to speak the truth of it), is utterly valueless.

*Essays on Some Aspects of Human Nature.* By James Kerr. Second Edition, Enlarged. (Longmans.) This is a very funny book, and the fact of its having reached a second edition is a very pregnant and instructive fact. Mr. Kerr, who seems to know much of India and Scotland, but not much of England, has written four essays, "Castism," "Sectism," "Contrast-Lessons," and "The Characteristics of Genius," which are really triumphs of inoffensive but too frequently ludicrous platitude. The author's fundamental insensibility to the humorous may be judged from the following brief extract. Mr. Kerr has been attacking "Castism," as he calls the conventional separation of ranks, &c., very fiercely, and then, like a just man, he busies himself with showing its better side, as thus:—

"We may see the advantage of rules of etiquette in the custom of friends when they meet shaking hands. Were there no well-understood rule to guide us, awkward mistakes might occur. A friend when he met you might, on the spur of the moment, adopt a mode of salutation which would be far from agreeable. Instead of your hand, he might inconveniently seize some other part of your person to your great surprise! But the existence of an understood rule prevents such mistakes."

We have not found in Mr. Kerr anything else quite equal to the penultimate sentence, but it is not unfairly typical of the portentous fashion in which he sets about his work.

MR. HENRY B. WHEATLEY, in his lecture on *Bookbinding considered as a Fine Art, Mechanical Art, and Manufacture* (Elliot Stock), is, as usual, clear, competent, and entertaining. Mr. Wheatley is not one of those of whom Hearne complains in his *Diary*, that they "are in love with good binding more than good reading;" but he loves books too well not to wish to see them suitably and artistically bound, and he has Locke—whom no one could accuse of a contempt for good reading—on his side. Perhaps

Mr. Wheatley slightly underrates the undeniable stir among the dry bones of the English binding trade, and it can hardly be doubted that the artistic revival will, in course of time, extend more and more widely to the outside of our books. His reasons for the inferiority, on the whole, of English to French binding are as follows:—

"Why does binding flourish more in France than in England? The natural answer is, because, abroad, there are more collectors who possess small cabinets of well-bound books. It has been remarked that, in spite of our boasted culture, few houses of well-to-do persons contain any handsome books. Now, most of us have one or two favourite authors. The works of these should be possessed in the best editions and the handsomest covers. Other books might be ordinarily clothed, but those which the owner delights to honour should have ornament lavished upon them. If this feeling became general, we should soon see a revival in the art of bookbinding; but I must add one caution. Good binding will always be expensive, because it takes much of the time of a good workman. The lover of binding, therefore, must not grudge the price, or, if he does, he will not get good work."

Good bookbinding, too, has for centuries been a tradition in France, and it is probable that it offers a peculiarly suitable field for the exercise of the patient, orderly, and delicate French taste in matters of art. Mr. Wheatley's little book teems with anecdotes and information which will be new to all except the most hardened bibliophile, and which will be a god-send in a small way to many a diner-out; while the plates with which it is illustrated are interesting from both the historical and the artistic point of view. It is noteworthy that three of the specimens of English binding are from the library of Henry Prince of Wales, who evidently, like Charles I., inherited his parents' taste for the arts. But, to our thinking, nothing else in the volume can compare in beauty with the superb specimen of Le Gascon's work.

*Anglers' Evenings*. Second Series. Papers by Members of the Manchester Anglers' Association. (Manchester: Heywood and Son.) So long as anglers exist, so long will they delight to read during the close time of winter about their craft. This volume contains some score of papers in prose and verse on fish and fishing. Reading in the kindly temper of an angler, we are tempted to say to essayist as well as poet, *et vitula tu diquus, et hic*; but the critical faculty must needs pronounce the verses mediocre, and the illustrations which accompany them even worse. The latter are only worthy of a street ballad, and strike a jarring key with the rest of the book. These facts merely prove what has long been too well known—that many anglers can write pleasant prose, but very few can compose good angling poetry. Certainly, in the Manchester Anglers' Association, although we see it has been termed "the premier angling society of England," there is not at present to be numbered a poet. To make up for this unkindness of nature, three or four excellent papers are comprised in the volume, notably Mr. Mackenzie's practical "Tweedside," Mr. Sumner's sketch of fishing on the Wye, and Mr. Vannan's "Fishing Days on the Aberdeenshire Don." Half the papers may be said to be of local interest, touching on the fishing to be obtained in the neighbourhood of Manchester; while the writers of the other essays ramble farther afield, to Wales or Scotland. Some pleasant landscapes, reproduced by the autotype process from carbon drawings, adorn these pages, although they are somewhat blurred in two or three cases, which detracts from the appearance of the book. The articles themselves mostly show a distinct advance on those in the First Series. We can promise the Manchester anglers a hearty welcome if

they again venture into print, provided they abstain from poetry and comic cuts. Mr. Faraday may rest assured that Homer never committed the absurdity of singing about hooks made out of horn. The ox-horn which that poet does mention was used either as a plummet or, more likely, for a covering to protect the bait from being washed off the hook. The same essayist's evolution, too, of all material civilisation from the primitive man's rod and line is much more ingenious than convincing.

*Gathered in the Gloaming*. By T. Westwood. (For Private Circulation.) Mr. Westwood here sends his greeting to a select band of English anglers. The cover of these little songs is inscribed, "A Christmas Card," and after the inanities ordinarily so-called is a welcome change. Angler-like, the author sings best of spring.

"O sycamore above,  
Hast never a thrush to sing  
A little dirge for my love,  
For my love that died in the spring?"

And there is an amusing "aesthetic intensity," not unsuited to the present day, with the refrain—

"For in Eden meadows the hay is down,  
And the bells are ringing in Eden town."

If it were likely that Mr. Westwood could be forgotten by angler-scholars, his memory will be kept green in this daintily printed booklet.

#### NOTES AND NEWS.

PROF. OWEN has recently received from the Duke of Mantua a gold medal, bearing on one side a portrait of the Duke in bold relief, and on the other the names of the great men (including Dante, Michelangelo, Raphael, Napoleon, Cuvier, &c., and, lastly, Prof. Owen himself) to whom this mark of distinction has been presented.

On a visit to Oxford last week, Mr. F. D. Matthew and Mr. Furnivall were shown by Mr. Shadwell three very interesting entries in the old accounts of Oriel College of the buying of MSS. of Wyclif's works. The chief one was on April 18, 1454, when the college gave 42s. for a handsome folio, which they still possess, containing treatises by the Archbishop of Armagh and by Holcot, and Wyclif's *De Incarnatione*. The other two were of smaller MSS., in 1453, since lost—3s. 6d. for one, and 7s. 6d. for the other, the latter charge including "binding and chaining" several other MSS. These entries show the continuing influence of Wyclif's writings in Oxford at a time when his heresy is generally supposed to have been rooted out there.

A VISITOR to Cambridge last term speaks warmly of the excellence of Mr. Stanford's setting of Mr. Browning's *Cavalier Tunes* for solo and chorus, and of the performance of it at the University Musical Society. Two meetings of the University Browning Society were held last term as at Oxford, though only one has yet been reported in the *Cambridge Review*.

THE next meeting of the Wordsworth Society will be held in the Freemasons' Tavern, 61 Great Queen Street, on Wednesday, May 4, at 4 p.m., the Lord Chief Justice presiding. He has asked the members of the society to his house, 1 Sussex Square, on Tuesday, May 3, at 9 p.m.

PROF. KOVALEFSKY, the Professor of Public Law at Moscow, has just passed through London on his way to the United States, to the study of whose institutions he will give the next six months. He specially wishes to compare the progress of the freed slaves of the States with that of the enfranchised serfs of his own country. He has lately been collecting

materials in Italy and Spain for a work on their condition from the fourteenth to the seventeenth century, like that which he has published on the condition of England during the same period, from his searches in our Record Office and the Museum, Mr. Furnivall's books in the Ballad and Early-English Text Societies, &c. In the Escorial, Prof. Kovalefsky has found several very interesting reports, still unpublished, from Spanish ambassadors in England, on the state of our country in Tudor times.

MR. MUNBY'S *Dorothy* is already in its third edition in America, though it has not been published there three months. The many favourable reviews—of which five-and-twenty have reached England—have induced a Western firm to print a cheap edition of the poem, while Roberts's handsome dear one is in its second edition. Has not the time come to try a shilling reprint of it in this country?

MISS AMELIA B. EDWARDS has written a paper for *Harper's Magazine* on the recent discoveries at Dayr-el-Baharee. It will be illustrated with a large number of photographs taken by Herr Emil Brugsch himself (some of them expressly for this article), and with a view of the place where the mummies, &c., were found, from a drawing by Mr. Tristram Ellis. Miss Edwards is also engaged upon an elaborate paper, entitled "Rameses II., the Oppression and the Exodus," which will appear in several instalments in *Knowledge*.

MESSRS. SAMPSON LOW AND CO. have in the press a Life of Sebastian Bach by Mr. Reginald Lane Poole, which should claim attention as the first original work on this subject addressed to an English public. Hitherto we have depended upon three translations or abridgments of German biographies, all of which are now superseded by the exhaustive work of Prof. Spitta. Pending the translation of the latter, English musicians will be glad to have his main results presented to them in a convenient shape; but it is understood that Mr. Poole has throughout exercised an independent judgment, based upon a long and close study of the master's works. The volume will appear in the series of "Great Musicians" edited by Mr. Francis Hueffer.

WISHING to ascertain the Russian view of the Central Asian question, Mr. Cowen, M.P., despatched a few weeks ago to St. Petersburg Mr. Charles Marvin, the author of *Merv the Queen of the World* and other works dealing with that controversy. Mr. Marvin saw in succession almost every authority on the subject, and contributed to the *Newcastle Daily Chronicle* a series of letters describing his interviews with Gen. Skobelev, M. de Giers, Ignatieff, Grodekoff, Prof. Martens, Annenkoff, Baron Osten Saken, and others. These he is now revising for the press, and will shortly issue in an enlarged and annotated form under the title of *The Russian Advance towards India: Conversations with Skobelev, Ignatieff, and Other Distinguished Russian Generals and Statesmen on the Central Asian Question*. This will be early followed by his history of Skobelev's siege of Geok Tepé, a voluminous work on the recent Turcoman War, consisting of matter extracted from a number of Russian books on the subject and nearly 8,000 Russian newspapers.

THE Hon. Capt. Bingham, whose *Marriages of the Bonapartes* lately reached a second edition, is now engaged on another work, to consist of the letters and despatches of the First Napoleon, with explanatory narrative.

MESSRS. RIVINGTON have in the press, and will shortly publish, the second and concluding volume of the Rev. J. H. Blunt's *History of the Reformation of the Church of England*, embracing the period from the death of Henry VIII. to the Restoration of the Church after the Common-

wealth; *Henri Dominique Lacordaire*: a Biographical Sketch, by H. L. Sidney Lear, author of "The Life of Fénelon," "St. Francis de Sales," &c.; *Five Minutes*: Daily Readings of Poetry, selected by the same author; and *The Bampton Lectures*, on the Mediatorial Character of the Son of God, now in course of delivery, by the Rev. Canon Medd.

MESSRS. HURST AND BLACKETT will shortly publish a new novel, called *Donovan*, by Edna Lyall, in three volumes, and a new story by Mrs. Macquoid, author of "Patty," &c., entitled *A Faithful Lover*, also in three volumes.

MR. EDWIN H. W. DUNKIN, author of *The Church Bells of Cornwall*, has in the press a work upon the Monumental Brasses of Cornwall, which he proposes to publish by subscription. It will contain sixty-one plates, giving careful reductions of all the brasses known to exist in the county. The oldest is in the parish church at Cardynham, and goes back to about 1400. A "Seyntaubyn" occurs at Crowan in about 1420; a Courtney at Landrake in 1509; a Boscawen at St. Michael Penkivel in 1619; Arundells are specially numerous. Mr. Dunkin has added descriptive, genealogical, and heraldic notes, giving a large amount of information hitherto unpublished, chiefly derived from the public records, wills, and parish registers. The subscription price is 25s., and subscribers should address themselves to the author, Kenwyn House, Kidbrooke Park, Blackheath, S.E.

MR. KARL BLIND will treat on "Richard Wagner's 'Ring of the Nibelung' and the Siegfried Tale" in the forthcoming number of the *Cornhill Magazine*, with special reference to the Eddic and other Norse sources.

MR. PHILLIPS BEVAN has written an account of the earliest industrial census, which will appear in the next number of the *Antiquary*, and he has compared it with subsequent returns so as to show the increase in the numbers of persons following certain trades. This first census was made in Paris in 1292.

MESSRS. WILSON AND MCCORMICK, of Glasgow, will publish on April 26 a new volume of poems, entitled *The Praise and Blame of Love*. The book is finely printed on Dutch hand-made paper, and only a limited number of copies will be struck off.

The old Registers of St. James, Clerkenwell, are now being transcribed for the Harleian Society. These Registers abound in interest, since, during the sixteenth and seventeenth centuries, many persons of importance were resident in that parish. They may possibly be published by the society next year.

At the meeting of the Royal Society of Edinburgh on April 17, Prof. Blackie read a paper on "The Definite Article in Greek, with Special Reference to the Revised Version of the New Testament." After elaborately defending the position of Budaus—that Greek authors of all periods were lax both in the insertion and in the omission of the article—Prof. Blackie proceeded to affirm that the Revisers had fallen into numerous mistakes by reason of their false estimate of the value of the article. Indeed, his opinion of the value of their work seems to be altogether unfavourable. He is reported in the *Scotsman* to have said:

"On the whole, while those who are ignorant of Greek may here and there derive a useful hint from the photographic minuteness with which the authors of the Revised Version have transferred some indifferent details of the original into English, it is in the highest degree undesirable that a version so marked by minute scrupulosity about trifles, servile verbalism, want of taste, and disregard of English idiom should be allowed to take the place which the Authorised Version has so long occupied in the estimation of all educated readers."

MESSRS. HURST AND BLACKETT have in the press a new work, in two volumes, entitled *The Friendships of Mary Russell Mitford*: in Letters from her Literary Correspondents, edited by the Rev. A. G. L'Estrange, editor of the *Life of Miss Mitford*.

As a tribute to the memory of the late D. G. Rossetti, the owner (Mr. J. P. Seddon) of the estate at the new watering-place, Birchington-on-Sea, has named after him the road that runs on the sea-front of the house in which the poet died.

DR. F. LANDMANN, who set the historians and critics of our literature right about the origin of Euphuism and Lyly's *Euphues*, proving that it was Spanish, has now shown our bibliographers which was the first edition of *Euphues*, and that the British Museum has a copy of it.

ON Friday, April 28, Prof. Farinelli will deliver at University College, London, the first of the Barlow lectures on Dante. The course will comprehend twelve lectures, which will be delivered in Italian on Tuesdays and Fridays, at 3 p.m., and will be open to the public without either payment or ticket.

MR. A. SONNENSCHNEIN has just brought out a new edition for teachers, at one shilling, of his book on Code Reform (W. Swan Sonnenschein and Co.), and we trust it will be widely read by the teaching profession. The comparison it gives between fifteen foreign Codes and the English Code is in a high degree instructive and important.

THE publication of the authorised edition of the Works of President Garfield has been entrusted to Messrs. James R. Osgood and Co., of Boston, U.S. It will be carefully prepared and edited by President B. A. Hinsdale, of Hiram College, Ohio, the life-long friend of Gen. Garfield, who was thoroughly familiar with the late President's habits and method of thought. The work will be in two octavo volumes, printed from new and clear type in the best style of the University Press of Cambridge, U.S., and handsomely and substantially bound. It will contain new portraits of President Garfield, and is expected to be ready for publication in November next.

WE learn from the *Nation* that Mr. F. H. Underwood is well advanced with a biography of Longfellow which he projected and began more than a year ago, aided by frequent counsels and suggestions from Longfellow himself. The poet also chose most of the subjects that will be used as illustrations. These include his ancestral home at Newbury, his birthplace at Portland, and other scenes of similar character. Messrs. Osgood, of Boston, U.S., hope to have the work ready for publication in the course of the summer.

THE *May Atlantic* will contain the last poem written by Longfellow, the proof of which passed under his hand but a day or two before his illness.

ACCORDING to *Harper's Weekly*, Mr. George Dolby, who acted as manager and confidential agent for Charles Dickens during the novelist's last tour in America, proposes to publish all the letters Dickens wrote him on business. It is said that these epistles describe American audiences in the same vein of caustic pleasantry that pervades *Martin Chuzzlewit*.

THE Swiss papers announce that M<sup>me</sup>. L. Strecken has bequeathed to the public library of Geneva eight volumes in the handwriting of Rousseau, including the original MS. of the *Confessions* and of the *Contrat social*.

SIG. LUIGI MATTEUCCI is preparing a revised edition of his Italian translation of "Hamlet," published at Milan in 1875.

THE *Magazin für die Literatur des In- und*

*Auslandes* will shortly publish a series of inedited letters from Goethe to Carlyle, which have, it is stated, been discovered in London.

WE learn that the forthcoming poem by the Queen of Roumania will not be entitled *Ahasver* as had been stated, but *Jehovah*.

PROF. KARL BARTSCH, of Heidelberg, is about to publish a carefully emended edition of Friedrich Diez's *Leben und Werke der Troubadours* (Leipzig: J. A. Barth).

HERR JOHANN SCHÖBER has published (Leipzig: W. Friedrich) a biography of Wilhelm Heinse, the author of *Ardenghello*, and one of the foremost leaders in the literary movement of the last century known to Germans as the Sturm-und-Drang Periode.

THE new "Heft 22" of the *Beiträge zur vaterländischen Geschichte*, published by the Thurgau Historische Verein, contains a history of the school system of the Thurgau from the earliest times to the year 1803, by Pfarrer Sulzberger.

### FRENCH JOTTINGS.

M. VICTOR HUGO has sent to the press a new drama, "Torquemada," which will be published by M. Albert Quantin at the end of next month. It is in three acts, with a prologue headed "In pace."

DR. J. JUSSERAND has turned into French, and greatly enlarged, the article he wrote on English roads and travelling in Chaucer's time in the defunct *New Quarterly*, and also his paper on Chaucer's Pardoner, in the Chaucer Society's Essays, not yet published. He will add to them another paper or two on Early England, and print all in the *Revue historique*. The delay in the appearance of Dr. Jusserand's one-volume *History of English Literature* is partly due to his having been sent by M. Gambetta last winter for two months to Tunis to report on the situation there.

THE Comte de Cosnac, who is favourably known from his *Souvenirs du Règne de Louis XIV.*, and under whose editorship the *Memoirs of the Marquis de Sourches* are now appearing, is a candidate for the *fauteuil* in the *Académie française* vacant by the death of Charles Blanc.

THE French Minister of Public Instruction has given a commission to M. Maurice Tarnaux to examine the numerous MSS. of Diderot that are known to exist in Russia, with a view to preparing an authoritative edition of his works.

WHILE we in England occupy ourselves with compiling primers and hand-books, both France and Germany are better employed in editing texts. Among the most attractive of such editions is a series that MM. Charavay frères, of Paris, are now bringing out under the title of "Bibliothèque des Français," which is intended to comprise all the chief national authors. The literary editor is M. Anatole France, and the art editor M. Fernand Calmettes. The first of the series was the *Fables of La Fontaine*, in two volumes, to be followed by the *Théâtre* and the *Contes* of the same, all edited by M. Brunot. There has just appeared the *Histoire d'Henriette d'Angleterre*, who, we may remark, was not the Queen of Charles I., but her daughter. And we may further notice that this particular publication exhibits the tendency, not unknown among ourselves, to exaggerate the importance of a work simply because it is rare. The *Maximes* of de La Rochefoucauld are announced as already in the press; and the works of the great French dramatists, of Molière, Bossuet, M<sup>me</sup>. de Sévigné, Lesage, Beaumarchais, &c., as in preparation.



M. CH. ROESSLER, a merchant of Havre, is engaged in compiling a catalogue of all the documents, whether in public or private hands, that may serve to illustrate the history of his native city.

THE bibliographer will have to chronicle another addition to the long list of sumptuous editions which the enterprise of French publishers and the enthusiasm of French readers have raised into so many monuments to Molière. M. Jouaust has published the first volume of a new edition of the great dramatist's works, which is to be included in that section of the *Librairie des Bibliophiles* known as the "*Bibliothèque classique*." The peculiar spelling of the original will be carefully followed. We regret to note that, simultaneously with the appearance of the Molière, a reprint of Brantôme's infamous gossip-book, *Les Dames galantes*, was issued in the "*Bibliothèque artistique*" of the same series. This most obscene work is actually printed in the very best style of French typography, and illustrated by Edouard de Beaumont, as if it were a credit to French literature.

THE sale of the fourth section of the Ambroise Firmin-Didot Library will take place during the first fortnight in June. Among the MSS. which will be dispersed are a Missal of Monte-Cassino, the date of which is fixed as 1404; a *Livre d'Heures*, adorned with 107 miniatures, which is believed to have been executed for Anne de Beaujeu; another MS. of the same kind executed for Louis XII.; a *Recueil de Traités de Devotion*, illustrated with miniatures, which is believed to have belonged to Charles V.; and some treatises of Lionardo da Vinci, illustrated by the hand of Poussin. Many of the printed books are interesting from bearing the autographs of historical and literary celebrities; and, among these, not the least desirable is a volume said to have been annotated by Rabelais.

#### ACKNOWLEDGMENTS.

OF new editions and reprints we have received the following:—*The Gospel according to St. John*: the Authorised Version, with Introduction and Notes by B. F. Westcott, reprinted from "*The Speaker's Commentary*" (John Murray); Pearson's *Exposition of the Creed*, thoroughly Revised, by the Rev. Robert Sinker (Cambridge: at the University Press); *Memoriale of Bishop McIlvaine*, edited by the Rev. William Carus (Elliot Stock); *Selected Plays of Shakespeare*, Abridged for the Use of the Young, by Samuel Brandram (Smith, Elder and Co.); *The Poems of Virgil*, Translated into English Prose by John Conington (Longmans); *Out of Court*, by Mrs. Cashel Hoey (Sampson Low); Macaulay's *Lays of Ancient Rome* (Longmans), both in cloth and paper; N. D'Anvers' *Elementary History of Music*, edited by Owen J. Dullea (Sampson Low); Hobbes' *Leviathan*, reprinted from the First Edition of 1651, with the frontispiece reduced by photo-lithography (Oxford: Thornton); *Songs for Little Singers*, in the Sunday School and Home, composed by Henry King Lewis (Hodder and Stoughton); Taylor's *The Reign of Christ on Earth*; or, the Voice of the Church in all Ages concerning the Coming and Kingdom of the Redeemer, revised and edited by H. L. Hastings, tenth thousand (Bagster); *Principles of Organic Life*, by Dr. Benjamin Ridge (Charles Higham); *Plain Reasons Against Joining the Church of Rome*, by Dr. Richard Littledale, thirtieth thousand (S. P. C. K.); *Catholic Controversy: a Reply to Dr. Littledale's "Plain Reasons,"* by H. T. D. Ryder, third edition (Burns and Oates); *The Bibliography of Ruskin*, fifth edition (Elliot Stock); *New Grammar of French Grammars*, by Dr. V. de Fivas, forty-fifth edition (Crosby Lockwood); *Handbook of Com-*

*petitive Examinations, for Admission to Every Department of Her Majesty's Service*, by W. J. Chetwode Crawley, corrected for 1882 (Longmans); *Elements of Acoustics, Light, and Heat*, by William Lees, fortieth thousand (Collins); *Collins' Guide to London and Neighbourhood*, with Maps and numerous Original Illustrations (Collins); *Forewarned, Forearmed*, by Lord Henry Lennox (William Ridgway); *Empirical Psychology*; or, the Science of Mind from Experience, by Laurens P. Hickok, revised by Julius H. Seelye (Boston, U.S.: Ginn, Heath and Co.); *Jean-Paul Marat: an Historico-Biographical Sketch*, by Ernest Belfort Bax (the Modern Press); *Out of Court*, by Mrs. Cashel Hoey, cheapest edition (Sampson Low); &c., &c.

#### IN MEMORIAM.

THOMAS HILL GREEN.

(Obiit March 26, 1882.)

HUSHED be the Bells of all his native Towers,  
We need no sound to swell the deep "alas!"  
Let Isis move unobbling thro' the grass,  
The sun shine still upon the Nuneham flowers!  
He was of those rare hearts whom Nature dowers  
With unassuming quietude, his glass  
Turned all reflection inwards, men might pass  
Nor know the depth and splendour of his powers.  
Hew him of granite, granite was his mind,  
Give him the sword, for trenchant was his thrust,  
And cast these pithless late philosophies  
Prone at his feet who trod them into dust.  
Then write him "Patriot that no bribes could blind,  
Prophet of Truth, sure Teacher of the Wise."

DANTE GABRIEL ROSSETTI.

(Obiit April 9, 1882.)

GONE down to take Proserpina the flowers  
Those "daffodils let fall from Dio's wain,"  
The grey old Bard\* who bound, as with a chain,  
By simple song his Western home to ours  
Waits haply for thy guidance to the bowers  
Where—guests long time of thy mysterious  
brain—  
The Singers sit right glad to entertain  
Thee with thy later song of Florence Towers.  
Painter and poet, careless of the Bay,  
With Woman's grace to make thy brothers thine!  
Dreamer of dreams too wondrous for the tale!  
Didst thou not craving quittance from thy day  
Haunt the pale Past in hope of anodyne?  
Sing happier now, melodious Nightingale!

\* Longfellow.

H. D. RAWNSLEY.

#### OBITUARY.

WE regret to announce the death of Mr. Harry Wooldridge, which occurred on the 14th inst., after many years of suffering. He was for a long period manager of the publishing department of Messrs. Smith, Elder and Co., in which capacity he founded the *Cornhill Magazine*, and was the compiler of two small religious works, *The Divine Teacher* and *The Sure Resting Place*. The deceased leaves a widow and numerous family. His eldest son, Mr. H. Ellis Wooldridge, is well known in art circles, and is the painter, among other important works, of the reredos which is such a conspicuous feature in the adornment of the Wagner Memorial Church at Brighton. Another son is the comedian known to the public as Mr. W. Lestock.

#### MAGAZINES AND REVIEWS.

A NOTEWORTHY feature which has been introduced into the *Antiquary* with the present year is the series of articles on Church, popular, and national festivals. One paper for this month is naturally on Easter. It is by Mr. John Fenton, and has many excellent features. We think, perhaps, he errs, like many other writers on kindred subjects, by laying too much stress on

analogies that are somewhat faint. Miss Lucy Toulmin Smith contributes an account of the Early-French Text Society, which contains much information that will be new to her readers. This useful society is younger than our own Early-English Text Society. It works on similar lines, and with at least equal diligence. There are some features in the French society which we would gladly see imitated by its English brother. The most interesting paper by far to readers who are not specialists is Miss Evelin Carrington's "Theft of a Shroud." It contains a verse rendering of a Provençal ballad, which is so excellently executed that it might well be passed off as a genuine relic of our mother-tongue but a very little modernised. We have never seen the original. It must be of a high order of pathetic beauty. For the purpose of comparison, Miss Carrington has printed a rendering of Goethe's "Todten Tanz," which belongs to the same circle of ideas. The German poet had, we may confidently assume, never heard of the Provençal ballad, but he must have come across something in verse or prose which contained the root idea from which both have sprung. The meetings of provincial antiquarian societies continue to be carefully reported. This is an interesting feature which renders the *Antiquary* a very useful work of reference.

WE hail with pleasure the first appearance of our new contemporary, the *Girton Review*, which records the doings of the "fair girl (under-) graduates" at Girton, Newnham, London, Ann Arbor, &c., their work, their play, their grievances, and wants. The only real grievances are the smoky chimneys—which surely can be cured by proper cowls—and the want of a good library, which any of our readers with books to spare can help to supply. The subscription to the *Review* is 1s. 7½d. a-year, to be sent to Miss E. Macleod, Girton College, Cambridge; and the three numbers a-year, if kept up to the level of the first one of sixteen quarto pages, will be well worth the money. We note that at the fancy dress ball held "partly in Lecture-room No. 1," there was "the Pied Piper of Hamelin, who was to have been accompanied by the one rat who escaped drowning; but the rat, not appearing, was supposed to have been unavoidably detained at the last by a problem paper." Mathematics has evidently not taken all the fun out of the Girton damsels.

THE *Deutsche Rundschau* for April has an article on "German Emigration" which may be commended to sociologists for the fullness of its statistical details. Herr Georg Brandes writes a pleasant paper, founded on personal knowledge of the brothers "Edmond and Jules de Goncourt." Prof. Spitta deals with "The Restoration of Protestant Church Music" in a way which will interest musicians. He advocates a return to Bach as affording the only basis for a new departure. Herr Erman writes a popular article on "The Profane Literature of the Egyptians;" he calls attention to their folk-lore, and characterises their literature generally as showing a superficial spirit and a strictly practical tendency.

#### THE "ANTIGONE" OF SOPHOCLES AT TORONTO.

Toronto: March 30, 1882.

ON Tuesday and Wednesday, April 11 and 12, the "Antigone" of Sophocles will be acted in the original Greek in the Convocation Hall of University College, Toronto, by graduates and undergraduates. Mendelssohn's music will be sung by the Chorus; for the first time, it is believed, with the Greek words. These have been set to the notes for this occasion by Prof. Ramsay Wright—a task rendered comparatively easy by the metric faithfulness of the trans-

lation (Donner's) which Mendelssohn used. The Chorus will be accompanied by an orchestra of forty instruments, and aided by a supplemental Chorus of forty voices. The latter Chorus will not appear on the stage, but will stand immediately in front of the audience on a lower level, facing the actors. The orchestra will be placed in a pit beneath the stage. The acting Chorus of fifteen Senators will stand on small platforms two feet beneath the level of the main stage at either end, with their side face to the audience. The size and shape of the hall make it impossible to place them more correctly. For the same reason the thymele will be represented by a small altar set in the front of the main stage. A smaller altar to Apollo Agyieus will stand several feet farther back on one side of the palace door. The Chorus will ascend by steps from their lower stages to the upper stage during the singing of "*πολύθυμη Καμείας νύμφας ἀγαλμα*" κ. τ. λ., and will surround the thymele with uplifted thyrsuses.

The scenery will be modelled on that used at Harvard for the "Oedipus Rex." The suit of Greek classical armour constructed for the same play by Mr. Millet, of New York, has been kindly lent to University College by Gen. Loring, Curator of the Boston Museum, and will be worn by the Watchman. The two Princesses will wear the Greek stage mourning of black and apple-yellow, and black and gray-green. A himation of white netting will represent the obscure "*ἀγνήτης*" of Teiresias. The Chorus will wear cashmere and flannel chitons and himatia of different colours.

Preparations for the play and rehearsals of the acting and music have been in progress since November last. The part of Antigone has been twice shifted, that of Ismene once; otherwise, the original distribution of the characters remains unaltered.

Both Choruses are supplied by the college glee-club. The conductor of the club, Mr. Torrington, assisted by Prof. Wright, has charge of the music. Prof. Lewis Campbell, of St. Andrews, has kindly authorised the reprinting of his translation of the "Antigone," which will be sold to the audience.

The stage management is in the hands of Dr. Pike, of University College (formerly lecturer of Merton College, Oxford).

MAURICE HUTTON.

#### MR. LANSDELL'S "THROUGH SIBERIA."

We quote the following from the *New York Herald* for March 22. The extract headed *Over and Through Asia* occurs in a book written by Mr. Thomas Knox, and published at Hartford, Connecticut, in 1870, and in London in the following year. We have verified both extracts.

*Through Siberia*, vol. i., p. 265. *Over and Through Asia*, p. 395.

"The markets of Irkutsk are well supplied. Fish and game are plentiful. Beef is abundant and good, and costs about 2d. a pound. Pork, veal, and mutton are also cheap, especially in winter, when everything that can be frozen succumbs to the frost. Frozen chickens, partridges and other game are often thrown together in heaps like bricks or firewood. Butchers' meat defies the knife, and some of the salesmen place their animals in fantastic positions before freezing

"Everything that could be frozen had succumbed to the frost. There were frozen chickens, partridges and other game thrown in heaps, like bricks or stove-wood. Beef, pork and mutton were alike solid, and some of the vendors had placed their animals in fantastic positions before freezing them. In one place I saw a calf standing as if ready to walk away. His skin remained, and at first sight I thought him alive, but was undeceived when a man over- turned the unresisting

beast. Frozen fish were piled in stacks, and milk is offered for sale in cakes or bricks. A stick or string is generally congealed into a corner of the mass to facilitate carrying, so that a wayfarer can swing a quart of milk at his side or wrap it in his handkerchief at discretion."

beast. Frozen fish were piled carelessly in various places, and milk was offered for sale in cakes or bricks. A stick or string was generally frozen into the mass to facilitate carrying. One could swing a quart of milk at his side or wrap it in his handkerchief at discretion."

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BLANCKER, Iose, aus dem Geheim-Archive der russischen Regierung. Leipzig: Duncker & Humblot. 3 M. 20 Pf.  
COSTUMES de Guerre du IX<sup>e</sup> au XVII<sup>e</sup> Siècle. Paris: V. A. Morel. 80 fr.  
DU CAMP, M. Souvenirs Littéraires. T. I. Paris: Hachette. 7 fr. 50 c.  
JANSEN, A. Jean-Jacques Rousseau. Fragments inédits. Recherches biographiques et littéraires. Berlin: Wilhelm. 3 M.  
KIRCHHOFF, A. Thüringen doch Hermudurendland. Ein Beitrag zur geschichtl. Völkerkunde. Leipzig: Duncker & Humblot. 1 M. 60 Pf.  
LONLAY, D. de. En Tunisie: Souvenirs de sept Mois de Campagne. Paris: Dentu. 3 fr. 50 c.  
LUTKE, W. Ratsals Leben u. Werke. Dresden: Gutbier. 16 M.  
MARC-MONNIER. Gian et Hans avec le Dossier de Raimbaud. Paris: Delagrave. 3 fr. 50 c.  
PENESER, les, d'une Reine (Elisabeth de Roumanie). Paris: C. Lévy. 3 fr. 50 c.  
POREY, P., et G. MONVAL. L'Odéon, Histoire administrative, anecdotique et littéraire du Second Théâtre Français (1818-43). T. 2. Paris: Lemerre. 7 fr. 50 c.

##### THEOLOGY.

- JOHANNIS Eucharistiarum metropolitae quae in codice Vaticano graeco 678 supersunt, J. Hollig descriptis, P. de Lagarde edidit. Göttingen: Dieterich. 10 M.

##### HISTORY.

- BOUCHÉ-LECLERCQ, A. Histoire de la Divination dans l'Antiquité. T. 4. Paris: Leroux.  
HARDER, E. Der Einfluss Portugals bei der Wahl Pius VI. Königsberg: Hartung. 3 M.  
MOLINIER, A. et E. Chronique normande du XIV<sup>e</sup> Siècle. Paris: Locomes. 9 fr.  
RICCIO, G. M. Genealogia di Carlo II. d'Anglò, Re di Napoli. Napoli: Furbheim. 5 fr.  
SAINT-SIMON, Ecrits inédits de, p. p. P. Faugère. T. 4. Mémoires. Paris: Hachette. 7 fr. 50 c.  
STADLMANN, R. Preussens Könige in ihrer Thätigkeit f. die Landeskultur. 2. Thl. Friedrich der Grosse. Leipzig: Hirzel. 14 M.  
TARDIF, E. J. Coutumiers de Normandie. 1<sup>re</sup> Partie. Le Très ancien Coutumier de Normandie. Rouen: Imp. Goussard.  
VINCENZO, M. Tunisi e la Repubblica di Venezia nel Secolo XVIII. Verona: Mäntner. 2 fr.  
VIOLETT, P. Les Etablissements de Saint-Louis. T. 1. Introduction: Textes primitifs. Paris: Locomes. 9 fr.

##### PHYSICAL SCIENCE AND PHILOSOPHY, ETC.

- PIRANI et DIRVILL. La Chimie du Laboratoire. Paris: Germer Baillière. 4 fr.  
SERAPO. Les Tramways et Chemins de Fer sur Routes. Paris: Bernard. 7 fr. 50 c.  
SOLMS-LAUBACH, H. Graf zu. Die Herkunft, Domestikation u. Verbreitung d. gewöhnlichen Felsenbaums (Ficus Carica L.). Göttingen: Dieterich. 4 M.

##### PHILOLOGY, ETC.

- HIRZEL, R. Untersuchungen zu Cicero's philosophischen Schriften. 3. Thl. De Finibus. De Officiis. Leipzig: Hirzel. 18 M.  
MENANT, J. Les Fouilles de M. de Sarzec en Mesopotamie. Antiquités chaldéennes. Paris: Maisonneuve. 1 fr. 50 c.  
WIECK, F. O. Die griechischen Wörter im Latein. Leipzig: Hirzel. 18 M.

#### CORRESPONDENCE.

##### DANTE GABRIEL ROSSETTI AND CONTEMPORARY POETS.

Sandbrook, Midhurst, Essex: April 17, 1882.

Mr. Hall Caine has added to his valuable memorial of Dante Gabriel Rossetti a word which will be prized by all whom it concerns, and for which they have reason to thank him; for it must have been welcome indeed to the writers named in your columns last week to learn that the great and exquisite poet just gone, whose fame became a glory before he died, was wont to speak warmly of their work. Nor can it be matter of indifference to Mr. Tennyson, as to any leader in letters, to know that Rossetti delighted in his poetry. There

is one, however, whom the late poet not only admired, but owned as his forerunner. Mr. Lowell has said that to all writers should be addressed the question put by the shade of Farinata to Dante: "*Chi fur' li maggior tui?*" And among Rossetti's *maggiori* was Dr. Thomas Gordon Hake; not that there was any likeness in the manner of the work of the two, but Dr. Hake is, as he was, a poet of rapture of heart, and from his serious and penetrating ecstasy was derived the mood of mind which produced "Hand and Soul" and many of Rossetti's poems. He is fortunate who can thus trace and acknowledge the derivations of his thoughts or his emotions. More often the modern poet conceives what has been conceived and forgotten, and conceived and forgotten again; he does not know who were his *maggiori*, though he confesses them implicitly. But when such influences, derivations, and descents are known let us remember them; they form the unions which make the happiness of the literary life. Derivation is as certainly honourable in the poet as imitation is dishonourable in the postaster. The noble thinkers have generally some elder

"who speaks with such a tone  
That they almost receive his heart into their own;"  
and to him they desire to ascribe "half the song."

The admiration of Rossetti is assuredly to be commemorated among Dr. Hake's honours, as we "younger writers," in our degree, will never forget that words of ours even had a place in that generous heart.

ALICE MEYNELL.

##### CHAUCEER'S "VIRGIN" AT BOULOGNE.

Boulogne-sur-Mer: April 16, 1882.

Readers of Chaucer may care to know that there is yet extant a fragment of the miraculous wooden statue of the Virgin which attracted pilgrims to Boulogne in the Middle Ages, and was honoured with a visit from the Wife of Bath among other people. This miraculous statue had a bad time of it even before the first Revolution, for it was thrown into a well by the Protestants in 1567, and not reinstated over its altar till 1630. In 1793 it was burnt. Fortunately, one of the faithful saved the right hand; and it is a fragment of this member which may be seen in the church of Our Lady in the Haute Ville. Preserved in the back of a hand-shaped reliquary, it is kissed by devout lips through a piece of glass. And it makes one realise how little the world has moved in some respects to see how even now, as centuries ago, there is no lack of devout lips to enjoy this inestimable privilege.

"Chaque année, au mois d'août, des pèlerinages, réorganisés depuis 1853, attirent à l'église Notre-Dame de Boulogne, un grand nombre de fidèles qui viennent de tous les points du département du Pas-de-Calais et des départements voisins."

But the kissing is not confined to August; there has been much of it this Easter, for instance.

JOHN W. HALES.

##### "THE NUMISMATA ORIENTALIA."

Richmond: April 15, 1882.

The *Times* newspaper evidently understands the first essential of impressive teaching, which, according to the best models, consists in frequent repetition. Last week (April 12) there appeared in the "leading journal" a review of the "International Numismata Orientalia," which was also reviewed in the same paper on November 14, 1877, four years and a-half ago. The only differences to be discovered are a change of front towards some of the essays included in the work, and the addition of a final paragraph dealing with the latest fasciculus

(which was not published in 1877)—M. Madden's *Coins of the Jews*. The re-review, however, adds nothing to the criticism of the first, and, being evidently the work of a writer who has no special knowledge of the subject, would not call for notice on my part if the article had not contained two or three statements about my own share in the "Numismata Orientalia" which are misleading. The re-reviewer is a little contemptuous about my admission that I was using at that time four different systems of transliteration from the Arabic. If he had been a student of Oriental numismatics he would have known that this was forced upon me: for the British Museum Catalogue of Coins I had to use Mr. Lane's system; for the "Numismata Orientalia," Mr. Thomas's; for the *Journal of the Royal Asiatic Society*, another system; while, in a few publications, I was free to use my own. The re-reviewer also charges me with accepting M. Karabacek's "somewhat doubtful" theory that the Urtuki large silvered copper coins passed as dirhems; whereas, while setting forth M. Karabacek's views to the best advantage, I expressly stated that I did not consider his theory absolutely proved. If my little essay, which I had almost forgotten, is reviewed a third time in the *Times* five years hence, I hope the re-re-reviewer will see the advisability of at least reading it.

STANLEY LANE-POOLE.

#### REPLY TO PROF. STEPHENS' "PROTEST."

London: April 20, 1882.

We are the publishers of the book, just issued, "*Old Norse Fairy Tales*," gleaned from the Swedish Folk by George Stephens and H. Cavallius, against which Prof. Stephens raises his "Protest" in the *ACADEMY*, April 15. We fully appreciate his intended delicacy in not naming our firm as the publishers against whom he has complaint to make; but at the same time have no wish to remain disassociated from the book.

The MS. was offered us in the regular course of business, and we arranged with Mr. Alberg, the translator, himself a Swede, that he should conduct the negotiations with both the authors and the publishers.

Mr. Cavallius, the joint-author with Prof. Stephens, whose address was known to Mr. Alberg, was communicated with, and both his and the publishers' written consent to a translation obtained. Moreover, casts of the original wood-blocks were sold to us. Prof. Stephens' charge against us is, therefore, wholly unfounded in fact; and this he might have surmised from the circumstance that the original wood-cuts appear in our book.

Had Prof. Stephens either communicated with his co-author or addressed himself to us, he would, we believe, never have ventured upon his "Protest."

W. SWAN SONNENSCHN & CO.

#### WHITSUNDAY.

Isleworth: April 10, 1882.

Mr. Friend's citation of this as a Devonshire name for *Stellaria holostea* is interesting, although I am not sure that it confirms his view as to the connexion between White Sunday and Low Sunday. The *Narcissus biflorus*, which blossoms about Pentecost, is called Whitsunday in both North and South Devon, and the name may have been transferred from this to the *Stellaria*. Whitsun-boss (bush), a Gloucestershire name for the cultivated guelder-rose, and Whitsun-gilliflower, a Somerset and Salop name for *Hesperis matronalis*, certainly refer to Pentecost; the latter name goes back as far as Coles's *Art of Simpling* (1656), where we read "May brings roses, pinks, Whitsun-gilliflowers."

Mr. Friend's special knowledge will make the work on *Flower Lore*, which he announces, a valuable contribution to the subject. It is my misfortune that my own book upon the folklore of plants, for which I have been collecting material since 1868, will be forestalled by Mr. Friend's volume.

JAMES BRITTEN.

#### PRINCE BONAPARTE AND THE BASQUE VERB.

San Remo: March 29, 1882.

It is an indisputable fact (which I never thought that Prince Bonaparte ignored) that initial *d* in Basque, as I have said in my *Grammaire comparée*, is always, in all the persons of all the presents of the indicative of all active verbs, the object "it."

Prince Bonaparte, being unable, as it appears, to distinguish assertion from argument, I must repeat that it is of no importance that he "sees" in *daut* the demonstrative pronoun *au* or *haur*. He may like his assertion, like the gentleman who believes the earth to be flat; but some real argument is wanted if he wishes to upset my theory. Big adjectives do not prove that *haur* becomes *nuen*, &c., "I was," &c. Inaccurate quotations are also not a safe way to prove that one is right. I said, and I repeat, that "Nowhere *daut* stands for *daut*; the flections from *iduki* (*daut*, &c.) are always employed with an object only; the flections of *eroan* with object and dative." This is another indisputable fact, and Prince Bonaparte may find these elementary notions of the Basque verb in my Grammar. There he will learn, also, to distinguish *daut* or *dot* (Bisc.) from *iduki*, and *daut* for *deraut* or *derot* or *derat* from *eroan*; all which flections are used—flections and not terminatives, an erroneous expression copied from antiquated grammarians, and showing a total want of analysis. Another inconceivable error is to say that *eroan* does not exist in the Labourdin dialect; there is no other auxiliary in Labourdin, as in all the other dialects (except in Biscayan), when object and dative is to be expressed! I must suppose this a slip of the pen. I have not finished with the errors: it is another one to quote *edin*, "can," as *adi*; one never mentions a verb by a flection. When calling *adi* a type, instead of a verb, Prince Bonaparte proves again here that he does not know that it is a verb!

I agree in one point with Prince Bonaparte—i.e., to stop a useless waste of time; and I leave, again, to the readers of the *ACADEMY* to decide which of us "wants philological sense and is ignorant of the Basque verb."

W. VAN EYS.

#### THE SHETLANDIC SPEECH AND THE GOTHIC OF ULPHILAS.

Lerwick: April 3, 1882.

With regard to the remarks of your correspondents Messrs. Annandale and Mayhew, I was quite aware that the Shetlandic *gang*, *loof*, &c., were the same as the Icelandic *ganga*, *lófa*, &c., and that these forms are used all over Scotland, where, as Carlyle said long ago, the speech has "a Norse tinge." What I wished to point out was that these words are not found in the Icelandic New Testament, while they are found in Ulphilas. Does Mr. Annandale say that the *ere* of *ere-yesterday* has nothing to do with Gothic *airiza*, English *ere*? As to referring to "Anglo-Saxon"—it is not a much farther cry from Shetlandic to Moeso-Gothic than to that doubtfully named tongue. One of your correspondents speaks of my Shetlandic; but I did not invent the dialect, and have no proprietary rights therein.

A. LAURENSEN.

#### MR. PICKWICK.

London: April 13, 1882.

The reviewer of the magazines in the *ACADEMY* accuses me of inventing a remark and putting it into the mouth of Mr. Pickwick. The scene of this offence of mine is an article on M. Zola in the *Fortnightly Review*. May I assert my innocence? I said Mr. Pickwick reminded Messrs. Allen and Sawyer that the details of the dissecting-room need not be discussed in the drawing-room. And this Mr. Pickwick did:

"I wouldn't mind a brain, but I can't stand a whole head," rejoined Bob Sawyer.

"Hush, hush, gentlemen, pray," said Mr. Pickwick; "I hear the ladies."

This was the "genuine logion" of Mr. Pickwick to which I referred.

A. LANG.

["The reviewer" apologises. He had looked up a different passage—that of Mr. Bob Sawyer's entertainment to Mr. Pickwick in his lodgings.]

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 24, 4 p.m. Royal Asiatic: "The Vaishnava Religion, with Special Reference to the Siksha Patri of the Modern Sect called Swami Nārāyaṇa," by Prof. Monier Williams.

7 p.m. Actuaries: "The Adjustment of Mortality Tables," by Mr. J. A. Higham.

8.30 p.m. Geographical: "A Journey in the Atlas and the Northern Part of the Algerian Sahara," by M. Valentin de Gorioloff.

TUESDAY, April 25, 3 p.m. Royal Institution: "The History of Customs and Beliefs," by Dr. E. B. Tylor.

8 p.m. Society of Arts: "The Character and Social Industries of the Inhabitants of China, Japan, and Formosa," by Lieut. H. N. Shore.

8 p.m. Anthropological Institute: "An Exhibition of Pottery from Silesia," by Gen. Pitt-Rivers; "The Aboriginal Inhabitants of the Andaman Islands," II., by Mr. E. H. Man.

8 p.m. Civil Engineers: "The Theory of the Gas Engine," by Mr. Dugald Clerk; "Harbours and Estuaries on Sandy Coasts," by Mr. L. F. Vernon-Harcourt.

WEDNESDAY, April 26, 8 p.m. Geological: "The Relations of the Eocene and Pliocene Strata," by Prof. J. W. Judd; "Fossil Onchostomatous Bryozoa from Mount Gambier, South Australia," by Mr. A. W. Waters; "Phanerozoic: Permian, Carboniferous, and Silurian," and "The Occurrence of a New Species of *Pygospira*," by Mr. G. W. Shrubsole.

8 p.m. Society of Arts: "Telephonic Communication," by Col. C. E. Webber.

THURSDAY, April 27, 3 p.m. Royal Institution: "The Metals," by Prof. Dewar.

8 p.m. Telegraph Engineers: "Attraction and Repulsion due to Sonorous Vibrations, and a Comparison of the Phenomena with those of Magnetism," by Mr. A. Strob.

8 p.m. Society of Arts: "The Manufacture of Steel from Phosphoric Pig Iron," by Messrs. S. G. Thomas and P. O. Gilchrist.

FRIDAY, April 28, 8 p.m. Quakett.

8 p.m. Browning: "Browning's Philosophy," by Mr. J. B. Bury.

8 p.m. Society of Arts: "National Necessities as the Basis of National Education," by Dr. Richardson.

9 p.m. Royal Institution: "Some Dangerous Properties of Dusts," by Prof. Abel.

SATURDAY, April 29, 3 p.m. Royal Institution: "The History of the Science of Politics," by Mr. F. Pollock.

#### SCIENCE.

*The Quatrains of Omar Khayyám*. Translated into English Verse by E. H. Whinfield, M.A., late of the Bengal Civil Service. (Trübner's Oriental Series.)

HE would seem to be a bold man who attempted a translation of Omar Khayyám after Mr. Fitzgerald's fine rendering; but there was really room for another English version. Mr. Fitzgerald's does not aim at completeness or literal correspondence with the original; in quantity it is but a *cento*, in quality a paraphrase. In saying this we are not raising an objection, but merely stating a fact. Mr. Fitzgerald has done what the finest textual criticism and the most uncompromising devotion to literal accuracy could never accomplish: he has reproduced the thoughts of the Persian poet in English poetry, not merely in versified prose. Omar

Khayyám is, we believe, the only Oriental poet who has been thus worthily represented. Others have been done into fair verse translations, but of none save Omar can it be said that the translation stands by itself as true poetry.

But while we believe Mr. Fitzgerald's version to be unapproachable in poetic feeling, and scarcely less in perfectness of form; there are reasons which may amply justify another translator in treading approximately in the footsteps of the master. Mr. Fitzgerald's version contains but 101 quatrains; whereas the various texts of the *Rubá'iyát* contain from 158 to 800. Those, therefore, who have been impressed with the thoughts of the poet as rendered in the *canto* will welcome those additional verses which a larger selection may supply. In this connexion, it is to be regretted that Mr. Winfield's translation does not go farther than the 253 quatrains he offers, without explanation or comment of any kind. There is a Preface to his book, chiefly filled with notes and references as to the scanty details to be learned of Omar's life; but herein is no word to explain why the translator has chosen these particular 253 quatrains. The Bodleian MS. has 158; M. Nicholas' text, 464; that of Lucknow, nearly 800; the Calcutta MS., 516. Mr. Winfield uses several of these, and scrupulously indicates the source of each quatrain; but he nowhere declares his principle of selection. It is surely desirable that a thorough examination and sifting of the various texts of Omar Khayyám should be made, and a complete translation published. Mr. Winfield's is only a selection like Mr. Fitzgerald's, but without the merit of the arrangement according to sense which Mr. Fitzgerald has carried out with signal success. In Mr. Winfield's version the order is, like the original, chaotic, without the justification which would belong to a complete translation of the whole work. But, if the new version has not the merit of completeness, those who wish to read as nearly as possible the very words of Omar Khayyám will value Mr. Winfield's literalness. He evidently tries to make his lines correspond with the original as closely as the differences of the two languages permit; and there are undoubted advantages in the principle. In free paraphrase the translator's personal theory as to his author's meaning, where there is room for doubt, will be conveyed more strongly than in a literal version, where the ambiguity of the original will be retained. Mr. Fitzgerald, for example, regards Omar Khayyám as a materialist; Mr. Winfield apparently holds him to have been a mystic. In such cases of difference a literal version is the only sure guide of the unlearned reader.

It must be admitted, however, that even in a tolerably literal version it is not always easy to decide what Omar Khayyám really meant. It is wonderfully easy to foist a Súfi interpretation on almost any Persian poet, and we believe that a great deal of these mystical interpretations are absolutely groundless. In the case of Omar Khayyám, after reading Mr. Fitzgerald's version one would be convinced he was a materialist and no mystic at all; after reading Mr. Winfield's, one would see rather more probability than

before in the Súfi theory. Some quatrains may be taken both ways; this, for example, which, according to Mr. Winfield, is "the climax to all Omar's gloomy epigrams":—

CCXX.

I never would have come, had I been asked;  
I would as lief not go, if I were asked;  
And, to be short, I would annihilate  
All coming, being, going, were I asked.

But three stanzas farther on we come upon a quite unmistakable epicurean quatrain:—

CCXXIII.

Slave of four elements and sevenfold heaven,  
Who aye bemoan the thrall of these eleven,  
Drink! I have told you seventy times and seven,  
Once gone, nor hell will send you back, nor heaven.

No. clxxi. is also clearly epicurean:—

Let us shake off dull reason's incubus,  
Our tale of years or days cease to discuss,  
And take our jugs and plenish them with wine,  
Before grim potters make their jugs of us.

But two pages further occurs a quatrain which presents a handle to the Súfi theorist:—

We make the wine jar's lip our place of prayer,  
And drink in lessons of true manhood there,  
And pass our lives in taverns, if perchance  
The time misspent in mosques we may repair.

And No. cclii. seems undoubtedly to possess a mystical meaning:—

O soul! when on the Loved One's sweets you feed,  
You lose yourself, yet find your Self indeed;  
And when you drink of His entrancing cup,  
You hasten your escape from quick and dead.

The real question seems to be—How much of the text of Omar Khayyám is the interpolation of Súfi scribes? That he himself had any leaning to Súfi doctrines we do not believe; but the metaphorical character of his poetry may have suggested to later commentators the possibility of incorporating it, with a few glosses, in the elastic body of Súfi literature, and this may account for a certain number of apparent contradictions in the *Rubá'iyát*.

It will be seen that Mr. Winfield has adopted Mr. Fitzgerald's metre, perhaps a little rashly; for his form is never equal to his predecessor's, though there are many good verses. The difference of treatment may be seen by comparing Mr. Winfield's No. xxxvii. with Mr. Fitzgerald's xlv.

XXXVII.

This body is a tent, which  
for a space  
Doth the pure soul with  
kingly presence  
grace,  
When he departs comes  
the tent-pitcher,  
death,  
Strikes it and moves to a  
new halting-place.

Or Mr. Winfield's cciv. with Mr. Fitzgerald's lxx.

CCIV.

Blame not this ball, im-  
pelled by bat's hard  
blows,  
That now to right and  
now to left it goes;  
That One who wields  
the bat and smites  
the strokes,  
He knows what drives  
thee, yea, He knows,  
He knows.

XLV.

'Tis but a tent where  
takes his one-day's  
rest  
A Sultan to the realm of  
Death address  
The Sultan rises, and  
the dark Ferrásh  
Strikes and prepares it  
for another guest.

LXX.

The Ball no question  
makes of Ayes and  
Noes,  
But right or left as strikes  
the Player goes;  
And He that tossed  
you down into the  
Field,  
He knows about it all,  
He knows — HE  
knows.

Mr. Winfield's version, it will be seen, is a fine one, but it misses the note of genius

that we hear in Mr. Fitzgerald's. As a rule, Mr. Winfield's verse is very careful and considered; but there are a good many extremely ill-sounding lines, such as

"Nor proved by touch of keenest wit's touch-  
stone;"  
"Beshrew these baleful stars who circling run;  
Beshrew my nature's imperfection;"

and a number of bad rhymes—e.g., "trow" rhyming with "do" and "go;" nor are such phrases as "the rondure of the empyreal blue,"

"Holds heaven's blue duomo such another wight," improvements upon the ordinary vocabulary of poets. These faults, however, are small compared with the general ability displayed in the work. Though he cannot compete on equal terms with Mr. Fitzgerald as a translator of the first excellence, Mr. Winfield has executed a difficult task with considerable success, and his version contains much that will be new to those who only know Mr. Fitzgerald's delightful selection.

STANLEY LANE-POOLE.

### CORRESPONDENCE.

DR. HAYMAN'S "ODYSSEY."

Aldingham: April 15, 1882.

While thanking Prof. Mahaffy for a review, published in the *ACADEMY* for March 18, of my edition of the "Odyssey," I cannot but regret that the critic, for whose erudition and taste I have great respect, has not duly shown the much more commonplace quality of attention to what he was doing. Thus he writes:—"Stranger still, if possible, is the complete silence on all the recent Odyssean criticism in Germany, Kirchhoff, for example, being totally ignored." References to Kirchhoff's theory will, on the contrary, be found on book xvii., 530-1, and on xviii. 108-9.

Again, he says that my "Preface of 150 pages is almost all filled with a *réchauffée* of old articles refuting Mr. Paley's theory." I presume this refers to two papers printed in the *Transactions* of the Cambridge Philological Society, which *Transactions* have been published since my volume went to press. These papers comprise together fifty-three pages, which is no very great proportion of the 150, even when four more pages have been added containing a condensation of some remarks previously published in the *Church Quarterly Review*. Of the Cambridge society Prof. Paley and myself are alike members; and the papers were read purposely before it, in order to elicit, if possible, any critical remarks from its members, although, of course, in no way to make any of them responsible for the views submitted. The same thing applies to some remarks in a paper in the *Journal of Philology*, Cambridge, 1879, although these last were recast, with additions, in the same Preface to *Odyssey*, vol. iii., so fully as really to rewrite the paper, so far as it had matter in common with this Preface.

Prof. Mahaffy adds, at the close of his notice: "His [my] careful statement of the action for each day will not, however, persuade sceptical readers that the plan of the poem is harmonious or undisturbed. I should have thought that my very frequent insistence, in the course of my commentary, on the fact that 'the plan of the poem is not harmonious or undisturbed,' would have obtruded that view, even on a cursory inspection of my remarks, as one of the broadest features of my handling of the text. I may refer to the passages book xiii., 183-4, 190-1; xvi., 281-98, 305-7; xxi., 431-4, *et al.*, as showing this, as also to appendix G, 2 in vol. ii.



The argument as regards written texts is so widely distinct from inscribed monuments that I doubt extremely how far any reference "to the Abu-Simbel inscription" would have had a pertinent value. It may possibly be that "a perusal of Kirchhoff's *Studien* on the Greek alphabet" would "render all this kind of ingenuity [referring, apparently, to my arguments against Mr. Paley's theory, founded on Greek linguistic grounds and early literature] subsidiary, if not otiose." But those *Studien* are not likely to be accessible to, or convenient for, the English Homeric student.

As regards "the unity of authorship" of the poems either separately or *inter se*, I long ago (vol. i., pref., pp. ix., x., and xliii.-xlv.) stated my own view (see also vol. ii., pref., pp. lxxviii.-lxxxiv.). That view seems still to me to outflank and render otiose all such arguments as those developed recently by Kirchhoff and Kammer, just as those of Lachmann and Köchly before them. The word "unity," indeed, I may observe, is probably misapplied to a poem which, unwritten and recited only in portions, can hardly claim objective existence as a whole. Is there, or was there ever, a whole in the sense in which it is amenable to their criticisms? is the previous question with which these critics refrain from dealing. If this view of mine is correct, all such questions as Kammer raises in his *Einheit* may be safely passed by. On the contrary, Prof. Paley's eminent services to English scholarship insure for his views a weight and currency such as few contemporaries, if any, can claim.

Prof. Mahaffy writes as though my Preface to vol. iii. was a mere repetition of that to vol. ii., and possibly, as regards a mere summary of previous remarks to save the reader's trouble, there may be some virtual repetition allowed. But he cannot be ignorant, I think, that substantially the arguments adduced in vol. iii. are distinct from those of vol. ii.; or, so far as they include a common element, are greatly expanded by cumulative and subsidiary proofs—e.g., that founded on the Greek dramatists by the proofs derived from the fragments of their Latin imitators. Had the "country living" to which Prof. Mahaffy refers been anywhere in or near the triangle of which Oxford, London, and Cambridge are the points, the "leisure" to which he refers might doubtless have been better employed. The utter remoteness from great libraries and centres of scholarly thought form a drawback which nothing can counterbalance to such a position as mine. Often, after months of labour, one learns that the book has been just long enough in existence which would have saved it all, had it been known of. But from critics who are in the "swim" of the full current of thought one cannot expect sympathy for one stranded on the shoal.

HENRY HAYMAN.

PS.—I have only just returned home after a fortnight's absence, and find the ACADEMY of March 18 among packets not forwarded, or this would have been written sooner.

#### NOTES OF TRAVEL.

WE understand that Capt. R. F. Burton and Commander V. L. Cameron are expected to arrive in Liverpool, on their return from the Gold Coast, on May 18. The two travellers have made large and valuable collections in all branches of natural history, while their report on the gold mines cannot fail to prove of great interest. Commander Cameron has also made extensive surveys. Capt. Burton is announced to lecture on the West African gold-fields, at the Society of Arts, on May 23; and writes that his book will be ready for the press as soon as he reaches England.

HERR MARNO's survey of the lower Bahr el Ghazel as far as the mouth of the Bahr el Arab in lat. 9° 5' N., has just been published in Petermann's *Mittheilungen*, and, as a matter of course, differs very essentially from all preceding surveys, so-called. In fact, no satisfactory map of a river of the nature of that in question can be produced unless the surveyor is in a position to determine the position of a number of points by careful astronomical observations. At present, and notwithstanding the extensive labours of Petherick, Schweinfurth, Dr. Junker, and others, not a single longitude has been satisfactorily determined in the vast region lying to the westward of the Upper Nile, while the latitudes are few and far between. The same number of the *Mittheilungen* contains articles on the Russo-Turkish frontier in Asia, by Gen. Stebnitzki, with a map; on Terraces in Alpine Valleys, by Dr. F. Löwl; and on the Flora of Northern Africa, by Dr. O. Drude.

#### SCIENCE NOTES.

*Geology of the Færøe Islands.*—The Royal Society of Edinburgh has recently published in its handsome quarto volume of *Transactions* an elaborate paper on "The Geology of the Færøe Islands," from the pen of Dr. James Geikie. His description is based on observations made during a visit to the islands in 1879 in company with Mr. A. Hellund, of Christiania. Although the exploration was primarily undertaken for the purpose of studying glacial phenomena, the general geological structure of the islands was not neglected, and a good geological sketch-map was produced. The principal rocks of the islands are bedded basalts, with interstratified layers of volcanic tuff; while in Suderøe and in Myggenæs there are deposits of coal, with carbonaceous shales and clays. The coal-deposits are of lenticular form, thickening and thinning out with irregularity, and they appear to have resulted from the alteration of patches of vegetable matter in swamps, marshes, and bogs during pauses in the volcanic outbursts. The whole of the solid rocks, whether volcanic or sedimentary, are probably referable to the Miocene period.

AT the last meeting of the Biological Society of Washington, Dr. Elliott Coues laid before the members the advance sheets of his latest contribution to ornithology, about to be published in Boston, U.S., by Messrs. Estes and Lauriat. This work is ostensibly the second edition of his *Check List of North American Birds*, published in 1874, but enlarged to include a lexicon of the etymology, orthography, and orthoepy of the scientific names of North American birds, a concordance of previous lists, and a catalogue of the author's ornithological publications, some 300 in number. The total number of names in Dr. Coues's new list is 888, being an increase of 120 over the edition of 1874. A portion of this accession results from the formal inclusion of Greenland birds in the North American list; and another large portion from discoveries of species in Mexico and Alaska. The novel feature of Dr. Coues's work consists in the philological explanation it gives of the derivation and application of the technical names.

#### PHILOLOGY NOTES.

THE fourth part of Dr. Paul Haupt's *Akkadische und Sumerische Keilschrifttexte*, which has just appeared at Leipzig, is a work which no Assyrian student can afford to be without. It not only contains a sketch of Accadian grammar and a description of the chief characteristics of the two pre-Semitic dialects of Northern and Southern Babylonia—Accadian and Sumerian—but also considerable

additions to our knowledge of the cuneiform syllabary and the Accadian vocabulary. A large number of unpublished bilingual texts and references are given in the book, as well as important corrections of texts already published in the fourth volume of the *Cuneiform Inscriptions of Western Asia*.

DR. J. N. STRASSMAIER is about to publish at Leipzig an alphabetic list of the Assyrian and Accadian words contained in the second volume of the *Cuneiform Inscriptions of Western Asia*, with numerous additions and corrections. Allied words in the cognate Semitic idioms will from time to time be also given. Dr. Strassmaier has spent two years in copying and collating the Assyrian tablets in the British Museum, and his work, when it appears, will be of great use to Assyriologists. The archaic and Babylonian forms of the cuneiform characters will be reproduced wherever they are found in the original documents.

ANOTHER Assyriological work is also being brought out at Leipzig. This is a revised edition and translation of the Babylonian texts of the Persian inscriptions. So much progress has been made in our knowledge of Assyrian since Rawlinson, Oppert, and Schrader worked upon them, that it was full time they should again undergo a thorough examination. Dr. Carl Beyold is the author.

WE have received a copy of the first quarterly instalment of the *Philologische Wochenschrift* (Berlin: Calvary), a new weekly learned periodical, edited by Dr. W. Hirschfelder, with the assistance of Drs. Andresen and Hiller. The object of the *Wochenschrift* is to furnish (1) reviews of new publications, (2) extracts from learned periodicals, German and non-German, (3) reports of congresses and meetings, (4) communications respecting important discoveries, (5) personal notices, (6) bibliographical notices. The paper is, so far as we can judge, conducted in a competent manner. But we should be glad to see the English and American *Journals of Philology* and the *Hermathena* put upon the list of foreign periodicals.

THE last three numbers of Bursian's *Jahresbericht* contain the conclusion of Blass's report on the recent literature relative to Demosthenes. Similar reports are given by Herman Schiller on Roman history, chronology, and political antiquities, by Carl Frick on ancient geography and geographers, by Wecklein on the Greek tragedians, by Lorenz on Plautus, by Voigt on Roman private antiquities, and by Heinze on Plutarch's *Moralia*. The two last reports await completion.

THE *Revue critique* of April 10 contains a long and most appreciative review of Messrs. Westcott and Hort's Greek text of the New Testament by M. A. Sabatier. While fully admitting their arguments concerning what may be called the genealogy of the MSS., M. Sabatier finds himself unable to follow them in their conclusion that the most primitive text obtainable is therefore the nearest to the autographs. But he adds:

"Si nous ne pouvons tenir leur texte pour le texte même original, nous reconnaissons qu'il est, généralement parlant, le texte historique le plus ancien que l'on puisse atteindre, un texte à peu près contemporain d'origine et, ou même, si l'on veut, d'Irénée et de Tertullien."

#### MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, April 4.) GEN. PITT-RIVERS, President, in the Chair.—The President exhibited a series of carvings and painted masks from New Ireland.—A paper on the Papuans and Polynesians was read by Mr. C. Staniland Wake, who, from a consideration of the physical peculiarities of the Oceanic races, arrived at the following conclusions:—(1) The Eastern Archi-

pelago was at a very early period inhabited by a straight-haired race belonging to the so-called Caucasian stock, the present modern representatives of which are the Australians. (2) To this race belonged, also, ancestors of all the Oceanic races, including the Papuans, the Melanesians, the Micronesians, the Tasmanians, and the Polynesians, as shown by their common possession of certain physical characters. (3) The special peculiarities of the several dark races are due to the introduction of various foreign elements, the Negritos having influenced all of them in varying degrees. (4) The lighter Oceanic races show traces of the Negrito influence; but they have been affected at various periods by intermixture with peoples from the Asiatic area, giving rise, on the one hand, to the so-called "Savage Malays," and, on the other hand, to the Polynesians, who have been specially affected by the Malays. (5) Traces of an Arab or Semitic element are apparent among both the dark and light Oceanic races, but chiefly among the Papuans and the Melanesians, the former of whom may also possibly possess a Hindoo admixture.—Mr. C. Pfouder read a paper on "Rites and Customs in Old Japan," and exhibited a number of photographs and Japanese books and pictures.

#### ARCHAEOLOGICAL INSTITUTE.—(Thursday, April 6.)

MR. J. HILTON, in the Chair.—A paper by Mr. E. A. Freeman on *Sens and Auxerre* was read.—Mr. E. Peacock sent a transcript, from the Episcopal Register of Lincoln, of a "professio" made in the Benedictine nunnery of Little Marlow, Buckinghamshire, to Margaret Vernon, the last prioress, before John Longland, Bishop of Lincoln (1520-47), by "suster Constance petronill Anne," who vows, offers, and fully gives herself to serve Almighty God during her natural life, and renounces for ever and utterly forsakes the world and property of temporal substance, &c., and takes upon herself wilful poverty, utterly forsaking her own proper will. The bringing to light of this document by the Rev. A. R. Maddison forms a small, but interesting, addition to the scanty published accounts of the nunnery of Little Marlow.—The Chairman exhibited a silver-gilt collar of SS., apparently Flemish work, and Mr. Hartshorne contributed some notes upon SS. collars in general. Mr. Hilton also exhibited a collection of early keys, a bronze celt, and a large Italian fibula.—Mr. C. R. B. King sent some illustrations of the undercroft of the church of the Knights of St. John of Jerusalem at Clerkenwell, and drawings of a *balдахино* lately removed from the church of St. Mary, Totnes.

#### NEW SHAKSPEARE SOCIETY.—(Friday, April 14.)

F. J. FURNIVALL, Esq., Director, in the Chair.—Dr. Peter Bayne read a paper on "Shakspeare's Characters contrasted with those of George Eliot." Claiming that though all our modern writers had been influenced by Shakspeare, that all were, to some extent, his pupils, Dr. Bayne noted the change from drama to novel as the medium of expression of popular writers. Had Shakspeare lived now, he would have written novels, not dramas: no strong man, since his time, had made his chief appeal to his fellows through the stage; the public of Dickens and Thackeray was to be sought, not that of Robertson and Burnand. Yet the best novel should be but the best drama "writ large." To George Eliot the experiences of Macbeth, who "could not say amen," of Claudius, who could not pray, were akin. She dealt with mixed characters, like Bulstrode in *Middlemarch*. She could have written out "Macbeth" and "All's Well" into novels. Helena would have suited her, for, like Dorothea, Helena's object in life was to make the joy of another soul. Was Browning's view true—that woman's supreme wish was to absorb herself in the man she would make noble, though he were not so? Shakspeare belonged to the age of Faith and no Science; George Eliot to the age of Scepticism and Science. His men and women were more broadly and permanently human than hers. Dorothea, Casaubon, and Will Ladislaw were only nineteenth century. She believed in the influence of blood and race, as in *Fedelma*. So did Shakspeare: Perdita was a lady, though brought up on a desert island. She felt the symbolism of gems; Shakspeare that of flowers.

He was a mirror to human nature in stable equilibrium; she, one to it in unstable. She was the champion of women—Adam Bede and Savonarola were her only male heroes—and never showed the "mystery of feminine malignity." Her works were mainly an indictment of men in favour of women. This was not like Shakspeare's truth and fairness to both sexes. Her "note" was the working out of neutral, indirect influences to modify character, and her special power that of tracing the imperceptible stages in the progress of evil: witness Maggie Talliver and Tito. The origin of evil with Shakspeare was generally temptation, as with Angelo and Macbeth; or deliberate badness, as with Iago and Richard III. In the drama there was no time for the gradual evolution of character that was fitted for the novel. Many folk in reading of Tito felt that they *must* have taken the first step with him, and could not tell how they could have stopped short. With George Eliot, man was more of a drift-log, awayed hither and thither by the tide of circumstance, than with Shakspeare. He knew the worth of Will in man, that 'twas in *ourselves*, if we were hirelings. All his heroes had a feeling of God, knew that there was a divine vengeance and a moral law. He apprehended religion far more definitely than Goethe or George Eliot. Since his time, some things that he did had been better done by other men and women; but, for the general, his largeness and greatness were incomprehensible; he wore the crown of the literature of the world.

#### FINE ART.

*The Journal of Hellenic Studies*. Vol. II., No. 1 (April 1881); No. 2 (October 1881). (Macmillan.)

THE second volume published by the Society for the Promotion of Hellenic Studies shows no abatement in the energy which has characterised the new movement. It may still be permitted to hope that the undue preponderance of archaeology will be temporary. Out of twenty-six articles in the two parts now before us, at least twenty-one fall under this description, leaving only five, or one-fifth of the whole number, for all the other fields open to the society. The balance, however, is not so unequal when the length and importance of the articles is taken into account. At the head of the list appears Prof. Jebb's discussion on "Homeric and Hellenic Ilium," in which his unique clearness of thought and language is applied to one of the side-questions arising out of Dr. Schliemann's discoveries. Dr. Schliemann, it will be remembered, not only maintains that Hissarlik is the site of the Homeric Troy—which is now admitted—but refuses to allow that any other view was generally entertained in antiquity; and Prof. Mahaffy has written a short paper, printed as an Appendix to Dr. Schliemann's *Ilios*, in which he seeks to show that Troy was not utterly destroyed, but continued to exist on the same site until it became the Aeolic "Ilium." Prof. Jebb agrees with Dr. Schliemann on the main point of the place of Homer's Troy, but not on the subsidiary one as to the opinion of antiquity. He does not touch the issue raised by Prof. Mahaffy; probably considering that it is hardly a practical one. We may be able to determine from allusions in literature, or from the discussions of ancient geographers, what the *ancient belief* was as to the site of Troy; but to determine the *fact* is quite a different matter. Prof. Mahaffy refers to the similar statements about Mycenae, which he criticised with success in the *Hermathena*. The cases, however, are not parallel; the

asserted destruction of Mycenae falls within a period which can be reached by historical evidence. The destruction of Troy by Agamemnon can hardly be said to be better attested than the destruction by Heracles; and Prof. Jebb's conclusion—which is that the story about the survival of Troy in Ilium was only local legend, due to the not disinterested patriotism of the Greek inhabitants—is equally good, whether Homer's Troy ever existed or not. Dr. Schliemann's own contribution to this volume—his account of the exploration of Orchomenus—is of much interest. It is not, indeed, to be compared with his triumphs at Hissarlik and Mycenae; but as Dr. Schliemann is not a magician, but only a shrewd and enthusiastic explorer, there are limits even to his powers of discovery.

Mr. Ramsay's two papers on Southern Aeolis are valuable both for themselves and as evidence of the gain to be derived from the personal contact of a genuine scholar with countries which to most of us are as unreal as the figures of geometry. We have not indeed in this case the literary interest which belongs to exploration in the Troad; but the historical interest is perhaps greater. Mr. Ramsay shows that it is still possible to trace, in the remains found in the little known country to the north of Smyrna, the lines by which Aeolic colonisation spread from Cyme. The sites which he chiefly discusses are those of Myrina, Neonteichos, Iarissa, Temnos, and Aegae; and it is not too much to say that he does so with a union of freshness, learning, and sobriety that is rare in these days. If Englishmen have to admit with shame that their country, in spite of its rich universities, is decidedly behind Germany and France in respect of antiquarian discovery, they may at least feel that it is not for want of able and enterprising men.

Prof. Mahaffy's suggestive article on the Olympian Register revives a question discussed with much judgment by the late Col. Mure. In the destructive part of the paper Prof. Mahaffy does not differ materially from his predecessor. His attribution of the Register to Hippias the Sophist does not seem well made out. Hippias is only said to have edited (*ἐκδοῦναι*) the list; and it is not likely that a private work would be quoted under the name *τὰ Ἡλείων γράμματα*. Of the philological articles the most important is the systematic account given by Mr. E. S. Roberts of the inscriptions from Dodona. Mr. Verrall's paper on Ionic elements in Attic tragedy carries on a vein of enquiry already known from his previous contributions. It will be interesting to compare his theory with the different view taken of the same phenomena in Mr. Rutherford's *New Phrynichus*.

In the field of archaeology, where the details are everything, it is impossible to sum up the results of a series of articles. The general reader may be directed to Prof. Gardner's proof that boat races were not unknown among a nation at once maritime and fond of athletic competitions, and to the paper in which Canon Greenwell discusses a specimen of the curious bronze shams found in historical times as votive arms—a survival for religious purposes of the bronze weapons of Homeric and earlier times. D. B. MONRO.

### THE INSTITUTE OF PAINTERS IN WATER-COLOURS.

THIS is the last exhibition of the Institute which will be held in their present gallery. The fine rooms being built for them in Piccadilly will be opened next spring, even if there be no winter exhibition. Whether in winter or spring, the new gallery will mark a new departure in the Institute's shows, which will no longer be confined to works of the members, but will, on the principle of the Royal Academy, be open to the world at large. We do not know whether this is a subject for congratulation. To the outside world of artists it is, and perhaps to the majority of the public; but to those who prefer small and choice collections, and to those who have to review art exhibitions, the substitution of a large and miscellaneous gathering in place of one of few artists of known merit will not be an unmitigated boon. It is true that "artists of known merit" are apt to repeat themselves, and that habitual visitors to the old and close societies know rather too well what to expect; and this must be their consolation for the change.

It cannot be said that the present exhibition is altogether barren of novelty, nor that what is old is uninteresting. What may be called the school of David Cox—with its broad generalisations and effects of "weather"—its blue watery skies and bold, bright flying clouds—its strong lights and darks and direct dashes at Nature—is well represented by such men as Thomas Collier, J. Orrock, and E. M. Whimperis. In well-considered audacity the first of these shines actually as well as metaphorically in his large study of slabs of rock and masses of white cloud in strong sunlight (157). Not so astonishing, but more beautiful, is "A Wooded Valley" (61) by Whimperis; and there are several drawings by Orrock which are as fine, if not finer, than any we remember from his hand. "In Charnwood Forest" (72) is specially remarkable for the strong drawing of the group of Scotch firs and its luminous sky; and among his smaller works "Dumbarton Castle" (149) is a good specimen of simple truth and sense of the picturesque. To those who prefer greater refinement of colour, and those exquisite effects of atmospheric evanescence which will always be associated with the name of Copley Fielding, the drawings of H. G. Hine will afford delight. The large drawing of the "Downs near Lewes" (145) is perhaps his most important work here; it presents, probably as perfectly as paint and paper can suggest, the soft modulations of chalk hills, with their short grass flooded with sunlight, and their soft contours lying one against the other as cheek to cheek. His "Evening, Low Tide" (71), with its pale reflected orange sky, and the white gull so gently relieved against the pale amber cloud, is a lyric of light and colour. Not a little of pleasure of similar quality is given by Whymper's "South Downs" (45). Harry Hine also sends many charming drawings.

A different and newer class of sensation is given by Keeley Halswelle's "On the River below Sonning" (75), which is striking and original in design. Between the sky and the river one bank stretches almost straight across the middle of the picture. The way in which this line is broken by the bold, dark cloud, that curves in one direction above, and the water lilies and rushes that curve in the converse direction below, is one of the very few instances here of inventive power, or search for the uncommon. We have, moreover, the sense of expanse, both of river and atmospheric space, admirably given by this device. There is neither end nor beginning to the scene, but it is unified. The drawing seems to us true throughout, and the colour also—a little hard, perhaps, but such sunlight is hard.

Another very striking drawing is MacWhirter's "Lake of Monteith" (152), a brilliant study of a warm, curdy sky and its reflection, painted in the manner and with almost the force of oils. Much as we admire the brilliance and originality of these drawings, and welcome them as symptoms of renewed energy in art, the eye turns from them for refreshment to the cooler and more sober beauties of J. Syer's delightful nooks among the hills and valleys of Wales. Grateful also are such scenes as W. L. Leitch and Edward Hargitt still paint for us, not only for their quiet charm, but their pure method. To those who love the old art, guiltless of gums and body colours, and whose eye pastures with delight on passages of luminous grays, and detects left lights with joy, to those also who think that landscape art should not despise the science of composition, the works of the older members here will be regarded with a sad delight, for they are few, and the art which they represent—the art which first made England rank among the schools—is dying fast.

Some of the most charming and least pretentious of the drawings (though there is little pretension here) are contributed by John Fulleylove and George Elgood. The colour of the former suffers by its delicacy in contrast with its neighbours, but it is good. His "Garden of the Villa Medici, Rome" (143), is painted with true sentiment, almost classical; and his "St. Mark's, Venice" (130), likely to be overlooked from its proximity to Percy Macquoid's startling "Iconoclasts" (131), is very tender in colour. Of Mr. Elgood's four charming drawings of old buildings and fresh vegetation it is difficult to choose the best; they are all delicate in colour and sweet in feeling.

Perhaps the most complete success in the exhibition has been achieved by Harry Johnson in his view of Stonehenge by moonlight, called "Prehistoric Scenes" (44), an original and poetic view of a hackneyed scene. The effect of cool light and mist and the transparency of the deep shadows are admirably given, as well as the semi-prismatic arch above the warm moon. By J. Aumonier, W. Wyld, James Fahey, Walter M. May, and others are many drawings which will sustain their reputation.

In figure subjects the exhibition is weakened by the absence of Herkomer, Gregory, and Seymour Lucas; and the works of John Tenniel and John Absolon do not add much to its strength. The "Fancy Ball at Florence" (186), by Caldecott, is a clever drawing; but, on the whole, his contributions are disappointing. By Edwin Bale there are some very pleasant and accomplished drawings, of which we prefer "Ursula—a Portrait" (42), which is lifelike and beautiful as an arrangement of delicate colours. Frank Topham's "Poveretta" (47) contains an unusually graceful and pathetic group of a mother and child; and Hugh Carter sends a few delightful examples of those interiors with figures in the modern Dutch style of which he is a master.

Not forgetting these, nor the clever drawings of Guido Bach and Mrs. Elizabeth Murray, nor yet the strong contribution by F. Small, it is by Charles Green, J. D. Linton, and G. Clausen, we think, that the greatest and most original power is shown. The first, in his "Talented Troupe" (65), has drawn for us a clown and four performing dogs with a skill and appreciation of character which it would be difficult to excel; the second has painted a lady (58) in yellow satiny dress and crimson sash, holding a lute in her hand, with his almost unique command of material and his true genius for colour; the third sends a small drawing of a "Boy and a Man" (138), trudging homeward in the twilight with faggots on their back, wonderful no less for its impressive design than for its breadth of treatment. It is like a Millet.

COSMO MONKHOUSE.

### ARCHAEOLOGICAL NOTES ON THE TERRA D'OTRANTO.

V.

#### PAINTED VASES.

THUCYDIDES (vii. 33) states that, when the Athenians were making preparations for their disastrous expedition to Sicily, they renewed the ancient alliance between their city and the Messapians, whose king was then called Artas. A little later, Lysias, after his return from Thurioi to Athens, spoke in one of his orations of the trade by sea with the Italian coasts of the Adriatic as perilous, but extremely lucrative (*Contr. Diogit.* 25). The commercial relations maintained throughout the whole of the fifth century B.C. with the native populations of the South-east of Italy by the Athenians—whose ships naturally frequented the ports situated on the Adriatic rather than those of the Ionian Sea, so jealously watched by the Tarentines—are attested by the discoveries of Athenian coins which are of daily occurrence in the district, as well as by the fine vases with red figures, in a severe and absolutely perfect style, which are beyond a doubt of Attic importation, and which have been found more especially in certain tombs at Rugge. Discoveries of vases with black figures, of delicate and careful workmanship, and of genuinely ancient manufacture, dating before the fifth century, are extremely rare in this district. Those exhibited in the Lecce Museum are derived from places in the strictly Greek and Tarentine territory, such as Massafra, and not from the cemeteries of the Iapygo-Messapian cities; and the few specimens from these cemeteries which I have been able to get a sight of here and there seemed to me to have been imported from Greece rather than from any Graeco-Italic seat of manufacture. It is still an unsolved problem whether Tarentum possessed at that date, or even in the fifth century, a manufactory of painted earthenware like that which flourished at Cumae from a very early epoch. On the other hand, with the fourth-century vases painted with red figures, in a free style that is rapidly tending to become loose, which are already much more numerous than those of the preceding period, we begin to distinguish very clearly, by unmistakable characteristics, the products of the local industry of the Greek cities of the district, first and foremost undoubtedly of Tarentum, from those which were still brought from Attica in great numbers by a more or less direct trade route. These are succeeded in order of time by the vases of the so-called "Apulian" style, with extravagantly rich decoration, the date of which corresponds with the cessation of the importation of any kind of ceramic ware from Greece proper into the South of Italy. These so-called "Apulian" vases, as I have already shown elsewhere, and as is fully admitted, on the strength of the arguments I have adduced, by Prof. Helbig (whereto I am now enabled to add new proofs which are absolutely decisive), are really Tarentine. The chief centre of their production was Tarentum itself, at the culminating period of its wealth and luxury. And if any were manufactured in certain localities in Apulia—for instance, at Rubi—these are simply due to colonies of Tarentine artisans established among the natives, to whom they brought the style and processes of the ceramic art of their native city. In the Terra d'Otranto they form by far the largest proportion of the total number of vases exhumed from the ancient sepulchres. In fact, they are more numerous than those of all other styles and periods put together.

Simultaneously with the decline in the so-called Apulian style in ceramics we note the appearance of the vases no less improperly called "Gnathian." It is well known that this name was given to a

special class of pottery belonging to the last period of painted Graeco-Italic earthenware, which, on a background of black glaze of gradually changing quality, bears decorations extremely light and delicate in character, painted in white touched up with yellow and reddish violet, these decorations chiefly consisting of festoons of vine-tendrils or of ivy, with Dionysiac symbols or scenic masks hanging from them, and often with birds or tiny Cupids represented on the wing. These decorations, dashed in with the brush with remarkable freedom of touch, possess an elegance wherein the taste of the ceramic painters still shows the very flower of Hellenism. In purely decorative compositions the potters still preserve a skill of execution and a freshness of feeling which form a decided contrast to the heavy and feeble style into which they fall when they try to draw the human form on their vases, ornamented with figures in red. The vases with white decorations on a black ground made their first appearance in the market of antiquities at Naples after the great excavations at the necropolis of Gnathia in 1848, and accordingly the name has stuck to them. But it should now be given up as implying an altogether false and misleading notion. These vases are by no means peculiar to Gnathia, and there is nothing to justify the view that they were manufactured there. They are found everywhere in the Iapygo-Messapian district, from the neighbourhood of Bari on one sea and Tarentum on the other to the Capo di Leuca, and everywhere in considerable numbers. The provincial museums of Bari and Lecce, different as they are in importance, are both glutted with them, as well as all the private collections of the country, for there is not a single necropolis from which they have not been exhumed by hundreds. These vases are no less abundant at Tarentum itself than on other sites in the two provinces of Bari and Lecce. I have seen some taken from tombs, opened in my presence, on the property of Signor Diego Colucci. Similar productions are known which come from certain islands in the Greek Archipelago: e.g., Milo. Here, therefore, we have a strictly Hellenic pottery, both in style and in manufacture. And in the portion of Southern Italy in which it was especially developed, if we had to mention one single manufacturing centre which spread its productions throughout all the localities within a certain radius, we should undoubtedly have to name Tarentum—i.e., the great Greek city whose trade and influence were paramount in this region, and which enjoyed an undisputed hegemony, moral and industrial as well as political. But in spite of the unity of make and style characteristic of the vases in question, I have some difficulty in believing in one single centre. It seems to me more probable that, as has been conclusively proved in the case of the vases painted with figures in red in the so-called Apulian style, the wares with white decorations on black glaze must have been executed simultaneously at several points, but in every case by potters from Tarentum, or formed in the school of the Tarentines, copying their processes and their models.

In Messapia, as in Etruria, the natives set themselves, during the very same period of decline, to imitate the vases with red figures which they purchased from the Greeks of the neighbouring cities. The Messapian vases of the decadence are readily distinguishable from the Greek vases from which they are imitated by the inferior quality of the glaze, by technical imperfections of a more decided character, by the yellowish instead of decided red colour of the figures, as well as by their coarse and careless drawing. In all these respects they approximate closely to the Etruscan vases of the decadence, which are nearly contemporary.

Before this period, the native painted pottery,

which is almost always associated in the tombs with that of Greek manufacture, was highly original in character. It begins, at the earliest date at which it is known to us, with those small vases with geometrical patterns in black or dull brown on a white, yellow, or grayish ground, to which I called attention two years ago, and some specimens of which I then presented to the Louvre. These vases show in their shapes, decorations, and colours a close analogy to a portion of the archaic pottery of Cyprus. It is there, and not in Greece proper, or even in other parts of Italiote Greece or in Sicily, that their prototypes must be looked for. The preservation, however, of the primitive system of geometrical decorations should not cause any illusion, so as to lead us to attribute to them too high an antiquity. Their use and manufacture continued during the period in which the Greeks imported vases with black figures of delicate and careful execution, and even vases with red figures in a severe style, with which we find them associated in the tombs. On this point, which is one of great importance for the history of the ceramic art in Italy, the details which I have collected in the Terra d'Otranto, as well as those registered by Prof. Helbig, are fully in accordance with the information which I picked up, two years ago, at Canosa. Throughout the greater part of the fifth century the particular type of small vases with geometrical decorations was the native and common pottery in Apulia and Calabria; while the superior ware, to which only the wealthy could aspire, consisted of Greek vases with red figures, imported in the course of trade, and principally of Attic origin.

The following period, comprising the fourth and third centuries B.C., is marked by the disappearance of this pottery with geometrical patterns, and by the occurrence of great numbers of a wholly different type of vases, the native manufacture of which is equally indisputable. These are never of very large proportions, and have the particular shape now generally known as *trozzella*; and I have proposed to give them the scientific name of "Iapygian amphora." It is this shape, characterised by the little circular bosses with which the handles are decorated, the development of which to final perfection by the taste of the Greeks gave rise to that of the fine *amphorae* with round bosses and masks of Ruvo and Canosa. Vases of this type are entirely confined to the Terra d'Otranto; they occur here in great abundance, but no specimen has ever been found in any other part of Italy.

Beside their peculiar shape, they bear tokens of a special technical process of manufacture. They have no brilliant glaze, no vitreous surface. The biscuit remains in its natural state, or is only covered with a uniform coating of a dull white, and often yellowish, hue, granular and unglazed. On this ground decorations are traced, first in brown, with a dash of yellow, and later in pronounced black and red. Such, at least, is the appearance and technical character of the vast majority of the Iapygian *amphorae* belonging to the centuries above named. For we also meet, though very rarely, with vases of a similar shape, having geometrical decorations executed in black on a reddish-yellow ground, the painted portions of which are brilliantly glazed. These appear to be of earlier date; and the perfection of their manufacture inclines me to doubt whether they can be attributed to the natives, who could scarcely have been as yet sufficiently skilled in the potter's art.

The decorations on the Iapygian *amphorae* are, as a rule, purely conventional. They consist of belts of arabesques, wreaths of foliage, branches of ivy, very carelessly executed, or else of compartments in which palm-leaves and

star-shaped flowers are represented. On the bosses of the handles are lines intersecting one another, like the spokes of a wheel diverging from the central point. Among hundreds of these vases in the museums and private collections of the country, or the very few which are to be met with, here and there, in foreign museums, there exist but four ornamented with figures the archaic appearance of which, slightly resembling that of the paintings on the old Corinthian vases, is only apparent, and is wholly due to the want of skill of the Iapygo-Messapian potters. Of these four I have been fortunate enough to bring back the originals of two to Paris, and they are now in the Louvre.

In some very rare examples the shape of the Iapygian *amphora* is combined with the use of the vitreous silico-alkaline glaze after the Greek mode. For instance, in the possession of Sig. L. Maggiulli, at Muro Leccese, I saw a vase of this kind completely covered with a brilliant black glaze similar to that of the Hellenic potters; it had just been discovered in the neighbourhood. The National Museum at Naples possesses another, found at Oria, the black glaze of which, equally delicate and successful with that of the vases of Nola or Capua, is relieved with elegant wreaths of ivy finely painted in red on the neck and handles. Finally, one of the gems of the Lecce Museum is a vase of the type of the Iapygian *amphora*, discovered at Rugge, in which the system of decoration is that of the so-called Gnathian potteries, but richer and more elegant than in any other known specimen of this mode of painting. Over a very brilliant black glaze, the whole body of the vase is covered with a perfect network of vine-branches laden with grapes, and with festoons of flowers incomparably light in execution, among which various animals are playing. The whole is painted in white with a brush as unerring as it is free.

After the close of the manufacture of painted vases properly so called, with their characteristic silico-alkaline glaze, and before the period of the Social War, we must place, as I have proved by the study of the tombs of Canosa, the age of the production of potteries of still elegant shape, the grayish unglazed paste of which often bears impressed reliefs, and was painted after firing with bright colours, white, rose, blue, yellow, green, rather dusky looking (which have not been passed through the kiln), or was even gilt or silvered; these occur in considerable quantities in Puglia. They are also occasionally found in Messapia, especially in places near the Apulian territory, like Gnathia. But there has never been an instance of the discovery of those large vases, crowned with little figures entirely separate from them and in high relief, which are peculiar to Canosa. It is from Canosa that those are derived which are to be seen in the Lecce Museum, in the Municipal Library of Oria, and in the Nervegna collection at Brindisi.

FRANÇOIS LENORMANT.

#### NOTES ON ART AND ARCHAEOLOGY.

WE are authorised to state that the family and friends of the late Dante Rossetti are concerned and grieved at what they cannot but think the inconsiderate haste which has been displayed in certain quarters to announce forthcoming exhibitions of the painter's works. They desire it to be known, first, that all pictures painted by Rossetti, except the one belonging to the city of Liverpool, were sold under copyright restrictions which cover control of exhibition; next, that the holders of the important works positively decline to lend their pictures, except to the executor of the estate;



and, last, that they cannot countenance the exhibition of the lesser works to the exclusion of the greater ones on which Rossetti's fame must finally rest. They appeal to owners everywhere to help them (and prevent complications) by withholding from all applicants promises of loan at the present stage.

WE must fairly confess that the number of picture exhibitions of various kinds which are now open or will shortly be opened are too many for us. The Royal Academy opens, of course, on the first Monday in May, which happens to be May 1. The private view is on the preceding Friday; and the private view at the Grosvenor Gallery is fixed for the day after. The exhibitions of both the water-colour societies will also be on view at that time. So far there may be cause for congratulation rather than complaint. But, in addition, we have received cards for no less than three minor exhibitions which all open next week. The London International Exhibition Society has a summer exhibition at the United Arts Gallery, in New Bond Street; work by Constable, John Linnell, Mr. Hook, and other English landscape painters, is exhibited in the King Street Galleries; while Messrs. H. Mendoza and Son will have on view a collection of pictures, both English and foreign, and also "the latest production of that highly talented sculptor, Signor Focardi," in what is called the St. James's Gallery. Let us hope that the professional picture-seer is less easily fatigued than the professional critic.

THE Art Furnishers' Alliance propose to hold an exhibition during the coming season of a new kind of glass of English manufacture, which is asserted to rival that of Venice. This will be followed by a display of work in iron, brass, and mixed metals adapted to household requirements.

ON April 14, Mr. John MacWhirter, A.R.A., was unanimously elected an honorary member of the Royal Scottish Academy.

SIR NOËL PATON has just completed a coloured design for a window to be placed in the abbey church of Dunfermline by Mr. Andrew Carnegie, of New York, to whose munificence his native town is already indebted for its public baths and library. This is the west window of the church, and dates from the early part of the fifteenth century. It has four lights, surmounted by tracery. The two central lights display the full-length figures of the founders of the church, Malcolm Canmore and St. Margaret—the former represented with his hound and a slain deer; the latter, her head circled by an aureole, and her hand resting on the Gospels, instructing a peasant and his child. In the left compartment is Wallace, with drawn sword, supporting a fallen female with streaming hair, manacled wrist, and with a broken blade in her hand, typical of the down-trodden liberty of Scotland; and on the right side stands Bruce, sheathing his sword in token of victory, his foot resting on the prostrate Typhon of oppression. The figures are set beneath canopies of a quaint early form; and below is the heraldic shield of each, relieved on a space of zoomorphic ornament executed in *grisaille*, and surrounded by arcading studied from details in the old abbey church itself. In the highest compartment of the tracery above appears a symbol of the Holy Trinity, to whom the edifice was dedicated; and below this are the shields of Scotland, of Dunfermline, and of its Church, each borne on the breasts of angelic figures. The decoration which fills the other compartments and appears elsewhere in the design is a very happy and skilful adaptation of old Celtic ornament, such as appears in MSS. and on jewelled reliquaries, but now, we believe, for the first time applied to glass-

painting. The whole design is rich and glowing in colour; its figures are excellent as personifications, and show all the artist's accustomed grace and accuracy of draughtsmanship. The window is to be executed by Messrs. J. Ballantine and Son, of Edinburgh, under Sir Noël's personal supervision.

THE seventh volume of Mr. Stanley Lane-Poole's Catalogue of Oriental Coins in the British Museum will be published immediately. It describes the coinage of Timur (Tamerlane) and his successors in Transoxiana and Khorasan, and the subsequent dynasties of Sheybanids, Astrakanids, and Mangits, who ruled Bokhara from the downfall of the house of Timur to the present day. Descriptions of the coinage of the Khans of Khokand and Khiva, of the Atalik Ghazy of Kashgar, and of the Emirs of Budlis are appended. The Introduction deals with the difficult subject of the geographical limits of the Bokhara khanate, sketches the history of the dynasties who ruled over it from Timur to the Russian conquest, illustrates the relations of the different princes by ten genealogical tables, and analyses the character and peculiarities of the coins described, with the useful addition of a sketch-map of mint-places. Vol. viii., describing the coins of the Turks, is in the press.

WE are informed that Dr. J.-P. Richter, and Mr. Six, of Amsterdam, have acquired Rembrandt's second "Anatomy," which of late had been rediscovered in England, for the museum of Amsterdam. This picture, representing Dr. Deyman's lesson on anatomy, was painted in 1656 for the Surgeons' Hall at Amsterdam, and originally contained nine life-size portraits; but by a fire in 1723 it was greatly damaged, and subsequently found its way to England, where it was completely lost. The principal figures are well preserved, as well as Rembrandt's signature.

"THE LION AT HOME" is the title given to the last picture (or, as the prospectus has it, "the latest *chef-d'œuvre*") of Rosa Bonheur, which is on view at Lefèvre's gallery in King Street, St. James's. The lion (whose head as "An Old Monarch" is already well known) has a wife and three children, and their "home" is floored with red sandstone and screened with aloes and cacti. It need not be said that the animals are splendidly modelled, and full of life and character. The weak-legged crawl of one of the cubs and the serious face of another, "the very picture of his mother," are excellent; the third is asleep under difficulties arising from the activity of its brethren. It would have made the picture more pleasant if the artist had chosen a cooler colour for the rock, which not only covers the foreground, but appears through breaks in the vivid green background; and, as there is no sky or cool shade, the picture is all red and green and tawny. It is, however, difficult to judge of the picture in its present small room, with the light artificially arranged. The visitor should set his back to the wall if he wishes to see the design at anything like a proper distance. The grand heads of the lion and lioness really dominate it, but this is not apparent if you get too close.

MISS ISABELLA JAY's wonderfully accurate and sympathetic copies of Turner's pictures and drawings do not need Mr. Ruskin's warrant to recommend them to those who know the originals, but from the small prices at which they are to be purchased it would seem that even this was not enough to assure the public of their value. So fast are some of the originals disappearing that the glories of such works as "Childe Harold's Pilgrimage" and "The Bay of Baia" will be unknown to posterity except through these faithful reproductions. They will be some day past copying by even the most skilful hands, and it seems to us most desirable that the

nation should secure as perfect copies as possible of them while there is yet time. A small collection of Miss Jay's facsimiles are now being exhibited at Messrs. Dowdeswell and Dowdeswell's in New Bond Street.

MR. HODDER M. WESTROPP has just returned from Rome, where he gave a course of eighteen lectures on the archaeology of Rome, which were numerous attended. At the last lecture, on "Roman Tombs," given at the tomb of Cecilia Metella outside the walls, Mr. Shakspeare Wood, the correspondent of the *Times* at Rome, proposed a vote of thanks to Mr. Westropp for his lectures.

THE executive committee of the Metropolitan Museum of Art at New York have lost no time in replying to the serious imputations brought against some of the objects in the Cesnola collection, to which we alluded last week. Two statues—one described as "a fraudulent patchwork of unrelated parts," the other as "built up of several fragments belonging originally to different statues of various sizes"—they have had removed from their glass case and placed on the floor of the grand hall where they can be examined on all sides. A reporter of the *New York Herald* has "interviewed" these statues, in company with a working mason. The opinion of the latter was at first inclined to be unfavourable, on a mere ocular inspection, for the colour, &c., of the surface seemed to vary, and there were marks that looked like joinings. But Gen. Cesnola allowed him not only to wash the figure, but also to scrape the doubtful portions with a knife; and then it became demonstrable that the whole was of one piece. It is to be hoped that we have now heard the last of this unpleasant matter.

The *Great Historic Galleries* for this month gives us a magnificent photograph of Velasquez' portrait of "Juan de Pareja" at Castle Howard, and a very good one of Isaac Oliver's interesting seated full-length miniature of "Sir Philip Sidney," with Penshurst in the background, which belongs to the Queen. The third picture is "St. John baptising Christ," after the Hampton Court picture ascribed to Francia.

THE rage for diamonds forms the sad subject of complaint by M. E. Fontenay in a recent number of the *Revue des Arts décoratifs*. The King-Diamond rules even at "réunions intimes," and ladies who wear marvels of art in the shape of *bijoux* produce no effect whatever, and have to put up with the consolatory compliments of one or two friends. In this sacrifice of art to the brilliance of precious stones, M. Fontenay finds the cause of the comparative neglect of "bijouterie" in the midst of the present revival of all other forms of old art-workmanship: "Le bijoutier disparaît et fait place au joaillier." In this excellent periodical M. Ed. Garnier continues his learned and interesting papers on the manufactory of Sèvres porcelain.

THE first exhibition of the Société des Animaliers français was opened last week in Paris.

AN international exhibition of industrial art was opened at Lille on the 8th inst. Belgium contributes about one-third of the "exhibits," other nations a sixth, and France the rest.

NEXT month an exhibition devoted to the works of Courbet will be held at the Ecole des Beaux-Arts. The nucleus will be formed of fifty works of the artist still in the possession of his sister.

AN article in the *Genevois* deplores the bad success of last year's exhibition in London of the works of Swiss artists. French rather than German Switzerland was represented. The writer observes that the failure was not so much "moral as financial." An impression was made upon the English that the Swiss really have artistic as well as commercial

capacity, but the organisers of the exhibition—the members of the section of painting and sculpture in the Arts Society, Geneva—find themselves burdened with a considerable debt. They speak kindly of the aid which was given them by Sir P. Owen and the Swiss consul-general, M. Vernet. A special exhibition is to be opened in Geneva with a view to the liquidation of the debt, and a lottery of pictures is connected with this project.

THE Solothurn sculptor Kissling, who resides in Rome, has just completed the model of a group for the commemoration of the founding of the society of the "Red Cross." The work is to be executed in marble at the cost of the city of Geneva. The group represents the Angel of Philanthropy extending his wings over a young girl who is tending a wounded soldier. Another Swiss artist, A. Guidini, of Ticino, was one of the eight "praemiated" candidates among the three hundred who furnished designs for the projected Victor Emanuel monument in Rome.

DURING the alteration not long since of the old road in the village of Windisch, in the canton of Aargau, some portions of ornamented stonework were excavated, together with a piece of tile upon which the sign of the XVI. Legion was stamped. The stone is supposed to have belonged to one of the temples in the old Roman city Vindonissa. Hitherto, the *Aargauer Nachrichten* states, the only legions whose presence has been traced with certainty in Vindonissa are the IX. and XXI. (*rapax*); it seems now that others were stationed there.

THE restoration of the celebrated Byzantine cathedral of St-Front, at Perigueux, dating from the eleventh century, has just been completed after thirty years' labour.

### THE STAGE.

NOTWITHSTANDING the great and increasing pecuniary success of the Lyceum revival of "Romeo and Juliet," we understand that preparations for the production of "Coriolanus" are in progress. Mr. Irving will likewise produce the long famous melodrama of "Robert Macaire," in which Lemaître—perhaps the greatest actor of melodrama that our century has seen—made so profound an impression. We are of opinion that the character, in which we had the opportunity of seeing Lemaître at the Ambigu some fourteen years ago, will suit Mr. Irving perfectly, and that his performance of it will come to be ranked by the side of his rendering of Mathias in "The Bells." In Shakesperian pieces the triumph of the actor is less assured; the result of "Coriolanus" is therefore doubtful; yet it must be remembered that Mr. Irving has never—hardly even in "Othello"—fallen below the attainment of a *succès d'estime*, and that in more than one Shakesperian part in which his ability was questioned at first he has eventually become triumphant. His Hamlet, for example, is no longer an interesting experiment of which the success is to be debated in the monthly Reviews by the praisers of past times—it is accepted, with whatever drawbacks, as the one Hamlet of our day.

A COMPLETE change in the Haymarket play-bill takes place next Tuesday, when Mme. Modjeska returns to London, and the English version of M. Sardou's "Odette" is to be produced in place of the somewhat flimsy comedy which has been played until now, and which has aged so quickly. Mrs. Langtry will very shortly set forth on a provincial tour which has been for some time in process of organisation; but she first of all meets an audience of the art. suburbs, for on Thursday and Saturday

next she appears at the Standard Theatre. Mrs. Langtry afterwards goes into the North. We have already had occasion to note her increased control of the means of emotional expression. Her defects are of a kind that may quite disappear with time, while her qualifications for the theatre are of a sort that should last for many years.

By the destruction of the Strand Theatre, which will take place very shortly, to make way for a wholly new playhouse on the same site, we shall lose one of the smaller, but one of the more characteristic, of our elder London theatres—a place full of traditions. The Strand, though not actually old, is old enough to have a history. The performances which have been given at it during the last few years have practically nothing in common with those which made the reputation of the house in its brightest days. A quarter-of-a-century ago Miss Patty Oliver and Miss Marie Wilton, and certain young writers who are now fully middle-aged men, made it the home of modern English burlesque—the burlesque that succeeded Planché's and Mme. Vestris's, and preceded that of Mr. Robert Reece. Later, it was devoted to farce and farcical comedy, both old and new, and perhaps never did a better business than when it played "Paul Pry" for the exhibition of the American comic actor Clarke—a truly grotesque performer, who, we think, was somewhat overrated. More recently the theatre has been associated with French comic opera, and it is probable that a performance of "Manola" will be the last given within its walls.

We hear that Mr. Edwin Booth is expected to revisit England during the present season.

### MUSIC.

#### MUSICAL PUBLICATIONS.

*Marches.* Vols. VII. and VIII. of "Novello's Pianoforte Albums." (Novello, Ewer and Co.) These two volumes contain a varied and interesting selection of marches, including not only compositions of the great masters, but also specimens from modern living writers, such as Miss A. Zimmerman, A. Sullivan, H. Hofmann, and others. Of all musical forms the march is perhaps the easiest to understand, and consequently the most popular. Handel's "Dead March," Meyerbeer's "Coronation" march, and the "Rakoczy" march introduced by Berlioz in his "Faust" are as familiar to lovers of music as Longfellow's "Psalm of Life" or Tennyson's "Charge of the Light Brigade" to readers of poetry. The three marches just named, with many others of equal interest, are included in these volumes. They have been carefully edited by Mr. B. Tours, and his arrangements are both simple and effective.

*Mignon's Requiem.* "Wilhelm Meister." Composed by R. Schumann. (Novello, Ewer and Co.) The publication in octavo form of one of Schumann's finest compositions will be a great boon to many. The obsequies of Mignon are described in music of charming simplicity and tender mournfulness. Schumann in this work certainly shows himself a rival of Schubert in the intimate and remarkable connexion which links the words with the music. The composition is not a long one, and, for Schumann, it is not over-difficult. Its publication in octavo form will tend to make it more extensively known, and it is strongly recommended to choral societies. The words are translated from the German by the Rev. J. Troutbeck.

*Schubert's Songs.* Vol. I. For Mezzo-Soprano. (Novello, Ewer and Co.) As a great instrumental writer Schubert's fame is of

comparatively recent date; but as a song writer his reputation commenced with his first efforts, and has been steadily on the increase for more than half-a-century. Some of his songs are well known in this country. These, however, form but a very small portion of the number bequeathed to us by Franz Schubert. His name is now sufficient to ensure popularity for the present volume, which includes Mignon's three beautiful songs from Goethe's "Wilhelm Meister" and the wonderful "Rosamunde" romanza. It seems a pity that the English version has been given and that the German words should be omitted.

*The Organ Works of J. S. Bach.* Edited by J. F. Bridge and James Higgs. (Novello, Ewer and Co.) The first book just published contains the well-known eight short preludes and fugues. The names of the editors are a sufficient guarantee that the work has been done carefully and conscientiously. There are indications for pedalling and marks of phrasing. The changes of key-board or registers are very simple; and, though the work is laid out for a three-manual organ, the compositions may generally be performed on an instrument of two manuals.

*Twenty Original Voluntaries for Organ or Harmonium.* By Arthur Henry Brown. (Novello, Ewer and Co.) A series of short pieces for the various parts of sacred service. They are simple in form and phrasing, but, notwithstanding the title, cannot lay claim to any marked originality.

*First Sonata for the Organ.* By L. Selby. (Novello, Ewer and Co.) The three movements of this work are not lacking in vigour, ambition, and a certain amount of character, but the workmanship shows a hand not yet well versed in the mysteries of musical composition.

*Organist's Quarterly Journal.* Part LIII. (Novello, Ewer and Co.) This number is not particularly interesting. The postlude by J. Katterfeldt is rambling and unsatisfactory; the composer has really nothing of importance to say. Mr. O. Hepworth's fantasia on Mendelssohn's "Volskied" is only a set of variations with a *finale fugato*. The treatment of the theme is not in any way striking, and the counterpoint and general conduct of the *finale* are not marked by great success. The "Prayer" by E. Evans is restless, and the modulations are not pure: the part-writing is not altogether *sans reproche*. The fugue by E. W. Healey is well written, and contains some good strettos, but the *coda* is decidedly weak.

*The Pianoforte Teacher's Guide.* By L. Plaids. Translated by Fauny Raymond Ritter. (W. Reeves.) In 1843 Louis Plaids attracted the notice of Mendelssohn, who induced him to become a teacher in the newly formed Conservatorium at Leipzig. For more than twenty years he laboured there, and was honoured for his practical and excellent method of teaching. There are some valuable hints and suggestions in the pages of this little book. Two remarks are worthy of mention: "A teacher," says Plaids, "should not instruct according to a pattern, but should possess sufficient mental elasticity to yield to the individual peculiarities of his pupil." And, again: "Thoughtless practice is a wanton waste of time, and leads to nothing but incorrect performance."

*The Technics of Violin Playing.* By Karl Courvoisier. Translated by H. E. Krehbiel. (W. Reeves.) The author of this little treatise was a pupil of Herr Joachim, who recommends the work as calculated to render material aid to real students of the violin.

J. S. SHEDLOCK.

SATURDAY, APRIL 29, 1882.

No. 521, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

"ENGLISH MEN OF LETTERS."

Bentley. By R. C. Jebb. (Macmillan.)

"PROBABLY many school-boys," says Prof. Jebb, "have passed through a stage of secretly wondering why so much was thought of this Bentley, known to them only as the proposer of some rash emendations on Horace." And probably, we may venture to add, there are also many, and not among school-boys only, who have never got through this stage at all, and who have seen with astonishment the name of Bentley placed in Mr. Morley's series of "English Men of Letters." Or if that mysterious entity, the general reader, succeeded in recalling the passage in Macaulay's essay on Sir William Temple, in which the wit, the sagacity, the power of combination, and the masterly logic of the Dissertation on the Epistles of Phalaris were praised with no more reserve than the unrivalled learning, he may still have thought that these were displayed in a field attractive only to the professional scholar. But Prof. Jebb, while by no means overlooking Bentley's splendid services to scholarship, has rightly laid some stress on his position in the history of English prose. Among the earlier masters of the clear, nervous, and idiomatic style which distinguished the first few decades of the eighteenth century, Bentley is entitled to a place of his own. It is true that his language is sometimes rough and colloquial. He writes as if he would have chosen rather to talk. There are numerous laxities of syntax, not unfrequent Latinisms, and commonly enough homely words and phrases apparently beneath the dignity of written composition. But there is always life, freshness, and force; and under all seeming carelessness of expression there is really a scrupulous exactness, or perhaps it should rather be said an instinctive correctness, in the use of words. As Prof. Jebb happily puts it, "Bentley's genius was in accord with Greek, the voice of life, rather than with Latin, the expression of law." No student of the history of the English language can afford to neglect the prose of Bentley.

But of course it is especially for his place in the history of scholarship that Bentley's work deserves to be studied. He was so far before his own age that his true greatness was little understood by his contemporaries; and even yet the nature of his services is often misconceived. It is sometimes supposed that he was merely a verbal critic, whereas, in truth, he commenced his critical work by dealing with the matter rather than the form; and it was only when

he found the purification of the classical texts necessary to any real advance that he turned his attention to this. His work, therefore, needs for its exposition not merely the stylist's tact in language, but also a wide and sure command of the subject-matter; and Prof. Jebb's previous publications have shown that he unites these two requisites to an extent certainly not exceeded by any living scholar. But, further, the chapters dealing with Bentley's editions of Horace, Terence, and Manilius, and his notes on Homer, have been revised by Mr. Munro, and that on his proposed edition of the New Testament by Dr. Hort. The student may therefore feel sure that on these matters he has the judgment of the ripest modern scholarship. On one point the verdict passed by Mr. Jebb on Bentley's *Horace* appears to need supplementing. He speaks of it with justice as "a monumental proof of his ingenuity, learning, and argumentative skill." He points out with admirable insight the characteristics of the style of Horace, which made it one of the most perilous subjects on which Bentley could have exercised that divining skill which effected such marvellous restorations in the text of some of the Greek poets. He allows that where Bentley does use the MSS. he nearly always shows the greatest tact. But his final verdict (illustrated by some excellent criticisms in detail) is as follows:—"Speaking of Bentley's readings in the mass, we may say that Horace would probably have liked two or three of them—would have allowed a very few more as not much better or worse than his own—and would have rejected the immense majority with a smile or a shudder." This is not overstated, if regard is had only to the readings introduced by Bentley simply by conjecture; but attention might have been called to the large number of instances in which Bentley has restored, in accordance with the best MSS., a reading previously unknown or ignored. Without entering on a discussion of the much debated "V-princip," perhaps too technical a question for the readers for whom his little volume is intended, Prof. Jebb might have noticed the fact that Bentley's text, if it gives us often what Horace might have written, and sometimes what he certainly could not have written, not unfrequently restores what he assuredly did write.

In speaking of Bentley's other classical work, Prof. Jebb rightly brings into prominence the extent to which he was before his time. This is equally striking in all the departments to which his activity extended. If his *Horace* was not fully appreciated before that Berlin school of criticism, of which Meineke and Haupt are representatives, his views on Terentian metres were left in comparative neglect until they were taken up, corrected, and expanded by Hermann and Ritschl nearly a century after their publication. The true merit of his principles of New Testament criticism was not seen until Lachmann, working on similar though not identical lines, had shown what sure results could be in this way attained; and his views on the digamma were destined to wait for their proper basis until the modern development of comparative philology. But while this was one reason why his influence on English scholarship was

less than might have been expected, and another doubtless lay in the bitter personal animosities which it was his fortune, if we ought not to say his fault, to excite, the chief reason was that the man was so much greater than any of his books. There is not one among them, not even the Dissertation on Phalaris itself, which gives a true conception of what he could have done with a theme selected so as to call forth the whole range of his powers, and handled at leisure. Hence his notes so frequently teach, rather than convince; he asks the right question—and that is a matter which often calls for genius—but is too impatient or too dogmatic to ensure the right answer. It is not too much to say of him that he marks a real epoch in the history of scholarship. In his own time he was looked upon as "the awful Aristarch," the *auceps syllabarum*. Bunsen, with a truer insight, wrote, "Historical philology is the discovery of Bentley—the heritage and glory of German learning." For if it is to Germany that we in these later generations have been indebted for almost all the real progress that has been made in our knowledge of classical antiquity, it must not be forgotten that by the great German scholars themselves no name is held in higher honour than that of Bentley.

The personal history of the illustrious scholar has been narrated by Prof. Jebb with a care which has enabled him to add something to the admirable biography by Bishop Monk, from which, of course, his materials are mainly drawn; and his character is depicted with a real sympathy, which never passes into indiscriminate eulogy. The description of the portrait in the Lodge of Trinity College gives the impression left by the Life at least as faithfully as that given by the picture.

"The pose of the head is haughty, almost defiant; the eyes, which are large, prominent, and full of bold vivacity, have a light in them as if Bentley were looking straight at an impostor whom he had detected, but who still amused him; the nose, strong and slightly tip-tilted, is moulded as if Nature had wished to show what a nose can do for the combined expression of scorn and sagacity; and the general effect of the countenance, at a first glance, is one which suggests power—frank, self-assured, sarcastic, and, I fear we must add, insolent; yet, standing a little longer before the picture, we become aware of an essential kindness in those eyes of which the gaze is so direct and intrepid; we read in the whole face a certain keen veracity; and the sense grows—this was a man who could hit hard, but who would not strike a foul blow, and whose ruling instinct, whether always a sure guide or not, was to pierce through falsities to truth."

In recounting the long and painful history of the struggle between Bentley and the majority of the Trinity Fellows, Mr. Jebb holds the balance with an impartial hand; but he acknowledges that the scales turn decidedly against the Master. As against De Quincey's hasty statement that the college was wrong and Bentley right, he contends that both legally and morally Bentley was in the wrong throughout. The legal question he regards as settled by the decision on two distinct occasions, given after an enquiry by experienced lawyers; the moral, by the fact that Bentley was the aggressor, and that it

was only after long forbearance that the Fellows were forced to take active measures in self-defence. Sometimes the necessary compression of the narrative does some injustice to the conduct of the Master. "In one instance he expelled two Fellows of the college by his sole fiat." But it might have been added that one of these, Wyvill, had been guilty of cutting up college plate with a view to melting and selling it, that he confessed the justice with which he had been treated, and that he refused afterwards to give evidence against Bentley, declaring that he had nothing to complain of; and that the other had been outlawed for an assault committed under scandalous circumstances. Besides, the entry in the conclusion-book that the fellowships had been declared void "by order of the Master and seniors," though somewhat suspicious, cannot be said to have been proved incorrect. This is a slight, though significant, indication that Prof. Jebb's account will not be found unduly biassed out of favour to the scholar whose services he honours so highly.

The far more important history of Bentley's literary activity is given with great clearness. One point in regard to the Dissertation upon Phalaris is put by Prof. Jebb in a somewhat new light. Macaulay expressed the common judgment of all competent critics when he wrote of the "utter and irreparable defeat" of Temple's champions. But Prof. Jebb has shown that this represents the opinion of posterity as to what ought to have been the case rather than the general opinion of contemporaries. "The tamer account of the matter, besides being the truer, is also far more really interesting. It shows how long the clearest truth may have to wait."

Especially worthy of notice, too, is the excellent final chapter, on the place of Bentley in the history of scholarship. It is, perhaps, an inseparable condition of the attempt to sketch within a brief compass the life and work of a man of such restless and varied activity that there should be a certain rapid hurrying from point to point. This is sometimes to be felt in Prof. Jebb's volume; and there are few topics on which he touches where the reader would not be glad if the author's limits had allowed him a somewhat fuller treatment. But it may be supposed to be a main aim with the series to which this book belongs to stimulate rather than to satisfy the interest of the reader. Certainly no student of literature will read Prof. Jebb's pages without the desire to learn for himself more of Bentley's work; nor will he attempt to do so without the feeling that he has received many most welcome hints for his guidance.

A. S. WILKINS.

*Episodes in the Lives of Men, Women, and Lovers.* By Edith Simcox. (Trübner.)

THIS is the first time that we have had the pleasure of meeting Miss Simcox in what are called "the realms of imagination." The motive springs of action, the influence of circumstance, the development of character, have hitherto been treated by her (so far as we know) rather in the abstract than in the concrete; and it is with most persons a hazardous enterprise to pass directly from

the sphere of analysis into that of synthesis. Miss Simcox has therefore acted prudently in making the transition by a gradual process; for a three-volume novel from the pen of a philosophical writer would in all probability be a complete failure. Novel-making, as now practised most successfully, is a fine art, to which an apprenticeship is needed; and there are few writers who can afford to neglect the preliminary training which enables them to employ their powers to the best advantage. In these brief and unconnected "Episodes," then, Miss Simcox has probably been pluming herself for longer flights; and we should not be surprised if she were, in due time, to vindicate for herself a high place in what we may term the scientific branch of the great army of novelists.

We must, however, venture to remark, *in limine*, that the introductory essay, entitled "In Memoriam," seems to us to be an unnecessary repetition of a somewhat hackneyed fiction. The begetting of the Episodes is a matter into which the reader will not care to pry; nor will the knowledge of the secret of their composition be of any special value to him. There is less reality about the individual story-tellers who wrote down their confessions in the big blank book of the lord of the isle than there is in the stories themselves; and we fail to see why Miss Simcox should endeavour in any degree to repudiate her share in the parentage of the latter. The peculiar modesty which leads an author into rather weak inventions whereby to escape the responsibilities of authorship is worthy of Miss Simcox's study. Scott had it (and the present generation has voted his introductions tiresome); but it showed itself long before Scott in the reputed origin of the *Arabian Nights' Entertainments*. Yet, if ever there were stories with vitality enough to take care of themselves, they are surely those which bear the names of the *Thousand and One Nights* and the *Tales of my Landlord*.

Miss Simcox, as most of our readers know, is a thoughtful and able writer upon the ethical problems which most concern the present generation. She is not a mere book-philosopher, but a student of human nature in full sympathy with her subject. She writes in pure, nervous English, and, as this little volume proves, possesses a strong imaginative faculty. If the Episodes are in some senses stories with a purpose, the purpose is a high one and the stories are well told. A few extracts will suffice to show their character and, in some measure, their variety also.

The second Episode, entitled "A Diptych," is, in fact, a dissertation upon love. The picture is cleverly painted in two panels, and the female figure which occupies each of them is a study from life. The artist is the writer's wife, who, with rare generosity, has used all her skill in depicting the successive objects of her husband's love. How the first was lost is told by him at length. The pang of parting was on his side.

"She had no thought or struggle. If I did not or could not see the truth as she did, it did not seem so much to her that we must part as rather that we had never met. The keenest part of the blow to me was knowing that she had never for a moment thought of loving me too much to care whether I was to go to hell or

heaven. But at the moment when I resented this most strongly—what right had she to accept my love if hers was so slight a thing?—the first after-thought obtruded itself too: Had I felt any temptation to change myself, my life, my creed, for her love's sole sake?"

He gets from the lips of Edith's successor, a golden-haired Italian who discourses on love with all the philosophy of an Aspasia, the solution of the difficulty. "If you ask me as an oracle," says Eleonora, "I will answer. Half of Edith's nature loved half of yours, and she and you did not know there was any more of either." And in this is to be found not only the explanation of the fact that perfect sympathy between man and wife, and, therefore, perfect happiness, are rarely seen, but also an excuse for men's inconstancy.

"It is often only a sign of the unchangeableness of their ideal—they find too late that the vision is not realised where they thought, and they go to seek elsewhere. You ask if they are wrong? Perhaps they are not right; but is it then more right never to risk a generous trust that may justify itself in time? If it were forbidden to love in faith, can you promise that all should have sight enough of good to love by? No; love must dare—dare to hope and dare to suffer."

The analytical tendency of the writer's mind shows itself in this passage; but in the following extract from an old soldier's narrative how "Some One had Blundered" Miss Simcox displays, in addition and in combination, powers of quite another kind:—

"It [the martial passion] did not last long—what keen pleasure ever does?—but while it lasted I was glad; the pride of life was in my veins. I am inclined to question whether those who have never led a forlorn hope know what glorious gladness is; one has left life behind; all life's triumphs are summed up in the feeling that one rushes gladly to encounter death; all the fierce selfishness of animal passion, which we quell as may be in the days of peace, finds its outlet here and feeds our delight in the tumult and savageness of war; and yet we do well to rejoice in our rage, for we charge at the call of duty, and pay with our life-blood for the moment's glory. We had to charge first over broken ground and then in a slant up-hill; the danger from the flank fire came in the last part of the advance. I gave the word for a rapid double, and, as the pace was uniform up-hill, the square, formed by our double line, grew into a blunt diamond: I led the way at the foremost corner, keeping my eye upon the nearing battery. I had nothing to do with the green-coated mass upon the left; it was nothing to me whether they knew their business or no; my business was to reach the guns alive, if they and destiny would let me. I looked back and was pleased; notwithstanding the pace, our lines were almost even. There was a white fan-shaped patch of cirrus vapour on the clear blue sky that met my eye in front; perhaps I should not have known that I saw it but for what happened next. A sound like a thunderclap struck me in the face. I felt blind and shaken; I remember no other feeling."

Of course, exception may be taken to some of the above phraseology, as well as to the spelling of cirrus, but the motion that pervades the descriptive part of the passage is unmistakable, and contrasts well with Miss Simcox's usual style.

It is scarcely necessary to add that the Episodes are not mere tales to amuse a trifling or refresh a weary mind. They are thought-



ful, suggestive essays, into which living creatures have been introduced to show the relation of the problems discussed to the actual lives of men and women. As such, they will be read and appreciated by many who might have stumbled at a more abstract treatment of the very same subjects.

CHARLES J. ROBINSON.

*Wanderings, South and East.* By Walter Coote. With Maps and Engravings. (Sampson Low.)

It is generally with some feeling of dread that one opens a book of travels in another continent, or of a tour round the world. We know too well the usual commonplaces that are almost certain to be repeated, the wonder at all that is large or new, the admiration excited by the long, straight streets and dusty squares of towns which have sprung from nothing to gigantic ugliness so rapidly that they must necessarily be devoid of all that is picturesque, poetical, or historical. The reader need fear nothing of this kind in the present work. The author sees and thinks for himself; with a few lively touches he brings scenes and places vividly before us, and we can heartily recommend his fresh and pleasant book. Mr. Coote divides his *Wanderings* into four parts, the first consisting of Australia, New Zealand, and Fiji, at which last place he had the advantage of being the guest of the governor, Sir Arthur Gordon. Fiji enjoys an immunity from fever and ague which has as yet been unaccounted for, and which must prove one of its chief recommendations to English settlers. Our author remarks:—

"I have seen Englishmen living in Fiji on the borders of almost stagnant estuaries, with the densest and most rank vegetation around them on all sides, with mosquitoes and a hundred such insects infesting the district like a plague; in dry seasons their houses will stand in the very centre of great plains of reeking ooze; in times of flood the muddy river will rise to their very verandahs, and yet these people are robust and healthy. I have gone from there and a few weeks later visited islands in the Solomon group or New Hebrides, where I have found a dry coral soil and high land upon which the pure trade-wind blows freshly month after month; steep land too from which the rain-water is quickly borne downwards to the sea, and all this but a few hundred miles from the Fiji group, and in the same latitude and blown upon by the same trade-wind; and yet in these places it is almost death for a white man to spend more than a few months in the year on shore, and practically no one who lives ashore at all can hope to escape frequent and severe attacks of fever."

The Sandwich Islands, with the volcano of Mauna Ioa, and with their rapidly diminishing population—in Kealakeakua Bay, where, in Capt. Cook's time, 15,000 natives and 3,000 canoes are spoken of as assembled, there are now 100 inhabitants with six canoes—and a tour in the mission-bark *Southern Cross* in Western Polynesia, occupy the second part, and Mr. Coote ends this portion of his work with an interesting chapter on the labour traffic in the South Pacific. The whole system he believes to be distinctly wrong as at present carried out,

and very probably would be so however regulated,

"for we take the strongest men away from their homes at the best period of their lives, and, as a rule, we return them again demoralised and diseased, so that the whole social organisation of the native tribes is corrupted, and their numerical strength most alarmingly diminished." He adds,

"For my own part, I believe that we, as a civilised nation, have no right to hire native men until we have first made them clearly understand what our terms of engagement are. At present the labour trade is merely a disguised slave trade."

The abuses are greatest in New Caledonia, for the reason that the French Government has not taken even the insignificant interest in the subject that England has.

The third part of the book contains Mr. Coote's travels in China and Japan; with all that was old and truly native in Japan he was delighted, and equally disgusted with what was European. Europeanised Japan is squalid and dirty; art has vanished, the poetry of Japanese life, all that is characteristic and beautiful in it, is disappearing. He makes some interesting observations on the new régime. The Japanese Government has plunged headlong into every kind of extravagance, under the mistaken notion that change and expenditure are necessarily progress.

"Great piles of brick and stucco, of all and no architectural styles, are being run up in the capital towns to serve as mints or palaces or barracks; the national costume is being abandoned for European slops; foreign food, unsuitable as well for climate as for race, is being introduced, and artificial conditions of every sort and kind have become the rage in New Japan."

And yet roads, one of the great tests of true civilisation, are neglected. The author found the once magnificent one, ninety miles in length, which leads from Nikko to Tokio so utterly uncared for that for many miles it was easier to travel across the fields than by the road. This grand approach to the capital was formerly shaded by an avenue of cryptomerias, from 150 to 200 feet in height. Nearly half of these have been cut down to supply the necessities of a wasteful Government.

The last portion of Mr. Coote's travels—"Spanish America"—will not be found the least interesting. He gives brief, but very graphic, sketches of the many different States into which Central and South America are divided—all in many respects different, but, with the exception of Chili and Brazil, alike in universal misgovernment and corruption. It is a problem why, of all the Spanish-American States, Chili alone should be prosperous. Can this be owing to the fact that it is the only one situated outside the tropics? But, if this be the reason, how are we to account for the condition of the States of Portuguese origin on the other side of South America?

WILLIAM WICKHAM.

*Thomas à Kempis and the Brothers of the Common Life.* By the Rev. S. Kettlewell. (Kegan Paul, Trench & Co.)

DE QUINCEY, who was always ingenious and occasionally stupid, once "attempted to show that the enormous and seemingly incredible

popularity of the *De Imitatione Christi* is virtually to be interpreted as a vicarious popularity of the Bible." He might just as well have explained the popularity of curaçoa as a vicarious popularity of wine. However, Mr. Kettlewell gravely quotes De Quincey's *bévue*, partly in confirmation of his own observation that à Kempis is a profoundly Biblical writer, and partly as a proof of his general eminence, which might surely have been spared, as well as the familiar passages from *The Mill on the Floss* which figure in an appendix to the first chapter. Nor is Mr. Kettlewell's historical sense much surer than his aesthetical sense. He thinks that the Reformation was the euthanasia of the movement of which à Kempis was the flower, and he greatly over-estimates the importance of the movement apart from à Kempis. The Low German revival which began with Geert Groot was the latest and the smallest in extent and the feeblest in intensity of all the revivals of piety within the pale of Catholicism. It was not even original. The Cistercians had given scandal in their day by the coolness of their devotion to the saints and their protest against splendour in the externals of worship. And the Cistercians did decidedly more for Europe than the Brothers of the Common Life for Lower Germany; while the Mendicant Friars preserved the allegiance of the universities for two centuries and of the proletariat for five. Still, although Mr. Kettlewell overrates them, the Brothers of the Common Life were a very interesting community, and tried an interesting experiment whose nature Mr. Kettlewell has done much to help us to understand.

They made it their business to reverse the experiment which the Mendicants had tried, as the Mendicants made it their business to reverse the experiment the Monks had tried. The Mendicants saw the inconveniences and scandals which followed when the Monks lived upon lands and rents; they resolved to live upon alms. The Monks had only gathered a few lay brethren or sisters out of the world; the Mendicants attracted crowds of Tertiaries of all stations. Geert Groot, who was much more censorious than St. Francis or St. Dominic, sympathised with his neighbours, who had already arrived at the conclusion that the Mendicants of their day were sturdy beggars, and resolved that his disciples should be self-supporting. He was hardly persuaded to allow them to form communities at all, for we find with surprise that he feared the jealousy of the Mendicants; and, when he did found a community, he reversed the order of the Mendicants. He brought the more fervent of his converts to live together without vows; and it was quite an after-thought (though, as Mr. Kettlewell proves, an after-thought of his own) to establish houses of regular canons to which the houses of brothers and sisters could turn for protection and for guidance. Probably his choice of an order was influenced by the number of chapters or collegiate churches in the Netherlands (Florentius, his favourite disciple and the master of à Kempis, was a vicar in the great church at Deventer); but our authorities tell us more of his reasons for declining to affiliate himself to the Carthusians or Cistercians, the two uncorrupted orders of his day.

Both, unfortunately, were too strictly enclosed to be of much use to brethren or sisters beyond their walls.

After all, it seems as if the original institute was the more fervent of the two, at least if we may judge by the difference between the tone of a Kempis' *Lives of the Brothers of the Common Life* and the tone of his obituary notices of the canons and lay brethren and associates of St. Agnes. The foundation of a monastery was a laborious business, and most of the monks who carried it through are praised for their practical, rather than for their spiritual, qualities. They seem to be precursors of the Rochdale Pioneers. Perhaps this may explain a curious point which meets us often in the *Imitation*. The writer's great outward trial seems to have been that other people's opinion counted for more than his own—that he was always being overruled. It is true that a Kempis was twice sub-prior and master of the novices; but the novices were not many, and, apart from his duties to them, the sub-prior may very well have had something like a sinecure. No one ever thought of making him prior, which is surprising, since his mediocre brother, who was not so much older, was prior when he himself entered the monastery, though, to be sure, he was tried as steward and proved a failure. "He was 'interior' and devout," we learn from the continuator of his chronicle, and, consequently, he was imposed upon, which was not surprising, because the brethren appointed him in the expectation that such a kind-hearted man would be a good almoner. The only fruit of the appointment was a little treatise on "The Faithful Steward," who is exhorted to be methodical and always reserve time for his own private devotions.

It is possible that Thomas' ideal of the office in which he failed may owe something to reminiscences of Ketel, the cook of the Brother House of Deventer, who, perhaps, is the most picturesque of all the figures who illustrate the early days of what was called "the New Devotion." He had been a rich merchant, and had thought to better himself by entering the clergy, and actually ordered some very rich vestments to wear when he was ordained. Upon his conversion he sold them and gave the price to the poor, and settled down as cook, refusing all offers of promotion. "When he had his white dress on for cooking, 'Am I not now made a great priest and prelate, since I can administer the Communion twice every day to the brethren?'" It is not surprising that when John Lubhardt was dying he was tormented by the apparition of "an evil-disposed spirit" in the guise of the free-spoken cook, who rebuked him for trusting in the intercessions of the saints and of the brethren instead of relying upon God alone, who had taken him, John Ketel, straight to glory. The alarm with which Amilius, who nursed Lubhardt, tells the story shows how little tendency to revolt there was among the Brothers of the Common Life. The boldest, John of Zutphen, who actually insisted that the laity ought to read the Bible in their mother-tongue, still persuaded himself that they would keep to the plain hortatory parts and draw no doctrinal inferences. Florentius himself, who was decidedly the most considerable figure of the whole group,

was, after all, not very extraordinary—he was simply the earliest specimen of a type which became common in the seventeenth century in France and elsewhere. He was full of tact and discretion and of private fervour, and, without protesting against the rulers of the Church, he had no sympathy whatever with its triumphs as an institution. He was benevolent and helpful to all who sought his aid, spiritual or temporal. But it cannot be said that "zeal for souls"—the zeal of a Loyola, or a Xavier, or a Whitefield—was characteristic of him or of his brethren. It was obviously one of Mr. Kettlewell's objects in his laborious work to refute the common imputation on a Kempis' great work that its doctrine, after all, is selfish, or at least that it amounts to "égoïsme à deux." Upon the whole, he has failed. A Kempis himself is just about as benevolent as a Buddhist who "wanders alone like a rhinoceros," and knows perfectly well that an abstract good-will to the world he avoids is one of the conditions of his inward peace. The famous saying that peace was only to be found "in nooklets with booklets" implies that a Kempis outlived his love of spiritual conversations.

Mr. Kettlewell succeeds better in showing that the author of the *Imitation* was certainly a true foster-child of the Brothers of the Common Life, and owed much to them; but he has not settled the question which M. Renan raised—how much he owed, directly or indirectly, to the brighter and more rapturous Catholicism of the thirteenth century. He has also done a good deal to illustrate the doctrine of the *Imitation* on the fluctuations of the spiritual life by drawing out the autobiographical element of the "Soliloquy of the Soul." But, after all, it is almost labour in vain. We know everything about the author of the *Christian Year* that we wish to know about the author of the *Imitation*; and, after all, the *Christian Year* is all that is worth knowing. We are no nearer the secret how a man, who, to be sure, was exquisite in his way, came to write one book that perhaps may prove immortal. One can hardly regret that, in spite of the diligence of biographers, a Kempis has so nearly had his wish "to be unknown and counted for nothing." He would have protested if he could against the modest centenary commemoration of his memory in 1880, and still more against the proposal that his native town should grant £15 or £20 to "enable a thoroughly learned work" on the authorship of the *Imitation* "to be taken in hand." Anything in the shape of a shrine or a statue was felt to be quite out of the question; and his jawbone, with three teeth in it, has brought no luck to the abbey of Solesmes, whither Dom Pitra translated them, September 18, 1841.

G. A. SIMCOX.

#### SATHAS' GREEK RECORDS OF THE MIDDLE AGES.

*Documents inédits relatifs à l'Histoire de la Grèce au moyen-âge.* Par C. N. Sathas. Première série: Documents tirés des Archives de Venise (1400–1500). Vols. I. and II. (Paris: Maisonneuve; London: Bernard Quaritch.)

THERE are such gaps in the history of Greece

during the Middle Ages that, while we know it only imperfectly from the time of the Crusades, the previous history is hardly known at all. The Emperors at Constantinople, though the Empire (nominally Roman) was really Greek, managed Greece itself in the harshest manner. Justinian's closing the schools at Athens was merely a conspicuous instance of the way in which the country was treated, and which made the Greeks prefer the rule of barbarian chiefs to that of the Emperors. The Byzantine clergy used the name Hellene to denote a pagan, and there are traces of the continuance of paganism long after Justinian's time. Some of the Greeks were still faithful to Zeus and Athene, just as Roman senators were to Jupiter Capitolinus. The Mainotes who claimed to represent Sparta only embraced Christianity under Basil the Macedonian, and the statue of Diana at Patmos was not overthrown till the time of Alexius Comnenus. The country, too, was overrun by invaders. Constantine Porphyrogenetus says that all Peloponnese was "Slavonised," ἐσθλαβώθη. Sathas, however, will not allow this word to be construed "Slavonised." The modern Greeks will hear nothing of the Slavs; and the name of Fallmerayer, who laid so much stress on the Slavonic theory, is odious to them. The word for Slavs is σκλάβοι, not σθλάβοι, says our author, as the letter *th* does not occur in Slavonic; and when Slavs are mentioned in Peloponnese it is by mistake. "Sthlabi" means barbarians clad in skins; and the people known by this name were subjects of the Avar conquerors, and probably Albanians, who settled in Elis and Laconia. Many villages in Elis still have Albanian names. Similarly the Venetian despatches give the names of many Albanian families in Laconia, while the Government lays down a general rule against enlisting Greeks and Albanians for the garrisons of the fortresses (i. 253); and it is said (i. 112) that the Greek Despots could not control their Albanian subjects, but the Venetians allowed them to settle with their horses and cattle in the plain country. In fact, to this day the country people in Attica and Boeotia are mostly Albanians, and there seems no reason why Greeks and Albanians should not now get on well together. The Slavonic party used to claim the very name Morea, as meaning in Slavonic the country on the sea. But the derivation of this name is very doubtful. Sathas thinks it possible that Morea (or Amorea, as the Venetians spell it), which, in the times of the Frank rule, meant not the whole of Peloponnese, but only Elis and Achaia, and sometimes Elis alone, may come from Μοργά, a fortress in Elis, since it was, and is, the custom to name Greek provinces from their chief places; and this, again, may come from the ancient name, Μαρπυλία.

The despatches given in these volumes supply us with a picture of Venetian rule in Greece for a century, and of the relations of the Republic to the Turks, the Greek Despots of the Peloponnese, the various Frankish and Italian families still ruling in parts of the country, the Archbishop of Patras, who held that city under the Pope, and the remains of the Catalan conquerors, sometimes called Navarrese, whose name survives in Navarino.

Among all these rulers the Greek Despots of the family of Paleologus became the most powerful, and their miserable feuds helped largely to ruin the country. The heroic death of Constantine Paleologus on the walls of Constantinople has availed to drown the memory of the trouble which his restless rule as Despot inflicted on the Peloponnese during his incessant quarrels with his two brothers, while his imprudence brought Amurath II. into the country. The Despot Thomas wasted all the country about Modon (i. 212). The policy of the Venetians all through is characteristic. They were not strong enough to venture far inland, but they occupied (like the Phœnicians of old) strong places on the coast, such as Modon and Coron, at the south-west angle of the Morea, and made them Italian colonies, just as we made Calais an English colony; and they endeavoured to get hold of the places between these towns. So, again, they held Lepanto, at the entrance of the Gulf of Corinth, and were constantly negotiating with the Latin Archbishop of Patras, on the opposite side, to secure that place, which would give them complete command of the entrance to the gulf. Their own population was so small that they had to depend largely on mercenaries, and their commanders were sometimes apt to act without orders. Besides this, Venetian nobles were allowed to occupy places for themselves as family property, but under the suzerainty of the Republic; and this prevailed largely in the Archipelago. Thus the family of the great Doge Antonio Veniero intermarried with the family of Crispo Duke of Naxos, and Venice interfered on behalf of Petronilla, the wife of Nicolo Veniero. The Government spared no efforts to maintain a commercial monopoly on the same principles as those which dictated the English navigation laws, and their jealousy of their rival, Genoa, is everywhere apparent. The Greeks could only sell their produce through Venetian hands; their own shipping perished, industry declined, and population diminished. Venetian galleys were stationed at the most important points as far as Crete, and there is also some mention of Cyprus. Othello might have been ruling there at this time. Their naval basis of operations enabled the Venetians to help each place as it was threatened. They had heavy cannon, though the shot used were still of stone; but at last the superiority in artillery passed to the side of the Turks. It was the use of heavy artillery and iron cannon balls which similarly enabled the French to drive out the English in Henry VI.'s reign; the walls of the old feudal castles could not stand against the new means of attack.

A main interest of these despatches lies in the picture they enable us to form of the Venetian rule and system. It is disappointing that they contain so little that refers to the state of the Greek population. The town of Tenedos had been destroyed, owing to a treaty with Genoa; Tenos and Myconos "have gone from bad to worse since they came into our hands;" and it would be better to lease them out to private citizens. Orders are given to respect the local customs of Patras; and the rights of the Greek clergy of Corfu are to be maintained according to the charters of

Queen Joan of Naples, the Despot Philip, the Emperor Robert, and previous rulers which are quoted; but the number of priests and caloyers is limited (ii. 192). On the other hand, the Latin clergy were often non-resident; even the archbishops of Crete and Corfu would not reside (ii. 236). The latter pleads that he is studying at Padua; and similar pleas occur in English episcopal registers, for livings were given to boys who were maintained out of the proceeds at a university. The Greek serfs were not allowed to take orders, perhaps under the early church law of Leo the Great, repeated in our Constitutions of Clarendon. The Despot of Salonichi says that he offers the place to the Venetians "de bona voluntate omnium civium." Unfortunately, the letters from the commanders in the Levant have almost entirely perished, though they are sometimes referred to in the answers of the Government. The editor gives a full account of the documents in the second volume. The fullest notices of the treatment of the people may be drawn from the long commission granted to the Castellan of Modon in 1485 (i. 283-306); the serfs were allowed to appeal against oppressive dues (ii. 169-90). The Jews, however, were treated very harshly (ii. 83, 150). The regulations about the peasants and serfs show the state of things. Some of them seem to be copied from the rules laid down for Roman governors when going into a province; some from feudal customs. The officials are not to take the fowls and eggs which the peasants are bound to pay as rent, but are to buy for themselves like other people, and not exercise any claim of pre-emption. Nor may the Castellan put into his cellars (*incanipare*) more than 600 measures of wine a-year, and he must pay the proper price. The code of rules is arranged under heads; e.g., "Licetum est tibi recipere a villanis deinde illos presentes quos dare consueverunt castellanis quando conducunt uxores." We may notice here that, while there is an Index of proper names, there is no glossary, and there are many words not to be found in Ducange. A few short notes like those in the *Monumenta Germaniae* would have been very acceptable. But perhaps the glossary is reserved till the series is complete. Most of the documents are in Latin; but Italian becomes more frequent towards the end of the period. To prevent the peasants being oppressed, the Castellan must get his wood from Venice to the amount of a hundred loads. On the whole, the abuses of purveyance are closely checked. Mention is made (i. 293) of the valania (*βαλανός*), or acorn-cups used for tanning, and (p. 292) of the grapes of Copiata and Coron. The editor remarks (i., p. xxviii.) that the mention of currants in the fourteenth and fifteenth centuries shows Beaujour's story, that the currant was only brought from Naxos to the Peloponnese in 1580, to be incorrect. The name currant implies that it came from Corinth, and "raysyns de Corouns" are mentioned much earlier in English accounts and cookery books. There are some notices of the cities of Old Greece. Thebes was ruled by Antonio Acciaiuoli (descended from the famous banker of Florence); and when he took Athens from the Venetians, the governor of Negropont

attacked Thebes, but was beaten and captured. His instructions were that, if Thebes was taken, "debeat facere ruinari et destrui totam terram" (ii. 92). Many despatches relate to Corfu, which, as the most valuable station on the way to Italy and Sicily, has been, more often than not, disconnected from the history of Greece, and it did not fall under the Ottoman rule. Venice allowed part of the population of Corfu to bear arms, and in 1400 relieved the serfs of Negropont from the hearth tax on condition of their each keeping a bow and forty arrows.

Venice inherited much from the Greek bureaucracy. Sathas points out that many official titles are mere translations from the Greek, and even the famous gondola is only *konvelás*. But, as to some of the borrowed words, he perhaps goes too far. Why should *lembo* be derived from *λέμβος*, when *lembus* is true classical Latin? It is strange that so few Greek words occur in these documents; but *anagraphi* is found ii. 222, *parastasi* 275. A daughter of Constantine Ducas married the Doge in 1049, and introduced the use of forks instead of fingers in eating. The Venetian dialect still keeps the Greek word *piron* (*πηροῦνι*), where other Italians say *forchetta*. There are a few misreadings in the Latin text, such as (ii. 3) *suis capitibus* for *sive*, (7) *arenata* for *armata*, (57) *non mille* for *nonnulli*, (68) *debeat* for *debitis*, (158) *domino consiliarii* for *duo*, (209) *identitati* for *indemnitati*, (214) *possint* for *posuit*, (254) *alia persona* for *pecunia*; but the text in general reads fluently.

The *Monumenta Historiae Hellenicae*, which Sathas is editing under the auspices of the Greek Chamber of Deputies, will consist of ten volumes divided into two series. The first will contain the Venetian despatches, accompanied by copies of the old coloured maps (three of which are given). The second will be devoted to documents in the Greek language, ranging from the introduction of Christianity to the Fourth Crusade. The price of each volume is twenty francs. It is a series to which public libraries should, if possible, subscribe. The name of the editor is sufficient guarantee for the manner in which the work is done. C. W. BOASE.

#### BOOKS OF GEOGRAPHY AND TRAVEL.

*Ordnance Gazetteer of Scotland*. Edited by Francis H. Groome. Vol. I. (Edinburgh: Thomas C. Jack.) The Scotch have an insatiable appetite for statistical information, especially about their own country. Nearly a century ago the first Sir John Sinclair compiled his celebrated *Statistical Account of Scotland* in twenty volumes, chiefly from materials supplied by parish ministers. We are not aware that his example has ever been followed in the part of the island that lies south of the Tweed, which has not got beyond county histories, local guide-books, and Post Office Directories. But here we have before us the first volume of a Scotch gazetteer that is intended to occupy the same position towards Sinclair's that the Ordnance maps based upon the trigonometrical survey may be supposed to occupy towards the maps of Sinclair's time. The conception does great credit to the editor, and still more to the publisher. The task they have combined to undertake is not only very heavy in its dimensions, but also very wide in its character. There are to be six volumes in all, each of about

three hundred quarto pages of double column. The number of places recorded is simply enormous, including hamlets, mansion houses, and burns. Under B alone there are said to be 1,514 entries. The information given is both most minute and most varied, figures being mingled with Gaelic or Border legend, with antiquarian or historical fact, and the whole being administered in that peculiarly condensed form which Scotsmen love. Scotticisms abound, of which we would be the last to complain; but, by a curious lapse, the stipend of the parish minister is usually spoken of as his "living." The article on Aberdeen town is a model of fullness, but we are not equally satisfied with that on Aberdeen county. In the maps there is a similar inequality. The two which bear the name of Mr. Bartholomew are excellent; but those of the counties are very old fashioned. The landscape engravings and the wood-cuts of burgh seals in the text are a valuable feature. We shall look forward with interest to the articles on Scotch history, literature, language, &c., which are to be contributed specially by recognised authorities on the several subjects.

*Griffin Ahoy!* A Yacht Cruise to the Levant and Wanderings in Egypt, Syria, the Holy Land, Greece, and Italy in 1881. By Gen. E. H. Maxwell. (Hurst and Blackett.) When people are associated together for a time, words and sentences often acquire a meaning and an importance which do not of right belong to them; and this, it may be guessed, would suggest the answer if the author were to be asked what caused him to adopt the peculiar title of this book. *Griffin Ahoy!* suggests no connexion with the places described in the work. On the contrary, it brings the mind back to the west end of Fleet Street. In this case the *Griffin* was a barque-rigged yacht of 350 tons, with auxiliary screw. Such is the kind of craft in which a wealthy man nowadays visits the East. In the time of Queen Elizabeth "Will Adams," a Thames pilot, reached Japan in a Dutch vessel, the *Charity*, of only 160 tons, and the crew nearly all died on the voyage. The pilgrims to the Holy Land in the olden time had to walk, or ride if their means permitted. Now the journey is done in a floating palace, with friends to make the time pass sociably, with a complete staff of servants, including ladies' maids and (in the present case) a "gamekeeper." In the old days the mode of travelling led to adventure, and all was new to the wanderer; the modern style of luxurious travelling precludes all this. Risks and dangers are carefully avoided, well-beaten ground only is gone over, and the man who tries to make a book out of the experiences of such a journey finds he has a hard task before him. In *Griffin Ahoy!* this is palpably evident. All the places mentioned in this yacht cruise are now regularly visited by Mediterranean tourists, and have been so often described that there is nothing new to tell about them. Under such circumstances it would be unfair to judge the gallant author, for he shows some ability and appreciation of character, which comes to the surface at times; and the "Story of a Letter" is the freshest bit in the book. It would make a good plot for a novel, and in these days of "cabbage planting" Gen. Maxwell need not be surprised if he find it soon, under a new name, as a favourite piece in one of the London theatres. When the author talks of "eating the air" we have strong evidence that he has had some experience in India, and has been familiar with the custom of taking a *hawa khana*; but his book shows that he has not followed up many of the archaeological questions connected with the localities visited during the cruise. Had he done so he would have hesitated before stating that the Kubbet es Sakrah at Jerusalem was built by the Khalif Omar. Another example may be given when he describes his visit to the

museum in Athens, containing the objects found by Dr. Schliemann at Mycenae. Those who are familiar with the details of this "find" will smile on reading that "the rich tombs of Mighty Agamemnon have been rifled to supply its contents," and that there is in the museum a model of the tomb, with the body of Agamemnon in it. If the General will enquire he will find that there is still among the most eminent archaeologists a considerable difference of opinion as to the date of the objects found at Mycenae, and that no one is entitled to say as yet whose tomb it was in which they were found.

*With the Boers in the Transvaal and Orange Free State in 1880-81.* By Charles L. Norris-Newman. (W. H. Allen.) Mr. Norris-Newman, who has already written on the Zulu war, now gives us, in a thick volume, a history of the Boers and a very full account of the late war. Without admitting that such a book was needed, it is only justice to Mr. Norris-Newman to say that he is very well qualified to write on the subject. He has resided for some time in South Africa. He acted as special correspondent to several local prints in both the Zulu and Boer wars; and he is evidently well acquainted with the state of parties, and the working of prejudices and self-interest in Natal and the Transvaal, without a knowledge of which it is impossible to form a correct judgment on the causes of the Boer war. Mr. Norris-Newman writes in a spirit of tolerance and moderation; his sympathies are with the Boers, but he seldom, if ever, blames individual actors on either side, and reserves his censure for governments and systems. It is impossible not to agree with his opinion that, though our difficulties with the Boers are in part due to their peculiarities and untractableness, yet they are principally to be attributed to the undoubted mismanagement and wilful blindness of the Imperial authorities, both at home and in South Africa. In another place he says:—

"I think it will be admitted by all, including the Boers themselves, that Sir Bartle Frere took a fair and liberal view of the question; and had his views, together with Sir T. Shepstone's promises, been carried out in a spirit of conciliation by a competent official, there can be little doubt that the Transvaal would still have remained a British colony, a valuable addition to the Empire, and a united and prosperous country, and that the recent disastrous war would never have occurred."

We doubt Mr. Norris-Newman finding many readers. His subject, from whichever side it be approached, is a painful and humiliating one, which most of us would willingly forget; still we would ask those who are of this mind to read the General Review contained in the author's last chapter, written in the same temperate tone as the rest of his book, and from which there is much to be learned.

*Pathways of Palestine*, by H. B. Tristram, First Series (Sampson Low), is a gossiping account of routes and sites in Palestine, illustrated with photographs. The photographs, twenty-three in number, are very good; and the narrative has a certain freshness of colour, as was to be expected from a writer who has wandered much in Palestine, and has the trained eye of a naturalist. Beyond this not much can be said in favour of the work. The archaeological and historical notices are a mere *réchauffé* from the commonest sources, put together with a total want of criticism, and even the printing of proper names is such that one is sometimes tempted to ask whether the author read his own proofs (Beth has Jekilah, "the place of stoning," p. 59). Identifications, old and new, are accepted with that careless eagerness to believe in the possibility of recognising all manner of Biblical sites which is the curse of English exploration in Palestine, and they are forced upon the reader

with an air of confidence which can only mislead the unwary and repel the cautious. In a word, Canon Tristram plays the dragoman, not the man of science. Of course, the oldest masonry on the temple platform is set down to the age of Solomon, and the absurd mistake in the *Recovery of Jerusalem*, which accepts the mason marks as Phœnician letters, is repeated. In reality these marks are more like the tribal marks of the Bedouins (*wasm*) than anything else; what is quite certain is that they are not Phœnician. *A propos* of the remark that Bir Ayûb is not mentioned by any Crusading writer before A.D. 1283, it may be worth while to call attention to the fact that the well is described under its present name by Moqaddasy in the tenth century. The Moslems then fancied that the waters of Zemzem visited it on the night of Arafat, which implies that the spot had a certain traditional sanctity.

*Philips' Popular Atlas of the World.* Constructed by John Bartholomew. (G. Philip and Son.) In three respects at least this new atlas is deserving of high praise. Special attention has been given to the modern demands which physical geography makes upon students, inset maps have been very skilfully used, and minor British possessions receive more adequate treatment than in any other map with which we are acquainted. In short, everything is given, and given well, that was consistent with the plan of the work. The only criticism that can fairly be made goes to the conception of this plan. From the strictly geographical point of view, sufficient importance has not been allowed to relative scale. Africa has but one map allotted to it; Australasia has five. Italy, Turkey in Europe, and Greece are all compressed into a single sheet; so is India, with the adjacent countries from Beluchistan to Siam. Such maps are almost useless. But, after all, a "popular atlas" (like other books) is to be valued for what it actually achieves, not for what it is compelled to leave undone. In some respects, as we have already said, no other gives so much of useful knowledge as this. That it is carried up to date, and that the engraving is of the first excellence, may be safely affirmed on the authority of Mr. Bartholomew's name.

*Stanford's London Atlas of Geography.* (Stanford.) This beautiful atlas is designed specially for general use, and we have never seen one which is more adapted for its purpose. It is of convenient size, not so large as to require you to stand to it, and not so small as to need references to two or three maps when following a campaign or planning a reasonable trip. It is, moreover, very clear, and the colouring is not only useful, but pretty. The results of the Russo-Turkish and Chili-Peruvian Wars, as well as the latest acquisitions of Russia in Asia, and the discoveries of travellers in Africa and elsewhere, are of course indicated as accurately as possible, together with the few small and widely divided acquisitions of England during the last few years. Our colonial possessions are well cared for. No less than three maps are given to Canada, one each to Ceylon, Australia, Tasmania, New Zealand, and the Fiji Islands. Nor is the present interest only of Englishmen consulted. By the aid of two large maps of East and West Turkestan, the future operations of the Russian armies can be marked with accuracy and the importance of future encroachments understood. And Egypt has a map all to itself. At home we have not only the usual maps of England, Scotland, and Ireland, showing the railways, high roads, &c., and giving the names of places very legibly, but two extra maps of the British Isles, one showing not only the different heights of land, but the depths of the surrounding seas, and the other showing the rainfall, the river basins, and



the tides. A fine map of Japan is also a very interesting feature of this carefully designed and beautifully executed atlas. The Preface apologises for the map of Palestine, which it has not been possible to base upon the recent surveys for the Palestine Exploration Fund. The want of correct surveys is also probably the reason for the absence of maps of Cyprus and Armenia; but, with these exceptions, the work seems to fulfil every present need of the British public which can be reached by an atlas of its dimensions.

ADOLF STIELER'S *Handatlas*. Ueber alle Theile der Erde. Lieferungen 23-29. (Gotha: Perthes.) This excellent atlas, which we have already noticed several times, continues to make good progress; and, while the new maps are most welcome, we cannot but admire the way in which new discoveries are worked in where the maps are taken from old plates revised. We would specially call attention to the maps connected with our Indian possessions and the countries to the west of India as far as Persia. The same may be said of the African maps, since new districts and streams are being heard of almost every week. So, again, the new map of South America, with its special maps of Brazil, &c., shows a great advance, and these regions possess an ever-increasing interest for Europe. Australia is not neglected, having two maps (74 and 75) assigned to it, with a special map of Tasmania; while No. 72 is devoted to the Cape and the neighbouring districts. The frontiers of Germany and France, and the Austro-Hungarian territories, are also given; and No. 36, the Balkan country (with special maps of Constantinople and the neighbourhood), shows us another contested frontier land. No. 10 illustrates the attempts at penetrating into the seas round the North Pole; and 4, "Gebiet der Sonne," and 6, "Uebersicht der Luft-Strömungen und Niederschläge," are so full of matter that an explanatory text would in some cases be desirable. The first contains a general view of the solar systems, with almost every detail, from eclipses to comets, and the paths of the meteorites. The other marks the tracks of the winds, especially in reference to the main ocean routes—e.g., between the Lizard and New York. The colours, too, designate the rainy or dry regions, and forest and steppe lands are equally well shown by lines and dots of a somewhat heraldic character. But we have said enough to show how interesting these maps are for English readers and students.

#### NOTES AND NEWS.

DR. SCHLIEHMANN'S most recent work in the Troad has been the excavation of the tumuli of Achilles and Patroclus. The excavations are still in progress, but as yet, it would appear, without results.

WE hear from India that the recently appointed Education Commission, of which Mr. W. W. Hunter is president, is well under weigh. Mr. Hunter has himself been staying on at Calcutta into April in order to wind up the first portion of the work. The total number of pupils in all the schools in India is now just two millions. In a few years this ought to rise to three millions; and it is not rash to hope that when the labours of the commission have borne fruit—say in ten years' time—the present number may be doubled.

THE widow of Canon Shirley has placed at the disposal of the Wyclif Society her late husband's copies from the MSS. of Wyclif's *Manual of Logic*, which he drew up for his pupils at Oxford, and of Wyclif's *Treatise on the Truth of Holy Scripture*, which contains much that is valuable for the Reformer's character and opinions.

WE learn that a new volume of the "Epochs of Modern History" series—*The French Revolution*, by Miss Bertha M. Cordery—has gone to press.

THE editor of the *Glasgow Herald*, Mr. Stoddart, has just acknowledged the authorship of *The Village Life*, a poem which was published anonymously some months ago.

THE author of *Obrig Grange* and *Hilda*: among the Broken Gods, is at present engaged upon another volume of poems. His last volume, *Raban*; or, *Life Splinters*, was published a couple of years ago.

THE new parts of the Palaeographical Society's publications, shortly to be issued, contain, for the General Series, facsimiles of a Latin-Greek-Phoenician inscription of B.C. 160-150; Greek MSS. of the eleventh, thirteenth, and fourteenth centuries; a leaf of the fragments of Virgil at St. Gall, of the fourth or fifth century; the Runic inscriptions on the Franks casket in the British Museum, of the eighth or ninth century; the "Book of Deer," the Gospels of Maebrihte, A.D. 1138; a series of Latin charters of the thirteenth century, including the Articles of Magna Charta; and some finely illuminated MSS. of the fourteenth and fifteenth centuries. The Oriental Series, of twelve plates, represents, among others, a Sanskrit MS. of 1198-99; the Gotha MS. of the *Mabesut*, written by a Turkish woman in the year 1109-10; *Kalilah wa-Dimnah*, of 1259; a series of Arabic coins, 1221-1819; the famous Siloam inscription, about B.C. 700; the Pentateuch in Hebrew, Arabic, and Samaritan, of 1227; the Siphra, of 1073; and a Coptic MS. of 979.

MR. ERNEST AYSOGHE FLOYER'S volume of travels, which is at length nearing completion, will be entitled *Unexplored Baluchistan*, and will contain an Introduction by Major-Gen. Sir Fr. J. Goldsmid. It will be published by Messrs. Griffith and Farran early in next month, when the author will probably visit London.

MESSRS. KEGAN PAUL, TRENCH AND Co. will publish immediately two books of recent travel. One, by Mr. J. J. Aubertin, the translator of "The Lusiads," will give an account of his last year's "Flight to Mexico;" and the other, by Mr. D. Pidgeon, will relate the episodes of a journey round the world during "An Engineer's Holiday."

MESSRS. TRÜBNER AND Co. have in the press a new work by Mr. Edward Jenkins, the author of *Gin's Baby*, entitled *A Paladin of Finance*; or, *Monsieur Cosmo: a Story of the Era*. The title sufficiently indicates the subject of the work.

MESSRS. GRIFFITH AND FARRAN will shortly publish a little book entitled *Whispers of Love and Wisdom*, which will have a Preface by Miss Charlotte M. Yonge.

A NEW work, entitled *The Hall Marking of Jewellery Practically Considered*, by Mr. George E. Gee, author of "The Goldsmith's Handbook," "The Silversmith's Handbook," &c., is announced for immediate publication by Messrs. Crosby Lockwood and Co. It will include an account of the assay towns of the United Kingdom, the stamps at present employed, and will deal fully with the laws relating to the standards and the marks at all the existing assay offices, &c., &c. The same publishers also have ready a new and enlarged edition of *The Manual of Colours and Dye Wares: their Properties, Applications, Valuation, Impurities, and Sophistications*, revised and enlarged by the author, Mr. J. W. Slater; and a handy little volume for mechanics, engineers, builders, &c., entitled *Tables, Memoranda, and Calculated Results*,

selected and arranged in a compact form by Mr. Francis Smith.

MESSRS. CROSBY LOCKWOOD AND Co. will also issue immediately the following technical works in their popular "Weale's Rudimentary Series":—*The Construction of Roofs of Wood and Iron*, deduced chiefly from the Works of Robison, Tredgold, and Humber, by Mr. E. Wyndham Tarn; *Elementary Decoration: a Guide to the Simpler Forms of Every-day Art as applied to the Interior and Exterior Decoration of Dwelling-houses*, by Mr. J. W. Facey, jun.; and *A Practical Treatise on Handrailing*, showing New and Simple Methods for finding the Pitch of the Plank, &c., by Mr. George Collings.

WE understand that Messrs. MacLehose and Sons, of Glasgow, will publish immediately *A Birth Song, and other Poems*, by Mr. William Freeland, the editor of the *Glasgow Evening Times*.

MR. HENRY TAYLOR, town clerk of Flint and deputy-constable of the castle, proposes to publish by subscription, *Historic (Historical?) Notices of Flint*. A good deal of original matter will be given from documents in the British Museum and Public Record Office, as well as from the borough and parish registers. The whole will be set forth in chronological order—from the Roman remains in the neighbourhood down to the present time. The work will be illustrated with facsimile wood-cuts, and also with original drawings by Miss Louise Rayner and Mr. Randolph Caldecott. We are glad to see that a full index is also promised.

MR. ARTHUR SIDGWICK'S paper on "Browning's Love-Poetry," which he read before the Oxford Browning Society last term, will be printed in the May number of the *Journal of Education*.

THE May and June numbers of Mr. Walford's new *Antiquarian Magazine* will contain, *inter alia*, some interesting papers by the Rev. F. K. Harford, minor canon of Westminster, on the true origin of our National Anthem, which he has traced back to its original source in a Latin anthem sung in the Chapel Royal of St. James in the time of the Stuarts.

THE *Leisure Hour* for May will print the autobiography (hitherto unpublished) of William Jackson, of Exeter, the well-known musician, the friend of Gainsborough, Goldsmith, and Sir Joshua Reynolds. Many letters of Gainsborough are in the narrative.

AT the recent matriculation examination of the Calcutta University eight women passed successfully, of whom six are natives of India; and at Bombay seven women were successful, including four from the city of Poonah. At the First Arts examination at Calcutta a female candidate obtained a scholarship of the first grade.

MR. BANCROFT'S *History of the Formation of the Constitution of the United States of America* will be published by Messrs. Appleton in May. It will be in two volumes, uniform with his *History of the United States*, of which the first volume appeared in 1834 and the tenth (bringing the narrative to the close of the Revolution) in 1873. "Although Mr. Bancroft is now eighty-two," says *Appleton's Literary Bulletin*, "he has no idea of laying down his pen, and confidently expects to bring his great work down to the close of the Mexican War."

*John Inglesant* is being issued by a New York publisher for twenty cents, or tenpence, while one dollar (4s.) is asked for Messrs. Macmillan's "cheap edition."

ANOTHER American publisher has brought out an edition of Mr. Buskin's *Modern Painters*, in five volumes, at one dollar a volume. We are told that they contain all the wood-cuts, but none of the plates, of the original edition.

ACCORDING to the *Dial*, a monthly literary Review published at Chicago, the King of Sweden has sent an autograph letter to Miss Marie A. Brown, of that city, authorising her to translate his works. This lady has already successfully rendered into English the works of several prominent Swedish authors.

THE Rev. Mr. Owen's *Evenings with the Skeptics*, which was favourably reviewed in the ACADEMY last year, appears to be attracting some attention on the other side of the Atlantic. Many of the leading American journals have bestowed flattering notices upon it, the *Boston Literary World* going so far as to say, "For breadth and depth of view, for freshness and strength of thought, for animation of style, and for the right kind of 'popularisation,' these volumes have no equals in the English language." Are the critics of the Old World harder to please, or the others too lavish of praise?

It is noteworthy that the American reader of to-day has a decided relish for modern French fiction. Hence translations of the more celebrated works of French novelists are published in rapid succession, and apparently find a ready sale. This is a somewhat remarkable phenomenon, as translation, which has not inaptly been termed "the wrong side of tapestry," is but ill-adapted for rendering the easy *persiflage* and double-meaning sentences of French authors into any language, still less into English, a speech that is nothing if not precise. But in America, English versions of French novels and tales still find favour with a large class of readers. We notice that B. Worthington, of New York, has just issued a translation of Théophile Gautier's *Une Nuit de Olépatre*.

THE May number of *Wide Awake*, an American magazine for children, will contain a poem in memory of Longfellow and his love for children, by Mr. Whittier.

THE New York *Publishers' Weekly* for April 8 contains the first instalment of a bibliography of copyright, which attempts to be exhaustive as regards both time and country. It goes so far as to include reprints of articles, and also critical notices of articles and books. The compiler is Mr. Thorwald Solberg, who will be glad of any corrections or additions to be sent to him.

THE University of Michigan is described by the *Nation* as now holding, in point of numbers, "the leading position among the higher political institutions of the country." The total of students for the current year is 1,534, of whom 180 are women. Less than one-half belong to the State of Michigan. A school of political science has recently been organised; and in the arts department a wide, though not unlimited, choice of studies is allowed, the principle being to require a certain degree of proficiency in one or more specified branches of knowledge.

THE *Deutsches Literaturblatt*, which is published by Perthes, of Gotha, and edited by Messrs. Keck and Herbst, will for the future appear weekly instead of fortnightly.

THE first volume is now complete of the thirteenth edition of Brockhaus' *Conversations-Lexikon*, containing the first thirteen parts. The total number of articles is 3,814, comparing with 2,310 in the previous edition.

A SMALL but very valuable collection of autograph MSS. and letters will be sold at Leipzig, on June 12, by Messrs. List and Francke. Among the MSS. are original compositions by Beethoven, Mozart, Haydn, Schubert, Chopin, Liszt, Weber, and Mendelssohn-Bertholdy. The catalogue of autograph letters includes epistles by Louis XI. of France, the Emperor Ferdinand II., Gustavus Adolphus, and Napoleon I.

THE study of history appears to flourish in Sweden. Not to mention T. Carlson's solid work, *The History of Sweden under the Kings of the Pfulz Dynasty*, which has now reached a sixth volume, dealing with the earlier years of the reign of Charles XII., we notice that the learned archaeologist, Hans Hildebrand, is engaged on a work of colossal proportions, to be entitled *The Middle Ages in Sweden*. Nor are there wanting annalists of literature and philosophy. Prof. G. Ljunggren is passing through the press *A History of Swedish Literature*, conceived on a large scale; while Prof. L. Nyblæus is doing the same with his *Philosophical Researches in Sweden*.

THE first number of *El Folk-Lore Andaluz*, March 1882, is curious from containing (p. 28) as a fact within the writer's knowledge the story of a dog shot by his master while endeavouring to make him comprehend that he had lost his purse, which has been current in Germany for at least thirty years. The "Oracion de San Antonio de Padua" (p. 41), to recover lost objects, is really given as a pious practice in the Catechisms of Southern France. This magazine, and the society of which it is the organ, is, we hope, destined to render good service to the science of folk-lore.

WE regret that our authority was wrong last week in his dates of the next Wordsworth Society gatherings. Both the afternoon and evening meetings are on Wednesday, May 3.

#### FRENCH JOTTINGS.

WE regret to hear that M. Louis Blanc, whose health (already weak) received a severe shock from his brother's death, is now in a very critical condition.

THE literary event of the week in Paris is the publication of the correspondence of George Sand (Calmann Lévy), forming a sort of complement to the *Histoire de ma Vie*. Among the letters is one of literary advice to M. Eugène Pelletan, and another written in the same year in the warmest language of admiration to "mon bon enfant et frère," M. Franz Liszt.

M. ALPHONSE DAUDET is continuing in the *Nouvelle Revue* his "Histoire de mes Livres." In the current number he treats of *Le petit Chose* and of *Robert Helmont*. The former was published in 1867, first as a *feuilleton* in the *Petit Moniteur* and then in book form by Hetzel. It was the earliest of M. Daudet's novels, and for a long time the most successful. In it the influence of Dickens is most conspicuous, and it is hard not to believe that its autobiographical character was not partly suggested by *David Copperfield*. M. Daudet, however, does not give any authority for this affiliation. It is interesting to learn from his own lips how large is the measure of actual autobiography. The sordid home at Lyons, the misery of the usher's life, the sympathy of the abbé Germane, and the devotion of brother Jacques (Ernest Daudet) are all of course true. The concluding scenes at Paris are entirely imaginative. Of *Robert Helmont* it is enough to say that it fell entirely flat on its first publication in 1873. So recent is M. Daudet's fame.

*Moths* has been translated into French, and published under the title of *La princesse Zouroff* (Paris: Hachette).

THE industrious bibliophile who writes under the name of "Philomeste Junior" has just issued (Bruxelles: Gay et Doucet) a little book entitled *La Bibliomanie en 1881*, which gives an account of the famous book-sales that took place in France and elsewhere during the past year, with many interest-

ing comments. The books that fetched the highest prices are thus classified:—(1) Original editions of the French classics, especially Corneille and Molière; (2) books illustrated by the artists of the last century—Eisen, Marillier, Moreau, &c.; (3) those bound by celebrated binders of the same period—Boyet, Padeloup, Derome; (4) those bearing the book-plates of eminent collectors—Longpierre and Count d'Hoym. Excluding the first portion of the Sunderland sale, the highest price recorded is 24,000 frs. (£960) for the "Grandes chroniques des gestes des ducs et princes de Savoye," by Symphorien Champier.

ANOTHER form of French bibliomania is illustrated by the *Bibliographie des Plaquettes romantiques*, which has been published by M. Nauroy (Paris: Charavay). This has reference to what may be called the occasional literature of the romantic period, and has been compiled from the materials in the Bibliothèque nationale. For the future bibliographer of Victor Hugo it will be specially interesting. It gives the original form of the "Ode to Bonaparte, 1822;" and the poet's "Address to the Electors," dated May 18, 1848, of which a copy recently fetched 43 frs. A copy of the first edition of *Notre-Dame de Paris*, in its original paper cover, was sold last year for 1,700 frs. (£68).

WE notice yet another contribution to French bibliography under the title *Origines de l'Imprimerie à Tours, 1467-1550*, by Dr. Girardet. According to the author, the first book printed at Tours was the *Roman de Florio*, by Nicolas Jenson, which was issued from the press of Guillaume Larchevêque, December 31, 1467.

AT the recent gathering of the provincial societies of France, which is held every year at the Sorbonne during the Easter holidays, M. Grellet-Balguerie read a paper in which he claimed to have done no less than discover a new King of France of the Merovingian dynasty. This is Clovis III., son of Dagobert II., associated on the throne by his father in 673, and probably assassinated with him in 680.

THE first volume has just been published (Paris: Didot) of an important work upon the wars of the time of Louis XV. It treats of the war in Spain (1719-20) and the war of the Polish succession (1733-39). The work is to consist of seven volumes in all; the sixth will include the invasion of England by the Highlanders under the Young Pretender, and the struggle between the French and the English in India.

*Polybiblion* for April contains the first part of an appreciative notice of the "English Men of Letters" series by M. Gustave Masson; but surely he knows better than to say that they are edited by "M. le professeur Morley." This is not only wrong, but misleading.

#### MAGAZINES AND REVIEWS.

THE present number of *Mind* has a peculiar interest as containing the last publication of Prof. T. H. Green. The second of the two articles on the theme, "Can there be a Natural Science of Man?" which ends with a promise which death is likely to leave unfulfilled, is, we think, one of the best specimens of the writer's deep insight into philosophical problems, and of his close and persistent reasoning. In these days, when science is apt to think that it settles everything in delightful ignorance of the pre-suppositions on which it takes its stand, such work as that of Mr. Green can hardly be too highly estimated. In the present essay he does much to establish the self-contradictoriness of the idea of things in themselves on the one hand, and on the other of mere feeling or sensational consciousness stripped of all intel-

lectual determination. He draws a careful distinction between knowledge as a process of intellectual attainment in the individual mind, in which sense it is a phenomenon in time and can be treated by psychology, and knowledge as the completed act which, by embracing a number of parts under certain relations one to the other and to the thinking subject, is a kind of "supernatural" consciousness lying out of time. One of the best parts of the essay, to our thinking, is the discrimination between the scientific view of a material thing as the cause of our sensations, and the view of it as an object for the mind which perceives it. This may profitably be read along with Mr. S. Hodgson's distinction between things as *conditions* of mental phenomena and as *objective aspects* of cognition. It is argued with great force that perception is something quite different from a congeries of sensations, original and revived. Such an essay as this must set every serious reader thinking on the properly philosophic problems which lie over after all our psychologies are perfected. And the fitness of this criticism may, we think, be fully appreciated without accepting any particular philosophic system. The other articles of this number call for little notice. To the outsider Hegelianism is no doubt apt to seem a colossal product of ingenious folly, and as a thing which can be best dealt with by ridicule. To such Prof. W. James's article "On Some Hegelisms" may prove amusing. It is racy, with a distinctly American raciness. It must be acknowledged, however, that this bit of light-hearted banter lies dangerously near (to say the least of it) the confines which we may assume to be recognised by a journal which is devoted to the serious study of philosophic questions. In another article, Mr. A. W. Benn completes his study of the influence of Greek philosophy on modern thought. There is no doubt a considerable ingenuity shown in looking at Hobbes, Locke, Spinoza, and the rest as representing and more fully working out certain tendencies of Greek thought. Yet the analogies seem to us a little strained in places. And in any case this kind of treatment of modern thinkers is apt to lead to a somewhat distorted conception of their real-aims and accomplishments.

THERE are only two articles in the "retrospective" part of *Le Livre* for March. But these are of much more than ordinary interest. The first is a short paper by Champfleury on the bibliophile Jacob. The editor has thought it well to apologise for some expressions in this; and we think that the author would have shown better taste in speaking more respectfully of a veteran who (if some of his contemporaries have excelled him a little in accurate scholarship and sound judgment) has done almost unequalled service of the most precious kind in the republishing of lost or forgotten literature. It is this that the true student of letters requires and is thankful for. He can neglect or correct for himself the conjectures of a too imaginative editor; he cannot elaborate for himself texts to which he has no access. Far be it from us to quarrel with the more erudite and accurate scholarship of the period succeeding that of which, in different ways, M. Lacroix and the late Paulin Paris were representatives. But what we want first of all is the texts to form our own opinion on; and when we see scholars of to-day loitering to re-edit already printed MSS. the editing of which does not come up to their standard, instead of continuing to make unprinted, or printed but practically inaccessible, texts public, we cannot help feeling cordially disposed towards the older school. The second paper, by M. de Lovenjoul, is a very long and very interesting account of Gautier's unaccomplished literary projects. Most of these are known to all lovers of Théo

the Delectable; but some are new. The article is illustrated with a facsimile poem containing an unpublished stanza, and with a fancy portrait of Gautier. The other paper has a very pretty *encadrement-frontispiece* printed in brown ink.

IN the *Revista Contemporanea* of April 10 Gen. Pavia continues his political reflections on the Provisional Government, the reign of Amadeo I., and the Republic of 1873. He reproaches the authors of the revolution for not having seen that the only two issues possible were a Republic or Alphonso XII. and for having given Spain first to a foreign Prince, and then to Cantonalism. His account of Amadeo's reign is unfavourable to the political capacity of the Prince, but admits the dignity of its close. In "Mis Apuntes," D. A. Ubique tells how he found the will of Don Carlos, son of Philip II., in a shoemaker's shop in Toledo, and finally secured it for the *Archivo histórico nacional*. Capt. Bermeje concludes his *Impresiones de Viaje* with reflections on the naval forces of Germany, Austria, and Italy—in the two first merely defensive auxiliaries to the army, in the last a vital necessity for the State. Señor Vallejo contributes a pleasing historical novelette on Sebastian Gomez, the mulatto of Murillo. The editor announces that this Review will henceforth publish the lectures given in the Ateneo of Madrid.

#### ORIGINAL VERSE.

ART AND POPULARITY.—TO R. BROWNING.

"No man having drunk old wine straightway desireth new, for he saith the old is better."

HAPLY thy life were harmed if earth her fame  
Had proffered ere years proved thou didst not need  
Drink of applause Art's daily force to feed—  
Ere the *Poem*—God—deep source whence came  
Thy poet's impulse, bade thee first to claim  
Reward like to His own—true Artist's need  
Of joy that flows in essence of the deed,  
Unreached by accident of land or blame.

But now, since thou through long uncrowned days  
Didst draw soul's strength from draughts of this  
old wine  
Of gladness (which doth evermore sustain  
All Nature's working human or Divine),  
No fear for thee lest thou that first good gain  
Should'st quit to thirst for new wine of men's  
praise.

A COUNTER-PART TRUTH TO THE FOREGOING.

SAID I thou didst not need to feed thy Art  
From daily draughts of wine of human praise,  
While God sustained thee in unlaundered days  
With Earth's old gladness which makes vigour dart  
Through the soul's pulses? Ay! but yet my heart  
Saith that this thought of thee is but a phase  
Of truth concerning thee; and on me lays  
Urgence to speak the half-truth's counterpart.

For thou hadst need of us. Pure Artist's joy  
Could not suffice thy soul's whole thirst to slake.  
Tasted alone, God's precious wine would cloy.  
Thy manhood needed men thy gains to share;  
Thy brethren's sympathy, not praise, can make  
Thy life complete that else imperfect were.

E. D. W.

#### THE SUNDERLAND SALE.

THE second Sunderland sale is now over, after ten days of renewed struggle among the lovers of rare books. Many important lots were sold (or seemed to be) at low sums; but the more remarkable articles produced, as on the former occasion, unprecedented prices. Mr. Quaritch, M. Téchener, Mr. Ellis, and Messrs. Morgand and Fatout were the principal buyers; but

there were also several competitors in the background who had entrusted their commissions to uninterested and inexperienced agents. This practice may sometimes result in a bargain; but, to judge from this and other sales, it is an ill-advised one. The knowledge of the value of old books and of special copies is confined to a very few heads; and these *cognoscenti* seek to punish the givers of unlimited commissions by running the prices to an extravagant pitch, the nominal opponent being in most cases unable, from want of knowledge and experience, to form a true notion on the subject. The first book noteworthy for its cost was (2,801) vol. i. of the original edition of the *Chroniques de St. Denys*, 1466 (the first French book printed in France), which was bought by Mr. Quaritch at a low figure, £27 10s. (2,802) *Chroniques de St. Denys*, Verard, 1493, was secured by M. Téchener for £116; (2,804) the first edition of the *Chroniques de Normandie*, 1487 (only two other copies known), fell to Mr. Quaritch at the absurdly low price of £36; (2,806) *Cronica del Rey Don Rodrigo*, Seville, 1499, £28 (Mr. Ellis); (2,816) *Guarino Mesquino*, Seville, 1527, £19 (Quaritch); (2,850) *Ciceronis Opera*, Milan, 1498-99, the first collected edition, £30 10s. (Quaritch); (2,868) the Aldine edition, 1560-65, £35 10s. (Quaritch); (2,887) *Ciceronis Rhetorica*, Jenson, 1470, on vellum, £80 (Ellis); (2,900 and 2,933) two Aldine Ciceros, on vellum, in very poor condition, fetched £30 and £36 (illustrating the remarks made above on unlimited commissions); (2,922) *Cicero de Oratore*, Sweinhelm and Pannartz, 1469, £31 (Quaritch); (3,019) *Ciceronis Tusculanae Quaestiones*, Jenson, 1472, on vellum, £90 (Quaritch); (3,043) *Ciceronis De Officiis etc.*, Fust and Schoeffer, 1465, on vellum, the first printed classic, £100 (Quaritch), a singularly low figure for such a book, the second edition, also on vellum, 1466 (3,044), fetching £91; (3,073) an Elzevir of comparatively trifling value, *Cicero de Officiis*, 1677, reached the enormous price of £120 in consequence of its size and condition; (3,083) the first edition of *Ciceronis Epistolae ad Familiares*, Rome, 1467, on vellum, £295 (Téchener); (3,086) another edition of the same, Venice, 1469, £70 (Quaritch); (3,103) another edition, a fine Lyons counterfeit of the Aldine, also on vellum, £56 (Quaritch); (3,178) an illustrated large-paper copy of Clarendon's *History*, 1707, containing a large number of beautiful drawings from unpublished portraits, apparently prepared for the engraver, £275 (Quaritch); (3,212) an imperfect copy of the Clementine Constitutions, Fust and Schoeffer, 1460, on vellum, £240 (Ellis); (3,252) a palimpsest Greek Codex, recently described by Prof. Mahaffy, £51 (Quaritch); (3,302) *Poliphilo*, 1499, £86 (Ellis); (3,657) the first edition of the *Commentaries* of Albuquerque, the Portuguese conqueror of India, so rare that there is no copy in the British Museum, and perhaps but two copies extant, £32 (Quaritch); (3,684) a MS. of Dante's *Inferno*, with an unknown commentary by Guido Pisano, fifteenth century, £101 (Quaritch); (3,685 and 3,686) the *Foligno editio princeps* of Dante, 1472, and the undated Naples edition by Tuppò, £46 and £205 (Quaritch); (3,867) the first edition of the *Dialogus Creaturarum*, 1480, and the first dated edition of the *Gesta Romanorum*, both in one oaken binding, £52 (Quaritch); (4,052) *Sir Francis Drake revived*, 1626, £75 (evidently another instance of unlimited commission); (4,124) the first edition of the *Faits d'Armes de Bertrand Du Guesclin*, £112 (Quaritch); (4,154) *Durandi Rationale*, printed on vellum by Fust and Schoeffer, 1459, £790 (Quaritch)—this was probably the highest price produced during the second Sunderland sale, for the *Aulus Gellius* of 1469, on vellum, which was yet unsold at the time of our going to press, was not considered likely to bring anything like such a sum.

# THE ONLY ENGLISH PROCLAMATION OF HENRY III.

PERHAPS few pieces of Early English are more interesting than the famous "Only English Proclamation of Henry III.," dated 1258, which was so ably edited and discussed by Mr. A. J. Ellis for the Philological Society. It will be remembered that Henry III. seems to have sent round a copy of this proclamation to each county, but Mr. Ellis supposed (as did all the rest of us who were interested in the question) that only one copy has come down to us—viz., that which was issued to the county of Huntingdon. But I think students of English will be amazed to learn that this is not the case, and will be still more amazed to learn that the other copy was printed so far back as 1837.

It must have been a considerable time ago since Mr. Turner, who was at work in the Bodleian Library upon various documents connected with Oxford, informed me that there was a very valuable piece of Old English preserved among the town records, which had already appeared in print. He then showed me the printed copy, asking me if I knew anything about it. After reading the first line, I told him that it was nothing else than the *Oxfordshire* copy of the famous "Only English Proclamation of Henry III." He was greatly interested in the matter, and, as I naturally wished him to have all the credit of his discovery, I left it for him to deal with, and said no more about it. Unfortunately, his early death left much of his work uncompleted.

On making enquiries lately at the Bodleian, I found that the matter appeared to be but little known, nor could any account of it be found in Mr. Turner's published work. I had forgotten the name of the book which he showed me, though I remembered the general appearance of it. After a while, Mr. Madan suggested trying a book by Dr. Ingram, and there it was. In the *Memorials of Oxford*, by J. Ingram, D.D., President of Trinity College, three volumes octavo, 1837, vol. iii., p. 6, we read as follows:—

"But a singularly curious document in the same language [he had just been speaking of the latest portion of the Anglo-Saxon Chronicle], lately discovered in the archives of the city by Mr. Joy, throws some light on the transactions which took place here in the memorable contest between King Henry III. and his rebellious barons. . . . The King issued a public writ or proclamation addressed to his loyal subjects in every county," &c.

He then gives a facsimile of a small portion of the MS., with a transcript of it, and a Modern-English version. Fortunately, Dr. Ingram had edited the Anglo-Saxon Chronicle, and knew what he was about. His print of it is tolerably accurate, much more so than the singularly bad versions of the Huntingdonshire proclamation which were printed by Mr. Ellis's predecessors.

On enquiry at the town clerk's office, every facility was afforded me, and it was not long before we found it. Other towns might take a lesson from Oxford in the art of preserving and keeping their old documents. But I fear it may not always have been so, for the proclamation appears to have been badly creased in one place by folding it up, so that many letters which Dr. Ingram read correctly (testing his work by the other MS.) are at present entirely illegible, though the MS. is now properly flattened out and well mounted. It is a most extraordinary circumstance that Dr. Ingram makes no allusion to the other copy.

I have carefully compared his printed version both with the Oxford MS. and with Mr. Ellis's edition of the Huntingdon copy. There are a few curious variations; but, as this communication has already extended to some length, I reserve my remarks for the present,

hoping soon to give a transcript of the whole, as it is very short. I will only add at present that the Oxford copy is undoubtedly genuine, and is written in the usual hand of the period, in long lines containing more than twenty words each, just as is the case with the other copy. Where there is no crease, it is extremely clear and easy to read. WALTER W. SKEAT.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- BAKER, Th. Ueb. die Musik der nordamerikanischen Wilden. Leipzig: Breitkopf & Härtel. 2 M. 50 Pf.  
DUPRÉ, D. Dictionnaire des Marines cuirassées. Paris: Berger-Levrault. 6 M.  
FLEURY, E. Antiquités et Monuments du Département de l'Aisne. 4<sup>e</sup> Partie. Paris: Plon. 30 fr.  
SAND, George. Correspondance de, 1812-76. Paris: C. Lévy. 3 fr. 50 c.

### THEOLOGY, ETC.

- PENTATEUCHUS Samaritanus. Ad fidem librorum manuscriptorum apud Nabulianos repertorum ed. et varias lectiones adscriptis H. Petermann. Fasc. II. Exodus. Berlin: Mooser. 15 M.  
SEYDEL, R. Das Evangelium v. Jesu in seinen Verhältnissen zu Buddha-Sage u. Buddha-Lehre. Leipzig: Brielkopf & Härtel. 8 M.  
ZUMPF, E. Das Hexameron d. Pseudo-Epiphanius. Aethiopischer Text verglichen m. dem arab. Originaltext u. deutscher Uebersetzg. München: Franz. 8 M.

### HISTORY.

- BOUTILLIER, E. de, et E. HERR. Correspondance politique adressée au Magistrat de Strasbourg par ses Agents à Metz (1594-1683). Paris: Berger-Levrault. 10 fr.  
CHATELAIN, R. Saint-Vincent de Paul et les Gondi. Paris: Plon. 7 fr. 50 c.  
CURTI, Th. Geschichte der schweizerischen Volksgesetzgebung. Bern: Delp. 4 M.  
GAUTIER, A. Précis de l'Histoire du Droit. Paris: Larose & Forcel. 8 fr.  
HAUSOVILLE, le vicomte de. Le Salon de Madame Necker, d'après des Documents tirés des Archives de Coppet. Paris: C. Lévy. 7 fr.  
HENNING, E. Das deutsche Haus in seiner historischen Entwicklung. Straßburg: Trübner. 5 M.  
WISS, J. H. Biographien berühmter jüdischer Gelehrten d. Mittelalters. 2. Hft. Rabbi Salomon bar Jischak (genannt Raschi). Wien: Löwy. 1 M. 30 Pf.

### PHYSICAL SCIENCE AND PHILOSOPHY.

- BEITRÄGE zur Biologie. Als Festgabe Th. L. W. v. Bischoff gewidmet v. seinen Schülern. Stuttgart: Cotta. 15 M.  
DEICHMÜLLER, J. V. Fossile Insekten aus dem Diatomenschiefer v. Kutschlin bei Bilitz, Böhmen. Leipzig: Engelmann. 3 M.  
JODL, F. Geschichte der Ethik in der neueren Philosophie. 1. Bd. Stuttgart: Cotta. 8 M.  
KANTS Reflexionen zur kritischen Philosophie. Aus Kants handschriftl. Aufzeichnungen. hrsg. v. B. Erdmann. 1. Bd. 1. Hft. Reflexionen zur Anthropologie. Leipzig: Fues. 4 M.  
KRONCKER, L. Grundzüge e. arithmetischen Theorie der algebraischen Größen. Berlin: Reimer. 6 M.  
PRELDERER, E. Lotze's philosophische Weltanschauung nach ihren Grundzügen. Berlin: Reimer. 1 M. 60 Pf.  
RÜDIGER, Ein Beitrag zur Anatomie des Sprachencentrums. Stuttgart: Cotta. 5 M.  
WEISMANN, A. Beiträge zur Kenntnis der ersten Entwicklungsvorgänge im Insektenst. Bonn: Cohen. 4 M.

### PHILOLOGY.

- BRUGSCH, H. Hieroglyphisch-demotisches Wörterbuch. 7. Bd. Leipzig: Hirsch. 112 M.  
COMMENTARIA in Aristotelem graeca. Edita consilio et auctoritate Academiae litterarum regiae bursianae. Vol. IX. et XI. Berlin: Reimer. 39 M.  
GERLACH, G. Tr. Der alten Griechischen Götterlehre, Mythen u. Heldensagen. Leipzig: Reichardt. 6 M.  
HARNACK, K. Weitere Mittheilungen aus d. Breviloquus Benthemianus, enth. Beiträge zur Textkritik der Vulgata, u. s. w. Hamburg: Nolte. 2 M. 80 Pf.  
NICANDRI Nudi fragmentum. F. Eysenhardt ex codice Ambrosiano excerpit. Hamburg: Nolte. 1 M. 25 Pf.  
ROTH, C. De veteri quem ex Odyssaea Kirchhoffius eruit Νόστος. Berlin: Calvary. 1 M. 60 Pf.  
ROTHSCHILD, le baron J. de. Mystère du Viel Testament, avec Introduction, Notes et Glossaire. T. 3. Paris: Firmin-Didot. 10 fr.

## CORRESPONDENCE.

### MEDICI PORCELAIN.

Florence: April 6, 1882.

To the many who take an interest in the potter's art and in the history of its development, particularly among amateurs of porcelain, that rare variety known as the "Medici ware," the earliest produced in Europe of which specimens have been recognised in our day, is one of the most interesting. The result of patient experiments, conducted under the encourage-

ment of the Grand Duke Francesco de' Medici, it was brought to considerable perfection at Florence about the year 1580, more than a quarter-of-a-century before Böttcher's discovery at Meissen. Probably not so many as five-and-thirty examples could be numbered from the public and private collections of Europe, and the fact of a piece being known as "in the market" causes a flutter of excitement among collectors. Of the details of its history little is yet known, and every additional fact connected with the ware is the more valuable. We have, however, reason to hope that ere long much additional light from hitherto unpublished documents and notes will be thrown upon the subject by the careful investigations of the Baron Charles Davillier, who has given much time to their collection, and who promises a work accompanied by accurate description and illustration of the more characteristic specimens of the ware.

In the meanwhile, it may be interesting to know that an important example has just fallen under my notice, which has probably hitherto escaped observation by English or French amateurs. It is said to have been found by the authorities about a year since among the stores of the Uffizi, but has only within the last few weeks been exhibited in the National Museum at the Bargello in this city. It is an oval medallion plaque of stony-white colour, the fracture showing the porcellaneous nature of the composition, which is, moreover, lightly coated with a translucent glaze; certain fire-cracks upon the surface are further characteristic. In somewhat low relief upon its face is a profile portrait bust of Francesco de' Medici, looking to the right of the beholder. He is habited in a rich dress, with fur-collared over-garment, and wears the Order of the Golden Fleece. The head is uncovered. In letters scratched upon the paste when moist around the head and front we read, FRANC. MED. MAG. DVX. ETRVLÆ, and the date 1586 (or 5), the last two figures being partially chipped away; beneath the bust is the capital letter P, doubtless the initial of the artist's name.

This small medallion, about five by three-and-three-quarter inches, is therefore a portrait of the Grand Duke who instigated or encouraged those experiments which resulted in the porcelain of which the plaque appears to have been formed, and is eminently confirmative of what we at present know of its history.

C. DRURY FORTNUM.

D. G. ROSSETTI.

Birmingham-on-Sea: April 23, 1882.

Upon looking through the obituary published in the ACADEMY of the 15th inst., I find that, notwithstanding my anxiety to mention the name of every living poet and painter in whom Rossetti was actively interested, I have seemed entirely to ignore a poet of whom he had ever the highest admiration. After grouping the writers with whose work he was familiar (I omitted from my list Mr. Lang, Mr. Dowden, and Mr. William Davies), I meant to devote a paragraph to the *Oxford and Cambridge Magazine* and Rossetti's contributions to it, mainly with a view to touching upon his interest in the least known of its three founders—who were, as will be remembered, Mr. Burne Jones, Mr. Morris, and Canon Dixon. It was his most amiable characteristic to take delight in constantly championing the good work which in the eyes of the world had not attained to adequate rank; but Rossetti's appreciation of Canon Dixon's two small volumes of poetry published twenty years ago was, so far as I could judge, beyond all comparison greater than any similar admiration entertained by him for work insufficiently recognised. He believed



Canon Dixon to be, at his best, not only a true, but also a great, poet; and he repeatedly appealed in vain to the undue modesty of the author to put aside for a while his Ecclesiastical History in order to pass his poems through the press afresh, in the hope that they might at length attain to the distinction which he considered their due. I am so much concerned about the omission of Canon Dixon's name from the list of living poets in whom Rossetti took pleasure that I beg you to permit me even at this stage to append it; friendly anxiety to do so is the greater from the certainty that Canon Dixon himself is the last man to complain of the omission, or allude to it.

T. HALL CAINE.

#### LORD BEACONSFIELD'S POLITICAL ECONOMY.

London: April 21, 1882.

A passage in Mr. Gairdner's review of Mr. Thorold Rogers' *History of Agriculture and Prices*, in last week's ACADEMY, suggests to me a curious comparison, which Mr. Gairdner only hints at. In *Sybil*, that "notable economic heretic," the late Lord Beaconsfield presented a retrospect of the fortunes of the English hind in the dark days between the Reformation and the early Victorian age which differs from that given by Mr. Rogers merely in the theory of causation to the extent of dwelling on the disintegrating effects of the secularisation of ecclesiastical property by Henry VIII. upon the prosperity which had gone on uninterrupted during the Wars of the Roses.

Thus, at p. 52, edition 1862, Lord Beaconsfield puts into the mouth of Gerard those very considerations as to the monks having been easy landlords, who were followed by a race of new proprietors who rack-rented their ill-gotten lands and put the screw upon all dependents, which Mr. Gairdner justly blames Mr. Rogers for leaving out of account. Indeed, except in this one particular, the latter has all unconsciously pitched his work in the key of the "Young England" theory of the solution of the "Condition of England Question" which is the central idea of *Sybil*, and plays a large part in other novels of the deceased Tory leader.

A. R. FAIRFIELD.

#### PORTUGUESE GRAMMAR.

Villa Adelin, San Remo: April 17, 1882.

I have just received, through the kind help of a friend in London, d' Ovidio's notice of Dr. von Reinhardtstoettner's Portuguese Grammar, and also his little sketch of Portuguese grammar.

For the sake of fair play, I must now say that this conclusive review nearly fills an octavo page, or about the same length as seventy lines of a column of the ACADEMY! It terms the Grammar a sufficiently good compilation, and regrets that it was not received in time to be fully used for d' Ovidio's own Grammar! It then notices some eight small oversights, or misprints, respecting some of which, at least, Dr. von Reinhardtstoettner might find something to say. It concludes by stating that the book will prove useful to a student of Portuguese, though it contains errors—some "grave ones"—to be corrected.

This is the substance of a very brief notice of a most laborious work of about 420 pages! How far it justifies Prince Bonaparte's wholesale condemnation of Dr. von Reinhardtstoettner I leave the readers of the ACADEMY to determine. I, at least, can find nothing to make me regret my good opinion of the work.

Prof d' Ovidio's little Grammar is clearly an excellent little sketch of Portuguese grammar; but it is purely elementary, and contains about fifty pages, or as much as Dr. von Reinhardtstoettner has devoted to the letters alone. It

refers to the last, and terms it a "Grammatica scientifica" but "mediocre." It is, on the face of it, as much a compilation as any such work must be.

I must hold, then, that the opinion I expressed, and which I arrived at after much use of the work, is fully justified—viz., that Dr. von Reinhardtstoettner's is the "best scientific Grammar of Portuguese." I never said that it is definitive, nor would the author, I suppose, claim it to be such.

The Prince objects to more than one topic at a time; but, as regards the Spanish-Portuguese "-s" and "-z" in patronymics, I must ask where Larramendi said that the Basques once used patronymics in "-z" which they afterwards gave up for the Spanish, &c., forms expressed by "de"? He certainly does not say so on p. 11 of his Grammar. A single instance of a Basque patronymic in "-z" of a time before the Gothic genitive in "-is" could have been introduced into Spanish would settle the matter, and be far more valuable than any idea of Larramendi.

A. BURNELL.

#### DR. HAYMAN'S "ODYSSEY."

Dublin: April 25, 1882.

I am very unwilling ever to answer the complaints of an author on my criticisms. These are seldom welcome, if they suggest defects; and it has already happened to me to make a permanent and bitter enemy because I spoke out the truth. But Dr. Hayman is so fair and large a scholar that he will excuse me if I defend myself against two of his criticisms, more especially as he is verbally right in both of them, and therefore has a good case legally, though not, I contend, morally.

In the first place, he complains that I spoke of the "total silence" of his work on the labours of Kirchhoff, and he points to two passages—I have since found three—where he mentions that scholar. On this I observe that when a writer produces an elaborate book in three volumes *without an index* he cannot blame a reviewer if a few foot-notes escape his observation; and I think the author ought to have considered this, the more so as the notes in question are of the shortest and most trivial kind. They do not reproduce a single argument of Kirchhoff's, and seem only inserted by way of saving the author's conscience on the matter of this important side of Odyssean criticism. Had I seen them in time, my criticism would have run as follows: "Kirchhoff, for example, they totally ignored, except in three foot-notes, which tell us nothing whatever of the reasons of his theory, and hardly anything about that theory itself." So then my criticism, though verbally inaccurate, was substantially true. In his elaborate Preface, where Dr. Hayman discusses Homeric questions, he is totally silent on recent German criticism. The same remarks are true as regards Ebeling. Possibly he has mentioned him somewhere; but his work does not handle this great and recognised source of Homeric lore.

The same thing is also true of the general arguments in the Preface. Those of the new volume are exceedingly able and convincing, and many of them different from those of the second volume; but they are addressed to an old adversary, and aim at Mr. Paley, and not at the newer German critics, who ought to have been considered.

Of course it is a thankless thing to tell a man what he ought to have done, instead of praising what he has done, and done well. I have already said, and I say again, that Dr. Hayman's is a first-rate edition of the "Odyssey;" and the careful and thorough use he has made of Faesi, Ameis, and of Dr. Schliemann's researches show how ably he would have discussed the recent

critics to whom I have referred had he been familiar with them.

If I have done him any injustice, no one is more ready than I to confess it, and to trust that he will not remember it for years, and carry it into other controversies. But I cannot think my review was, on the whole, unfair or unappreciative. If it was, it did not convey my very strong impression of the merits of his book.

J. P. MAHAFFY.

#### APPOINTMENTS FOR NEXT WEEK.

- MONDAY, May 1, 2 p.m. Royal Institution: Annual Meeting.  
7.30 p.m. Aristotelian: Discussion, "Perception."  
8 p.m. Victoria Institute: "Investigations as regards the Formation of Coal," by Prof. Henssch.  
TUESDAY, May 2, 3 p.m. Royal Institution: "The History of Customs and Beliefs," by Dr. E. H. Tylor.  
7.15 p.m. Biblical Archaeology: "Notes on Glass, according to Ancient Jewish Records," by the Rev. A. Löwy; "The Rules of Life among the Ancient Assyrians," by M. G. Bertin.  
8 p.m. Civil Engineers: Discussion, "Harbours and Estuaries on Sandy Coasts," by Mr. L. F. Vernon-Harcourt.  
8 p.m. Shorthand.  
8.30 p.m. Zoological: "The Desirability of adopting a Standard of Nomenclature when describing the Colours of Natural Objects," by Mr. G. E. Harting; "The Structure of Feathers in Relation to their Colour," by Dr. Hans Gadow; "An Abnormal Specimen of *Pithecia satanas*," by Mr. W. A. Forbes; "The Cranium of a New Species of *Hyperodon* from the Australian Seas," by Prof. Flower.  
WEDNESDAY, May 3, 4 p.m. British Archaeological: Annual Meeting.  
7 p.m. Entomological.  
8 p.m. Society of Arts: "The Fire Risks incidental to Electric Lighting," by Mr. Thomas Bolas.  
THURSDAY, May 4, 3 p.m. Royal Institution: "The Metals," by Prof. Dewar.  
8 p.m. Linnean: "Remains of the Great Auk found in Oronsay, Argyleshire," by Mr. S. P. Grieve; "Cape Orchid," by Mr. H. Bolus; "Dimorphic Florets of *Catanche lutea*," by Mr. B. D. Jackson; "Butterfly Genitalia," by Mr. P. H. Gosse; "New Varieties of Sugar Cane," by Baron de Villa Franca.  
8 p.m. Chemical: "Recent Developments of the Theory of Dissociation," by Prof. Dewar.  
8.30 p.m. Antiquaries.  
FRIDAY, May 5, 8 p.m. Royal Institution: "The Proper Motions of the Stars," by Prof. R. Grant.  
8 p.m. Philological: "Some Notes on Grammar," by Mr. E. L. Brandreth.  
8 p.m. Society of Arts: "Experiences of a European Zemindar in Behar," by Mr. James Milne.  
SATURDAY, May 6, 3 p.m. Royal Institution: "The History of the Science of Politics," by Mr. F. Pollock.  
3 p.m. Physical: "The Mercurial Thermometer," by Mr. F. D. Brown.

#### SCIENCE.

*A Manual of Greek Inscriptions.* By E. L. Hicks. (Oxford: Clarendon Press.)

LITTLE has been done hitherto in England to familiarise our younger students with the general characteristics of the inscriptions of Greece and Rome, or to put before them typical examples of special interest in such convenient form as to be accessible to all. The great collections of Berlin are usually to be found only in our larger libraries, and their bulky folios are little likely to attract a wide class of readers beyond the few who turn to them for illustration of their special studies. Our thanks, therefore, are due to Mr. Hicks for giving us a Manual which may really serve to introduce the subject to a larger circle. It is noteworthy as the first attempt which has been made among us to bring the study of epigraphy into its natural place in the work of school or college life. The author's name is sufficient guarantee that the experiment is made with care, and that we shall find in it the evidence of the research and accuracy which have been trained and tested in the work already done for the Greek inscriptions of our national museum.

The principle which has guided him in his selection of examples has been almost exclusively that of their value as historical documents, as illustrating, as well as supplement-

ing, what we learn from other literary sources about the stirring events or great political changes among the States of Greece. Passing by the multitude of those which deal with other sides of social life, and which have added so largely to our knowledge of the religion, law, economy, and domestic usages of the ancient world, he has confined himself mainly to the documents which deal with ancient history in that narrower sense in which Thucydides regarded it, and in which it is chiefly studied in our universities, where the attention of the student is concentrated on a few standard authors, and on a limited period of time.

Unfortunately, only a small proportion of the inscriptions are of earlier date than the close of the fifth century before our era, if we except the inventories of temple treasures, or the long lists of the contributions from the subject allies of Athens. A reader fresh from the pages of Thucydides may naturally be repelled by such bare summaries of names, and may rest satisfied to hear it stated with authority—as has been done of late—that the tribute-lists, however lengthy, are still too fragmentary to lead to any sure conclusions, and that a cautious scepticism will decline to accept the theories which have been based upon them. But even the most careless reader, as he turns over those pages, must realise more fully the wide range of the Athenian empire, and the financial aspects of the long struggle to maintain it, as well as the constitutional forms which the ruling democracy observed in such relations. Yet, though it may be unavoidable, it is perhaps to be regretted that, at least in Oxford, where the book is printed, it will chiefly be referred to in illustration of the period for which the evidences of epigraphy will be brought into comparison with the greatest of Greek histories, where the chief events of national life are described for us so fully that we can hardly hope that inscriptions will do more than add a few fresh circumstances to the picture. They do far more than this, indeed, in different departments and for other times. Whole chapters of Greek antiquity have to be rewritten as fresh materials of this kind come to hand. And those who will look carefully through the work before us will find much that is little known save from such sources—such as the specimen of commercial treaties limiting free trade at Keos, details of Athenian colonies at Brea and Samos, international contracts between Oeanthia and Chaleion or petty towns of Crete unknown to fame, remarkable provisions for a fusion of distinct communities like Lebedos and Teos or Magnesia and Smyrna, illustrations of the management of sacred funds accumulated at Athens and at Delos, or of the forms of government in the Hellenised societies of Asia Minor under petty chieftains like Maussollus. Those, again, who are interested in the varieties of local dialects may find strange forms and phrases in the inscriptions of Oeanthia and Naupactos and Mytilene. As might be naturally expected, the selection of materials and the arrangement of the work exhibit the precision of a practised hand; and the notes are kept within convenient limits, while they contain the necessary references for fuller study of the evidence in all disputed

questions. The topics treated of are, for the most part, so important, and the scene changes so rapidly, that there is none of that monotony which is unavoidable in the great volumes of the Corpus, where the same technical forms constantly recur, and thousands of petty circumstances are recorded with wearisome iteration of the same persistent types.

The book might have been livelier, perhaps, if it had included a wider range of social interests, and might have given fuller evidence that the inscriptions furnish a substantial addition to our knowledge of the life of Greece; but these advantages could only have been gained at the expense of the clearly defined limits and orderly arrangement of the work, which, to be of good service as a Manual, must be somewhat brief.

W. WOLFE CAPES.

#### OBITUARY.

CHARLES DARWIN.

THE news that Charles Darwin was no more fell upon the world like a thunderclap. It is true, his years might have led us to suspect that he had no long span of life yet before him; but his scientific activity was still so ceaseless, his powers were still so fresh and vigorous, his old age was still so green and vital, that we all put off the end in fancy to an indefinitely distant and unrealised future. We could not think, we could not bear to think, that that untiring and fertile brain, that simple, kindly heart, could cease to work in our midst for many a year yet to come. We looked forward to many another of the familiar green-bound volumes, rich with teeming facts and marvellous applications of minute discovery. Even now it is hard to speak of him as one gone from us, hard to realise that the world is bereft of one among the noblest and purest lives it ever nurtured. Yet it may console us in what is, even to many who never saw his face, a personal sorrow that at least he had fairly completed the great work of his life, and reaped the full reward of his patient and enduring labours. For fame, indeed, he cared but little; that last infirmity of noble minds hardly touched a mind so noble as his; but he had none the less a guerdon of his own which no man could fail to appreciate—the happiness of seeing his own thought incorporated with all the thought of the world, and working out a thousand new results in the minds of millions whom he had never himself known. The revolution of ideas which he symbolised for us all was not altogether of his own making; it was itself a natural evolution from the current knowledge and the current philosophy of the age; but he, more than any one man who ever lived, put the coping-stone upon the work of centuries, and impressed the whole coinage of thought with his own mint-mark. Even without his vast and varied labours, evolutionism would still be a power in our midst; but it would be a young and struggling power, slowly working its way upward, and gaining but a few converts here and there among the picked intellects of the age. Charles Darwin brought to its aid his immense stores of knowledge, his magnificent grasp of method, his luminous insight, his transparent honesty of purpose, his guileless simplicity; and he made evolutionism at once into the dominant philosophy of modern Europe and America, the key-note of all the fruitful and effective thinking of the present time. Without neglecting the importance of the environment, we may yet pay full homage to the individual greatness of the man and his work. A thinker and teacher has passed away from our midst whom all respected, and, one may truthfully add, whom all loved. So much

intellectual greatness, allied to so much simplicity of soul and goodness of heart, the world has seldom, if ever, seen.

It would be a poor tribute to such a man as Charles Darwin to write of him as one writes of the lesser men who come and go from week to week. We need no outline of his life, seeing that all its chief landmarks are fresh and familiar in every mind already. Sprung, in the best sense of a misused phrase, from two historical families, an eminent man of science from his earliest manhood onward, a writer of famous books whose every word the whole world has eagerly scanned and debated, he has lived, practically, in spite of his personal retirement, in the full light of the public eye his whole life long. His history is the history of his work. The grandson of Erasmus Darwin, and the son of a not undistinguished father, Charles Robert Darwin was born at Shrewsbury in 1809. From the Grammar School of his native town he went to Cambridge, which can have taught him very little that he would care to learn. In the very year of his degree (1831) Fitzroy took him as naturalist on his voyage round the world in the *Beagle*; and his narrative of the expedition was the first book he ever published. For years he worked in silence. The *Coral Reefs* and *Cirrhædia* were almost the only volumes he published before he was fifty; and it is strange indeed to think that, if his life had ended then, he would have been remembered only as the author of some interesting monographs on minor biological and geological subjects. We may indeed thank the caprice of Fate for those twenty-three later years. At an age when many men are retiring from active life, Charles Darwin began the busiest part of his career—to outward seeming at least, for all his previous time had been spent in tacitly and industriously collecting the vast mass of information that he lavished upon us in his later works. In 1859, the *Origin of Species* at last appeared, under what circumstances all the world knows. It was nothing less than a revolution; it marks the year 1 of a new era, not for science alone, but for every department of human thought—nay, even of human action. We certainly do not underrate the enormous value of the co-operating factors—least of all do we underrate the immense importance of Mr. Herbert Spencer's philosophical method—but the fact still remains that in its immediate influence upon the world the *Origin of Species* was the real proximate cause of the great mental revolution of the present century. There were many auxiliary forces, but Darwin was the general who led them to victory.

This is not the time, while the sense of loss is still keen upon us, to weigh and appraise and accurately distinguish Charles Darwin's place in the history of science and philosophy. That task is best left to those who have less reason for personal devotion to the great man whom we have lost than the present generation. Yet this much may even now be said with certainty, that the influence of his thought upon the thought of the age has far outweighed any influence ever before exerted by a single man during his own lifetime. He has revolutionised, not biology alone, but all science; not science alone, but all philosophy; not philosophy alone, but human life. Man, his origin and nature, his future hopes and realisable ideals, all seem something different to the present generation from their seeming to the generations that lie behind us in the field of time. The difference is more due to Charles Darwin than to any other man. Before him, evolutionism was weak and almost headless; it lacked the key that was to unlock the secret of organic development, that crux which seemed to most men the impassable barrier in their way towards the evolutionary solution of things. Natural selection was the key needed. Once given, the

acceptance of evolutionism became universal. The broader and best adapted minds jumped at the offered solution; the laggards came in slowly behind. Darwin's work bore fruit suddenly in many directions. Its implications were universal; it affected the very foundations of every science and every creed. In biology, evolutionism rose to be dominant at once. Genealogy became the great problem of zoology and botany, of palaeontology, and of all allied studies. The mighty maze of organic life was no longer without a plan. So much all might have expected, though, perhaps, even the master-workman himself could hardly have hoped to see his designs furthered during his own lifetime by so many able journeymen. But it was the lateral results of his thinking that were the most astonishing. The best men in every line saw at once that their own special sciences must needs be affiliated upon the general evolutionary scheme, and an outburst of intellectual activity ensued unparalleled since the Renaissance, if paralleled even then. Philology was remodelled; ethnology took a new face; sociology, as a complete science, first really began to be. Even such studies as law and history felt the remote effects of the great Darwinian wave. Nay, political life itself has been indirectly affected by it, for whatever cause works great changes in men's sentiments and feelings must at length react upon their corporate being. Allow all we will for the general movement of the time—allow for the nascent interest in primitive man, for the independent growth of philology, for the natural *rapprochement* that had gradually been growing up between the sciences once widest apart—and we must yet recognise that the largest share in immediately producing all this stir and ferment of the human mind was due to that solitary thinker, pacing alone through his garden on the windy Kentish hill-side. Even those of us who are by nature inclined to make most of the underlying causes, and least of the individual great man—to think relatively much of the force that impels the wave, and relatively little of the crest that tops it—even such cannot fail to recognise that here at least we had a great man worthy of the name, a man who pioneered and directed the best energies of his time into a course that they would mostly have missed without his keen-sighted guidance. Standing on the peak and summit of his age, he saw what others saw not; and he led them at once where they might otherwise only have blindly groped and fumbled, perhaps for centuries yet to come. Is it too much to say that, without a Darwin to prepare the way with the people, even a Spencer might never have finally succeeded in gaining a public hearing?

Of his character, many who knew him personally will speak; some who did not know him, know enough to say that his very name brought always a smile of pleasant recollection to their lips. His goodness of heart, his sterling honesty of purpose, his consuming love of truth, are all clear enough, even in his books; of his more private and endearing characteristics, all of us have heard or learnt something. This much in particular, we may add, that to young writers and scientific thinkers he was always exceptionally kind and considerate. In spite of his manifold labours, he could always find time to read what they had to say, to give cordial and generous praise where he thought it due, to criticise and point out erroneous or doubtful statements with a minute care which was worth far more than any mere conventional politeness could possibly have been. In dealing with younger men, he seemed to be (and was) unconscious of his own greatness, anxious only to hear what new thing they might have to say, and to weigh its merits with impartial yet ever kindly and almost fatherly consideration. There is scarcely a biologist of the newer generation in England who did not feel that the hope of obtaining his

approbation was one genuine stimulus to higher exertion, and that with the loss of that stimulus science has become, for the time at least, less rich in living impetus to action.

On the day when these lines are written, all that remains of Charles Darwin is being consigned with fitting solemnity to its last home in Westminster Abbey; and yet not all that remains, for his voice is with us still, and will be as long as the English speech is yet spoken upon earth—ay, and longer. There he will rest beside the greatest previous name in the annals of science—the name of Newton. But it cannot be unsafe to anticipate to-day the verdict of after-ages, and to declare that, even so, among all the mighty dead who lie beneath those fretted vaults the great minster does not hold a greater than Charles Darwin.

GRANT ALLEN.

#### NOTES OF TRAVEL.

AT a council meeting of the Royal Geographical Society held last Monday, the royal medals for the year were awarded as follows:—The Founder's medal to Dr. Gustav Nachtigal for his great journey in the years 1869-75 through the Eastern Sahara, during which he explored the previously unknown regions of Tibesti and Baghirmi, added much to our knowledge of Lake Chad, and returned by a route previously untrodden by Europeans through Wadai and Dafur to Upper Egypt; also for the carefully prepared narrative of his travels now in course of publication, which is illustrated by many maps, and contains a large amount of original information regarding the countries he visited and their inhabitants; and the Patron's medal to Sir John Kirk, K.C.M.G., H.M.'s agent and consul-general at Zanzibar, for his long-continued and unremitting services to geography—first as naturalist and second in command to Dr. Livingstone in the Zambeze expedition of 1858-63—during which he took a prominent part in all the new discoveries and explorations, enriching the results by his scientific observations; and secondly by the great assistance he has since rendered to successive expeditions in East Africa during his fifteen years' residence as consul-general at Zanzibar, and in none more signally than in the last sent out by the committee of the African Exploration Fund, under the auspices of the Royal Geographical Society.

A GERMAN traveller, Dr. Obst, has lately returned to St. Petersburg from a journey in the Russian Transcasian territory, in the course of which he traversed the Akkhal Tekke oasis from end to end. He received the greatest assistance in his scientific researches from the various Russian officials he met with.

THE French Government have laid before the Chamber of Deputies a credit of 70,000 frs. (£2,800) for the new expedition which Dr. Cravaux intends to undertake in South America. Starting from Buenos Ayres, he proposes to ascend the Paraguay River as high as possible, and then to strike across to some of the less-known sources of the Amazon. Dr. Cravaux himself will descend the Tapajos, of which the upper waters are entirely unknown; while a companion, M. Billet, chosen for his astronomical qualifications, will similarly descend the Tocantim, another tributary of the Amazon.

THE Rev. T. Duke, of the South American Missionary Society's station on the Rio Purús, has lately written home to say that he was about to undertake a journey up the river with Dr. Melrose, an American gentleman, his more immediate object being to explore the Panany tributary, and also to reach the Indian tribes living along some of the other affluents.

Two young Belgian officers, MM. Storms and Constant, have just started from Zanzibar to join the expeditions of the International African Association in East Central Africa.

#### SCIENCE NOTES.

*New Carboniferous Fishes from the South of Scotland.*—A remarkable collection of fish-remains from Eskdale and Liddesdale has been studied by Dr. Traquair, of Edinburgh. The fossils were obtained from the Calciferous Sandstone series, which appears to be equivalent to part of the lower portion of the Carboniferous Limestone series of England. The collection of fishes contains representatives of a large number of new species, of several new genera, and of one new family. The new family is called the *Tarrasiidae*, from Tarras Foot in Eskdale, where a typical specimen was discovered by Mr. Macconochie. The genus *Tarrasius* is described as being "so startlingly novel" that even its subordinate position is altogether problematical. Dr. Traquair's description is published in the last part of the *Transactions of the Royal Society of Edinburgh*. In the same volume, Mr. B. N. Peach, who is acting as palaeontologist to the Geological Survey of Scotland, has described some interesting new forms of phyllopod and decapod crustaceans and some fossil scorpions, many of them being from the same localities which have yielded the new fish-fauna.

DR. J. COSSAR EWART has been appointed by the Crown to the Chair of Natural History in the University of Edinburgh, vacant by the resignation of Mr. E. Ray Lankester. Prof. Ewart is still a young man. In 1874, he took the degree of M.B. at Edinburgh; from 1875 to 1878 he was conservator of the zoological and anatomical museums in University College, London; and in 1878 he was appointed Professor of Natural History in the University of Aberdeen. In the latter capacity he organised a station for zoological research on the East coast of Scotland, which is the only one of the kind yet established in this country.

THE triennial Ellis prize at Edinburgh University has been awarded to Mr. Patrick Geddes for his essay on "The Relations between Plants and the Surrounding Atmosphere."

#### PHILOLOGY NOTES.

THE completing part of vol. vii. of the *Transactions of the Society of Biblical Archaeology*, which is now in the hands of the printer and will be issued to the members in a week or two, will contain the following papers:—"The Stele of Mentuhotep," by Mr. E. L. Lushington; "The Assyrian Numerals," by M. Geo. Bertin; "The Campaign of Rameses II. in his Fifth Year against Kadesh on the Orontes," by the Rev. H. G. Tomkins; "A Contract Tablet of the Seventeenth Year of Nabonidus," by the Rev. J. N. Strassmaier; "The Papyrus of Bek-en-Amen, in the Municipal Museum of Bologna," by Prof. Kmenek-Szedlo; "The Inscribed Stones from Jerabis, Hamath, &c.," by the secretary, Mr. H. Ryland. Maps and plates will illustrate these papers; and there will also be issued ten plates of photographs and drawings of the inscribed stones discovered at Hamath, Jerabis, &c., of which either casts or the originals are now in this country—inscriptions which have been decided by many to be the writings of the Hittites.

THE French Minister of Public Instruction has laid before the Chamber of Deputies a credit of 79,000 frs. (£3,160) for the purchase of the entire library of books and MSS. belonging to the late Mariette-Pasha. One portion of the books, numbering 3,000 volumes, is said to form

an almost complete bibliography of Egyptological publications from the year 1840 onwards. This portion, which is valued at 50,000 frs., it is proposed to deposit permanently with the French school at Cairo. The MSS., which are valued altogether at 24,000 frs., are a yet more interesting collection. They include all the original correspondence, &c., relating to the discovery of the Serapeum at Memphis (which M. Maspero is now editing for publication); and these it is proposed to preserve in the Bibliothèque nationale, by the side of the MSS. of Champollion.

The following are some of the courses of lectures that will be given at the Collège de France during the coming half-year, hardly one of which can be said to have its corresponding representative in this country:—"The Chinese Religion," by M. Albert Réville; "The Private Life of the Athenians, from their Literature and their Monuments," by M. Ollivier Rayet; "The Rules of Poetical Composition in Ancient Egyptian," by M. Grébaud; "The Earliest Semitic Inscriptions," by M. Renan; "The Grammar of the *Langue d'oïl*," by M. Gaston Paris; "The Ancient Literature of Ireland," by M. d'Arbois de Jubainville; "The History of Provençal Poetry in the Twelfth Century," by M. Paul Meyer; "Latin Grammar, as illustrated by Oscan and Umbrian," by M. Michel Bréal.

M. OPPERT has been reading a series of papers before the Académie des Inscriptions upon the cuneiform inscriptions in the Sumerian language. Of two of these he gave translations—one on the back of a statue, purporting to be that of one Gudea, governor of Sirtella, who promised to give daily certain measures of milk and bread to his god Ninvah; the other of one Urbar or Likbagus, also governor or king of Sirtella, enumerating the temples he had built to his several gods. M. Oppert identified two names—Maggan and Melukka—occurring in the first inscription as places from which building materials were brought, with the peninsula of Sinai and Libya. M. Georges Perrot commented upon the difficulty of believing that the inhabitants of Chaldaea at that time could circumnavigate Arabia; but M. Heuzey thought the objection not fatal, for with Orientals "le temps est peu de chose," and water transport is always adopted by preference. Surely it ought not to be impossible to ascertain what is the stone used, and whether it actually occurs in the neighbourhood.

THE Society for the Promotion of Science and Art of Utrecht offers a prize of 300 florins for the best essay on the works of Aristophanes and Thucydides with regard to their respective value for the study of their time. The treatises must discuss the opinions of Herr Müller-Strübing, of London, formulated in his book *Aristophanes und die historische Kritik*, and may be written in Latin, Dutch, English, German, or French. They should be delivered on December 1, 1883.

THE abbé Favre, Professor of Javanese and Malay at the Ecole des Langues orientales vivantes, has just published a French-Malay Dictionary. He is already known for his Malay-French Dictionary and his Malay Grammar.

THE Royal Academy at Berlin has just issued the ninth and eleventh volumes of the series of Greek Commentaries upon Aristotle, which will form a collection of about thirty-five volumes in all. Though numbered nine and eleven, these are the first to appear.

## MEETINGS OF SOCIETIES.

## SOCIETY OF HELLENIC STUDIES.—(Thursday, April 20.)

E. M. THOMPSON, Esq., V.P., in the Chair.—Mr. J. Reddie Anderson exhibited and commented on a number of terra-cottas collected by him at Tarentum. Among these were *antefixa* exhibiting several types of Gorgon-head, earlier and later; also a head of the tauriform Dionysus and one of Pan. The smaller terra-cottas were mostly heads of Dionysus and other deities of his circle.—Prof. P. Gardner read a paper on the palaces of Homer, more especially the house of Odysseus, in which he examined the usage in Homer of various terms as applied to parts of the house. Of the three parts of the house, αὐλή, μέγαρον, and θάλαμος, the writer compared the αὐλή to a farm-yard, with out-buildings and store-houses round it; the μέγαρον, to the Scandinavian hall, or the living-room of mediaeval barons. As to the θάλαμος, the quarter appropriated to the women, its arrangement and divisions are not to be made out from the words of Homer.—The Secretary read part of a paper by Prof. Jebb on Pindar, treating alike of the subject-matter and the language of the poet.—The Chairman announced that the society contemplated the formation of a fund for prosecuting excavations on Greek soil.

## ROYAL HISTORICAL SOCIETY.—(Thursday, April 20.)

DR. ZERFF in the Chair.—After paying a tribute to the memory of Longfellow, who was an honorary fellow of the society, Mr. C. Walford read a paper on "Fairs: their Influence on the Commerce of Nations."—A discussion followed, in which Prof. Seligmann, Mr. E. Walford, Mr. Gomme, and Mr. Fleay took part.—A paper by Mr. Fleay on "George Gascoyne" brought the proceedings to a close.

## PHILOLOGICAL SOCIETY.—(Friday, April 21.)

HENRY SWEET, Esq., V.P., in the Chair.—Mr. Alexander J. Ellis, President, read a paper on the dialects of the Midland and Eastern counties, in continuation of that read on December 17, 1880, on those of the Southern counties. He explained that he had found it best to divide all English speech into four parts by the treatment of the Anglo-Saxon short and long *u*, as in the words *some house*. These were pronounced practically as in received pronunciation in the Southern and Eastern counties, south of a line through Shropshire, the north of Worcestershire, south of Warwick, and through Northamptonshire, with the extreme north of Hunts and Cambridgeshire, to the sea. But north of this line they became *u* with curious varieties of *house* in the Midland counties between this line and another through extreme south of Cumberland and Westmoreland, east of Craven and north of Leeds, and east of Doncaster in the West Riding of Yorkshire, and thence to the sea through north of Lincolnshire just north of Great Grimsby. North of that line to about the Scotch border they said *u* *u* *house*, which in the Lowlands became *some* (as in received speech) and *u* *u*. Mr. Ellis then proceeded to examine the Midland speech, which he said was phonetically the most interesting in England, as it contained so many "missing links" between the old sounds of *i*, *u* (as *ee* and *oo*), and the new, as in *time*, *town*, and showed the curious transformations to which these diphthongs were liable. He then explained the several phonetic districts which he proposed to form, showing their boundaries on maps, and describing their characteristics, and defended a phonetic classification as the only one dependent on observation. His paper forms the second stage of preparation for fifth part of his *Early-English Pronunciation*, which will deal with the phonology of existing English dialects.

## ROYAL ASIATIC SOCIETY.—(Monday, April 24.)

SIR EDWARD COLEBROOKE, BART., M.P., President, in the Chair.—Prof. Monier Williams read a paper on "The Vaishnava Religion," and laid before the society the *Sikshâ-patri*, or directory of the Swâmi-Nârâyana sect, edited and translated by himself from a MS. given to him when at their head-quarters at Wartâl and Ahmadabad. In his

paper he showed the relationship between the Vaishnava religion and three other forms of the Hindu religious system—viz., Vedism, Brahmanism, and Saivism. The two latter were too severe and too philosophical for the mass of the people; hence a reaction in favour of Vishnu, the worship of whom implied a personal devotion to a personal god who could satisfy the yearning of the human heart for a religion of faith and love. Such a god was Vishnu, who evinced his interest in human affairs by his frequent descents and incarnations. Vishnu-worship, connected as it was with that of the sun, was the popular worship of India, though much split up into sects opposed to one another. The four principal sects were founded by Râmânujâ, Madhva, Chaitanya, and Vallabha. The Râmânujâ sect was again divided into two sub-sects—Vadakalaia and Ten-kalaia. Their views as to the nature of the soul's dependence on the Supreme Being differed much in the same way as do the Arminians and the Calvinists. The Ten-kalaia had one of the finest pagodas in India, near Trichinopoly. The Madhva sect were the nearest to Christianity. They were strong opponents of Sankara's duality. The Chaitanya sect held that devotion to Vishnu was best symbolised under the figure of human love. The Vallabha sect held similar opinions, and were the Epicureans of India. They taught that the way to salvation was through eating and drinking and enjoying the good things of life. It was in opposition to this sensual view of religion that the modern reformer, Svâmi Nârâyana, founded a new sect and wrote his *Sikshâ-patri*, a sort of religious directory, consisting of 212 precepts which give a good idea of the purer side of Vaishnavism.—At the conclusion of the paper an interesting discussion took place, in which the President, Sir Bartle Frere, Dr. G. U. Pope, Mr. Brandreth, Mr. Wood, and others took part.

## FINE ART.

J. A. MCNEIL WHISTLER.—An ETCHING of CHELSEA by this celebrated Etcher forms one of the Full-page Illustrations to the May Number of the ART JOURNAL. Price 2s. 6d.—2s. 11s. LANE; and of all Booksellers.

CHELSEA.—Proofs of this ETCHING by J. A. MCNEIL WHISTLER, in the May Number of the ART JOURNAL, may be had from the Publisher, price 2s. 6d., or from the principal Printers.—2s. 11s. LANE, E.C.

## THE ROYAL ACADEMY.

## (First Notice.)

A GREAT improvement has been made this year in the arrangement of the galleries by the transfer of the bulk of the sculpture to the Lecture Room. The vestibule is left clear; and the north room opposite the staircase, which was dismal as a repository for sculpture, makes as pleasant a picture gallery as any of the rest. For the first time in the history of the Royal Academy, sculpture has room enough and light enough, and the many fine works of this kind which have been sent this year have been arranged with much taste. Conspicuous, as they deserve to be, stand Hamo Thornycroft's "Artemis" and "Teucer," the one beautifully executed in marble, the other (much improved by the omission of the stump that gave support to it in its plaster existence) in bronze. Armstead's beautiful recumbent figure of the late "Dr. Heaton," his sprightly "Ariel," and a stately figure of "Automate" by George Lawson are also among those which can be seen on all sides; and a sloping screen has been arranged for medallions and medals. Further criticism on these and other pieces of sculpture we must reserve for the present, noticing only that Legros' "Sailor's Wife," now cast in bronze, seems to us to merit all the praise which we bestowed upon it some few months ago, when the clay model was yet wet. There are many other proofs in the room that sculpture has a new life in England, and that the Academy have done wisely in devoting such a noble chamber for its display.

Of the pictures, it may be said generally that they bear also traces of new life—life strong and earnest and healthy, not resulting in any great



achievement, but producing little that is vivid or unhealthy. We do not speak of the work of the older men, good, bad, or indifferent, but of the rising generation, the efforts of whom are generally vigorous and manly in subject, and show decision and skill. Such are J. D. Linton, who, with the third of his series of large pictures illustrating the life of a soldier of the sixteenth century, has increased his already high reputation as a designer and a colourist; Seymour Lucas, who adds true dramatic power to great force of colour and drawing; and R. Caton Woodville, whose terrible picture of the "Saving of the Guns at Maiwand" is one of the finest things here. Mrs. Elizabeth Butler, with her "Floreat Etona," and Ernest Crofts, with his scenes from Waterloo, show good art directed to a noble and national purpose. Perhaps the British school exhibits its decided advance in nothing more than the way in which battle-scenes are painted. Other young painters who show great strength are Dendy Sadler, whose humorous and finely painted picture of "Monks at a Fish Banquet on a Fast Day" is remorselessly skied, and W. Logsdail, who sends several small but vivid pictures of nooks in Venice, with figures characteristic, and not without humour. If to these comparatively well-known names we add those of W. Christian Symons and T. C. Gotch, we shall illustrate, without exhausting, the list of juniors who paint not only with colours, but with brains. We do not remember any picture in the gallery which is more complete and beautiful in colour-drawing and sentiment than the "Phyllis" (11) of this last and (to us) new painter.

While the exhibition gives plentiful assurance that the ranks of the Academicians and Associates will not fail for want of worthy recruits, there is no sign of a genius as great as that of Leighton, or Millais, or Pettie. Few Presidents have justified their position, artistic and social, so completely as Sir Frederick Leighton; and his pictures this year are worthy of him. His "Phryne" is one of his finest and noblest conceptions. It bears, as all his work should do, the stamp of his individual imagination; it is in no way an imitation of a Greek statue; it is coloured with the colours which are distinctly Leightonian; but it is classic, nevertheless, in its complete seriousness. The artist might have painted her as bare as a French artist would have done without loss of modesty, but he has not injured her beauty by his reticence. She is a superb ideal of female beauty, and a noble presentation of the divinity of physical perfection. To prevent rash judgment as to the curious colour of the flesh, the visitor should know that it is meant to represent flesh gilded by the sun. The President's other pictures are full of the luxury of line and colour in which he takes such full and pure delight. The pictures of Millais are portraits only, but then they are portraits which he has rarely, if ever, excelled. The most daring of these is that of "Cardinal Newman," in his robes of thick, rosy silk and scarlet skull cap, painted in all their strength of colour. That the success is absolute we cannot say. In the shifting gleams of an April afternoon, the face grew now white and now yellow, the modelling of the features appeared and disappeared. We can at least say that it is splendidly drawn and treated with marvellous breadth. Less trying, and exquisite in colour as well as lifelike in expression, is Millais' portrait of "Mrs. James Stern." His fine portrait of "Sir Henry Thompson," his sweet "Dorothy Thorpe" and "Princess Marie," and the rest we must leave for the present. Several pictures by Pettie more than sustain his reputation for dramatic imagination and splendid colour. "The Duke of Monmouth's Interview with James II." (30) is a work which it would be difficult to over-praise. Another artist who seems to have ex-

celled himself this year is Boughton, who sends two scenes from Holland remarkable no less for their truth to nature and vigorous character than for their pure sweet colour. In portraits the exhibition shows extraordinary strength. Holl's "Sir Arthur Hobhouse," Herkomer's "Archibald Forbes," and Collier's "Charles Darwin" are three out of many by these and other artists to which we shall have to draw further attention. If in landscapes we make mention now only of Albert Goodwin's "Sindbad" and Brett's "Gray of the Morning," it is because they are unique in their way. The former is an instance of true poetical imagination; the latter, of the power to render nearly all of nature. The number will no doubt be increased by further examination, but these are the pictures by English artists which struck us, at a first and necessarily hurried survey, as the most remarkable.

The exhibition does not, however, depend entirely upon native efforts for its interest. Some portraits by Fantin, perfect in skill; a fine example of the rich and unique gifts of Munkacsy; two by the equally accomplished but very different hand of Van Haanen; two not less skilful by F. Andreotti; a capital example of Francesco Vinea; Henri Motte's very clever "Geese of the Capitol" (582); and an Edouard Frère are among foreign contributions to the Academy of 1882 which vary and strengthen it.

COSMO MONKHOUSE.

#### THE ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS.

THE Society of Painters in Water-Colour has opened what is, on the whole, a good exhibition; but its excellence is due to the contributions of the elder members of the body and to certain younger members and associates elected a few years ago. Very recent elections have added little to the prestige of the Society or to its capacity to furnish a worthy and attractive show; and the most recent elections of all—save, perhaps, that of a graceful lady artist, Miss Constance Phillott—have been the least intelligible, unless it is no longer to be understood that a rightly established reputation for the painting of water-colours should be the basis of choice. From among those artists who are excellent figure-painters an effort should be made to recruit the ranks of the Society, if the Society is to continue to represent the Art. At present—with two or three exceptions to be noted farther on—the strength of the Society lies chiefly in landscape art. The strength of water-colour has generally been in landscape art. In the old time the names of Hamilton, Mortimer, and Wheatley made but an insignificant show against the names of Turner, Cox, Dewint, and Copley Fielding. But with the change of method in water-colour art there has come, naturally enough, some change and enlargement of aim. A few figure-painters within the Society—Mr. Carl Haag, Mr. Alma Tadema, Mr. J. D. Watson, Mr. Buckman, Mr. Radford, Mr. Parker, and Mr. Brewtnall—represent, on different sides, in various ways, this change and this enlargement of aim; and outside the "Society," or rather within the "Institute," it is represented brilliantly by men as widely separated as Mr. Charles Green and Mr. Linton, Mr. Carter and Mr. Clausen. The old Water-Colour Society will more fully reflect the tendency of the day when figure-pieces appear on its walls in larger proportion than they do at present, and when the show of landscape art is more closely restricted to what is original and the result of personal observation. At present, along with a good deal of work that is original and delicate, one comes upon far too much that is imitative and petty, laborious and trivial.

But, as was hinted at the beginning, the present show is not a show to grumble at as a whole; and, avoiding the criticism which mentions only to blame, we offer a few notes on work that seems to us excellent, or work that has in it fine qualities not overpowered even by noticeable defects. Neither Mr. Tadema nor Mr. J. D. Watson are contributors this year. Mr. Smallfield sends a drawing of "Peg Woffington with the Manager Rich"—a drawing well considered, careful, and dainty, yet verging, it may be, on the petty. Herr Menzel, an honorary member of the Society, and highly distinguished in Germany, sends one head, the head of a knight, full of force and character, of which the treatment is as skilled as it is modern. Only within the last quarter-of-a-century could such work have been produced in water-colour. This drawing bears date 1864, and it shows how well Herr Menzel has been abreast of his time. Perhaps even he would have been less completely abreast of it if he had studied water-colour art in its own headquarters—London—instead of bringing to its practice little knowledge, we may presume, of its earlier traditions and much sympathy with the aims of artists working in a different medium. Mr. Carl Haag's contributions of Eastern subjects, five in number—the carefully studied portrait, the brilliant and gorgeous decoration, the beast of burden with its trappings of finery, the dramatic incident of the sword just drawn from its scabbard—exhibit the whole of the familiar skill, and are among the most accomplished examples of keen observation and of pure painting. Mr. Brewtnall, a younger member of the Society, is apt to be genuinely dramatic, but this time he is too merely theatrical. More than once we have enjoyed his work: it is inventive and suggestive; it is life as it actually is, seen skilfully and skilfully put down. But this year, in "The Visit to the Witch," his imagination has served him but incompletely and the gestures of the graceful girls who break in upon the gray hag's solitude are such as may have been seen behind the foot-lights—they are those which an academical actress, rich in training and deficient in impulse, would be surest to select. This is wrong with the picture—this, and very likely nothing else. Mr. Tom Lloyd sends a healthy composition of "Potato Gatherers," girls and children, clustered in a field by the sea; and Mr. Parker, an engaging figure-painter, who has something in common with Mr. Lloyd, since the type beloved of both is agile and robust, not weary or lackadaisical, contributes a couple of drawings which are a refreshment to the senses. One of these is the portrait of "Mopsa," a justly self-confident young woman, yet rosy under a red cap, and with the red and gray of a tight-fitting gown; the other is a vision of the five maids of Dame Durden, rustic figures, with the health of the farmyard and the grace of the opera bouffe. Mr. Buckman paints modern life, and not only modern persons. He has never perhaps before been quite so delicately humorous as in his "Toast of the Army and Navy." The toast is given by a girl standing at a table outside a village inn. It will be drunk with little enthusiasm by an aged wayfarer, and will be responded to by an enamoured private and two observant tars. Sometimes Mr. Buckman's humour has been a little *chargé*; his enjoyment of character has allowed him to touch the bounds of caricature; but as regards the present drawing nothing can be better in modern *genre*—it is artistic as well as funny, pleasurable as well as adroit. Of the treatment of the figure and its accessories in a spirit avowedly poetical, the work of Mr. Henry Wallis is generally a type. We have sometimes liked him better when he has worked upon a larger scale than he has adopted in the drawings just now exhibited; and his

realisation of Shaksperian heroines falls short of what is altogether satisfactory. But in his "Meeting of Shylock and Tubal," where Tubal brings to his comrade all the bad news of Jessica the spendthrift, Mr. Wallis shows himself able to deal adequately, even powerfully, with character and incident. His Shylock and Tubal are figures that remain in the memory. Mr. Radford is now and then more sensuous than poetical; but there is place for his art in its concern with the roundness and the softness of the figure, with the warmth of flesh colour, generally so little understood (Mr. Radford, if anything, is inclined to exaggerate it) and with the beauty and charm of selected accessories, marbles, precious stuffs, and faint and delicate hues, that exist to minister to luxury.

Much commonplace landscape work, much landscape work of mediocrity, stale and unprofitable, since not expressive of the individual man and the individual impression, may safely be passed by; and with it must be passed by not a little of better labour—the labour of veterans bearing distinguished names—if attention is to be concentrated on the fresher products of landscape art in Pall Mall. The Messrs. Frupp are represented in familiar ways; Mr. Albert Goodwin perhaps hardly so well as at the Winter Exhibition; the refinement of Mr. Alfred Hunt has nothing of novel; the force of Miss Montalba is what it was half-a-dozen years ago—her sketches are brilliant and they are equal, they are still striking, and they are still simple; but Mr. Hale appears to us to have gained in subtlety and Mr. Herbert Marshall in power. Two of Mr. Hale's most notable drawings are those entitled "Across the Moor" and "Light lingers in the West." The first deals with the savage beauty of a desolate land—a beauty promptly perceived; the second, with the yet more refined interest that belongs to the passage of unwonted light over a country remarkable, so to say, more for expression than form. This is poetical landscape, but its poetical power finds sustenance in a store of delicate observations of natural fact. Mr. Herbert Marshall's work is of various quality; and we have once or twice—as in the case of his "Durham" in the Winter show—questioned, not his choice of a theme, but his method of treatment of themes unsuited to display him at his best. Among cities, he is most at home in London; among rivers, the Thames is for him, but it must be the Thames below bridge. His increasing strength is most completely evidenced in the present exhibition by his "Westminster—Evening after Rain." The spectator stands in the damp street, all the roadway studded with pools that catch reflections of the evening light. Buildings stand in the foreground to right and left, and, farther away, the monumental towers rise gray against the gray and orange-red sky. The sea-pieces of Mr. Francis Powell are individual and peculiar. Often it requires a little observation to like them at all; and sometimes one is inclined to resent a so persistent choice of effects of colour and light more rare than beautiful. Mr. Powell sees the sea as no one sees it but a yachtsman—in its unvisited leagues, and at strange hours. This year, "Sunset over the Sea" is his most interesting contribution. He has wrung a new effect out of water and sky; a curious purple and woolly cloud brooding over an horizon else clear and unbroken, pale greenish lemon coloured. The effect is closely seen and closely recorded, though no one can pretend to deem it as delightful as that depicted in a drawing shown some months ago, in which a ship rode stately upon calm waters, and white sails, fully spread, caught the glow of gold from the west. But even when the charm of "Opposite the Sunset" is not equalled, there is suggestion of the skill which made that charm possible.

FREDERICK WEDMORE.

### THE TERCENTENARY OF SIR FRANCIS DRAKE.

AT Messrs. Henry Graves and Son's galleries in Pall Mall three pictures of much national interest and artistic merit are now on view. They all illustrate the great victory over the Spanish Armada. One of them is Mr. Seymour Lucas' oil picture of the famous bowling-green scene at Plymouth, which was exhibited at the Royal Academy in 1880. Sir Francis Drake, determined to win his game first and beat the Spaniards afterwards, is taking careful aim, bowl in hand, notwithstanding the remonstrance of Lord Howard of Effingham. Frobisher, Raleigh, Mannington, Sellinger, and other captains, the faces of most of whom are from authentic portraits, are introduced into the animated scene, which is as truly historical as such work can be, for the costumes, arms, &c., are very carefully studied, and the landscape is taken from the very spot where the game was played. The other pictures are in water-colour, by Mr. Oscar Brierly, who has studied the ships of the period with equal care. One represents the "Sailing of the Armada from Ferrol," the other "The Decisive Battle off Gravelines." The latter will be remembered by all visitors to the Royal Society of Water-Colours. The ships in both are finely drawn and grouped, and the latter is vividly imagined. M. Paul Girardet has been long engaged in engraving Mr. Seymour Lucas' picture, Mr. David Law has finished an etching of Mr. Brierly's battle scene, and his etching of the "Sailing from Ferrol" is far advanced. The quality of M. Girardet's work was, of course, assured from the outset; but this is, as far as we know, Mr. David Law's first essay in interpreting another man's work. Even those who duly appreciate his remarkable skill with the point will feel that his success is a matter for sincere congratulation.

To add to the attractions of the exhibition, Mr. Arthur Lucas has taken pains to gather together an interesting collection of objects commemorative of Sir Francis Drake and the defeat of the Spanish Armada. Among these are a portrait of Sir Francis, lent by the Mayor of Plymouth, and a set of the engravings of the tapestries made in Flanders after designs by Vroom to illustrate the national victory. The original tapestries were burned with the Houses of Parliament. There is also a sword, lent by Lady Drake, said to have been presented by Queen Elizabeth to Sir Francis on his return from his voyage round the world; the blade is engraved with ship and globe. The Baron de Cosson has lent some fine pieces of armour of the same period; and among other curiosities is a portrait of Columbus supposed to have been taken out of one of the Spanish galleons.

### NOTES FROM ROME.

Rome: April 1882.

AN important discovery has been made during the excavations in the Roman Forum. A piece of the plan of Rome, which was engraved on marble during the reigns of the Emperors Septimius Severus and Caracalla, was found built into a wall of post-classical date. In the Pontificate of Pius IV., a quantity of fragments were dug up on the spot where stood the convent of SS. Cosma and Damiano, and many of these fragments can now be seen in the balustrade of the steps of the Palazzo dei Conservatori in the Capitol. Since the time of Pius IV., no more pieces have been found, with the exception of one solitary fragment, which was brought to light in 1867 on the same spot. It may be noted that no portions of this plan of Rome have ever been found outside the limits I have indicated. But this discovery is not merely remarkable on account of the fragment having

been found where it might least have been expected. Curiously enough, the portion of the plan now brought to light is concerned with the very section of the Forum in which the excavations are being carried out. The piece found fits, with one small break, another fragment which has been figured by Prof. Jordan in his work, *Forma Urbis Romae* (tab. iii., n. 20). We can trace the left and a portion of the rear of the temple of Castor and Pollux, some buildings which lay between this temple and the Palatine, the houses built against the Palatine, and, what is of still greater interest, the flight of steps leading from the Palatine to the Forum which was constructed to avoid the fatiguing ascent of the *Clivus Victoriae*.

The founding of Rome is celebrated on April 21; and this year Sig. Michele Ruggiero, who holds a post in connexion with the archaeological excavations, published on that day a work on the discoveries made in the ancient Stabia. The book is illustrated with plans of the buildings which have been explored, and contains various documents from the public archives.

At Formello, situated within the limits of the ancient Veii, a tomb has been discovered which had already been opened at a remote period, but was still able to yield some relics of great interest. Among these are fragments of a painted Corinthian vase of careful finish, which formed the subject of an address by Prof. Robert at a recent meeting of the Imperial Archaeological Institute of Rome. But the most interesting object of all is an Etruscan vase, bearing an incised inscription in two alphabets. Prof. Mommsen delivered an address at the meeting of the Institute held on April 14, when he argued that these characters are identical with the alphabet transmitted from the Chalcidians to the Etruscans, on which the alphabets of all the Italian peoples were modelled. In the Professor's opinion this vase is of no less interest than its well-known prototype the alphabetic vase of Cerveteri, generally believed to have come from the Regulini-Galassi tomb. Prof. Mommsen addressed a most distinguished audience, including—besides those Roman scholars who frequent the Institute, such as the Comm. G. B. de Rossi, Bruzza, and others—Prof. Jordan, of the University of Königsberg, who has come to take part in the Forum excavations; Prof. Robert, of the University of Berlin; Prof. Boissier, of the Institut de France; and Prof. Geffroy, the chief of the *Ecole française d'Archéologie de Rome*. At this same meeting I exhibited a plaster cast from a terra-cotta *piramidetta* found in the district of Metapontum, which bears in archaic Greek characters an incised votive inscription to Herakles. The characters are such as were used by the Achaean colonists, and their date is fixed as B.C. 500. This inscription, of which Dr. Hütson was able to decipher two verses, is of equal antiquity with the other from Metapontum dedicated to Apollo, which was published in the *Notizie degli Scavi*, 1880, p. 190.

F. BARNABEI.

[M. Bréal read a paper on the Formello vase before the Académie des Inscriptions on March 24. See ACADEMY, No. 519, p. 271.]

### ART SALES.

IF the collection of Mr. J. S. Forbes, of the London, Chatham, and Dover Railway Company, was not well known; it must, nevertheless, have been among the most notable of the gatherings of contemporary pictures. It was sold last Saturday by Messrs. Christie, Manson, and Woods, and fetched, on that day, between £17,000 and £18,000. Noticeable were the French landscapes of Diaz, Corot, and Jules

Dupré. There was more than one example of Josef Israels—among them, the important picture exhibited at the Royal Academy, "Out of Darkness into Light," which realised £1,102. A set of Spring, Summer, Autumn, and Winter, by Munkacsy, sold for £509; and his "Picking Lint in War Time" for £1,207. A cattle piece by van Marcke fetched £446; and a picture by a Scandinavian artist—Tide-land—which made a certain sensation some few years ago, sold for £682. This was the "Norwegian Wedding." Baron Leys's "Coming from Church" sold for £362. There were likewise good specimens of the two Bavarian painters Munthe and Heffner. The collection was richest in foreign work. It contained a Charles Jacque, a Schreyer, a Goupil, a Frère, and a Henriette Browne, besides those which we have mentioned.

#### NOTES ON ART AND ARCHAEOLOGY.

WE are glad to hear that the important collection of water-colour drawings by Thomas Girtin in the British Museum is now on view in the King's Library of that institution.

A CONSIDERABLE exhibition of water-colour drawings has just been opened in Brighton, comparing not unfavourably with any of the past annual shows, though Brighton has lately lost, by the death of Mr. Hill, the well-known tailor, its most constant art patron, and one who did much to organise the frequent exhibitions. What will become of Mr. Hill's own large and really important gallery of modern pictures is not yet known to us. But it is of the Brighton public exhibition that we now write. Many of the drawings are contributed by well-known artists. Mr. J. M. Jopling's "Page in Waiting" is an interesting and skilled study of colour and costume. Miss Clara Montalba sends a forcible work, "Fishing Boats at Hastings." Mr. A. F. Grace, who is now being recognised as one of the most delicate and conscientious of contemporary workers in landscape, contributes "Afternoon in the Hayfield." "At the Well" is an agreeable work by Blanche Macarthur. Mr. Clem Lambert sends many brisk and dainty little studies, showing close reference to Nature rather than any pre-occupation with the problems of composition. Mr. Radford sends at least one study of the figure aiming at classic grace, though it be the grace of a decadence. Perhaps his draughtsmanship is not invariably faultless, but there is life in his work, and the semi-nude figure is treated by him with a regard to the truth of flesh tints not too common in our English school. Altogether, the exhibition is not unworthy.

THE Society for Photographing Relics of Old London will this year give to its subscribers six photographs of Ashburnham House, and three of the large mansions in Lincoln's Inn Fields with which more historical interest is associated than most of the passers-by know. The usual dozen will be made up by photographs of Little Dean's Yard, Westminster, the Banqueting House at Whitehall, and the Water-gate of York House. The secretary of this useful society, which is now in the eighth year of its activity, is Mr. Alfred Marks, Long Ditton.

MESSRS. CHRISTIE have begun the removal from Hamilton Palace of the pictures and decorative furniture which they will shortly sell in London. The sale catalogue will be illustrated with numerous photographs. An interesting description of the furniture, &c., appeared in the *Scotsman* of April 25.

THE Council of University College, Liverpool, will shortly fill up the Boscoe Chair of Art. The duties of this professorship include the delivery of lectures upon the history, theory, and practice of Art. The chair is held on a

tenure terminable at the end of five years, and the salary (partly dependent on fees) is guaranteed not to fall below £400 a-year.

A SOCIETY of engravers with the burin is to be formed at Paris. It is quite time one was formed in England, or that some steps were taken here to encourage this fine old art. The prize for students of engraving at the Royal Academy is not even competed for now. It is to be hoped that one of the results of Mr. Hamerton's book on *The Graphic Arts* will be the true revival of engraving as well as of lithography as fine arts. Both have qualities which cannot be supplied by any other white-and-black process.

THE *Allgemeine Zeitung* announces the immediate publication, in a separate volume, of Adolf Menzel's illustrations to the works of Frederick the Great. When Frederick William IV. was arranging for an *édition de luxe* of the great King's works, he determined to give the text a special artistic attraction by small wood-cut vignettes. He selected as the artist Adolf Menzel, then twenty-seven years of age, who had shown his aptitude for the task by his illustrations to Franz Kugler's popular *History of Frederick the Great*. Menzel, in co-operation with the engravers Unzelmann, O. and A. Vogel, and H. Müller, executed 200 vignettes between 1843 and 1849. Hitherto these vignettes have been buried in the thirty folio volumes of the *édition de luxe*, of which a few copies only were printed by Frederick William IV. and the present German Emperor for presents to distinguished personages. The Berlin firm of B. Wagner (H. Pächter) has now obtained permission from the Emperor to issue these 200 vignettes as an independent work, with a short explanatory text by the well-known art-critic L. Pietsch. The printing of the wood-cuts will be executed direct from the wood-blocks, at the Imperial Printing House, under the superintendence of Prof. Albert Vogel, the only survivor of the original engravers. Only 300 copies will be printed, and the price will be 300 marks a copy.

PARIS is to have her Crystal Palace at St-Cloud. The terms upon which part of the park is to be leased have now been settled. The lease or "concession" is for thirty-six years, with power of renewal for twelve more, when the buildings will become the property of the State. Besides the Crystal Palace, a building is to be erected, on the site of the old Palace of St-Cloud, for a "musée rétrospectif." The Crystal Palace will be visible from Paris.

It is stated by the Christiania paper *Morgenbladet* that Lieut. E. J. Mørch, of the Royal Norwegian Navy, and Mr. Ole Möller, of the firm of Galbraith, Pembroke and Co., have been appointed commissioners for Norway at the Exhibition of Ships' Models which is to be opened in London on May 1; and Mr. O. Richter, consul-general for Sweden and Norway, has kindly placed his services at the disposal of the special committee. Upwards of fifty models from different parts of Norway left Christiania in the *Cameo* on the 20th inst.; and among them is a model of the celebrated viking ship from Sandherred, made by Mr. Blom, inspector of ship-building, which will be a most interesting supplement to the descriptions given at the last meeting of the British Association and elsewhere.

THE death is announced, in his eightieth year, of Innocenzo Fraccaroli, an eminent Italian sculptor, professor at the Academies of Florence and Milan, and corresponding member of the French Institute since 1863. His best-known works are the monument to King Charles Emmanuel at Turin, and an "Eve after the Fall," exhibited at Paris in 1867.

THE triennial exhibition of pictures, &c., will be held this year at Antwerp during the month of September.

MR. HERBERT, R.A., has been so busily occupied up to the last that he has been unable to admit any friends to his studio. But the walls of the Academy show that the veteran brain and hand are still vigorous. One of his paintings, "Queen Esther passing through a Babylonian Court," embodies the special learning that Mr. Herbert laboriously acquired for his great wall-picture of "Susanna and the Elders;" another, "The Appointed Hour," recalls in its theme some of his earlier works; while a third, representing a Greek tomb desecrated by Arabs, with Nemesis appearing in the shape of two lions, will, we venture to say, attract special attention by its dramatic boldness of treatment.

In the *Gazette des Beaux-Arts* for this month M. Charles Ephrussi contributes a second article on the *His de la Salle* collection of drawings by the Old Masters, M. Alfred de Lostalot concludes his study of Louis Knaus, and M. Eugène Müntz his papers on the rivalry between Michelangelo and Raphael. M. Anatole de Maignon's "Sonetti d'Arte" deserve a longer notice than we can afford them in these notes. They are little masterpieces of criticism and versification, clearly cut as gems, reminding one not a little of the classical simplicity and severity of Landor. The illustrations, as usual, are numerous and excellent. The etching is by Unger after a Holy Family by Knaus, and is a brilliant piece of work.

#### THE STAGE.

OVER and above "Odette," which must be spoken of next Saturday, the week has given us two novelties at least, if a revival is to be counted among novelties. Neither is of the first importance. To the playgoer chiefly occupied with the purely dramatic aspects of the pieces he sees, the semi-musical or almost wholly musical piece, "Boccaccio," at the Comedy Theatre, will be interesting principally as affording further opportunity for the display of the acting powers of Mr. Lionel Brough and Miss Violet Cameron. But Mr. Brough is hardly at a stage at which advance is possible. It is now many years since, in common with several other low comedians, he addressed himself to the business of embodying the greatest possible amount of self-satisfaction united with the greatest possible amount of stupidity. On the stage such a union is always telling, and Mr. Brough in "Boccaccio" can count at all events upon his old effects. Mr. J. G. Taylor's method may be a little less sane, and he is included in the cast. Miss Violet Cameron is a justly acceptable young actress of operetta. She began by looking pretty, and continued by learning to sing, and has ended—but we hope it will be a long time before she has exactly "ended"—by learning to act. "Boccaccio" marks for her another step in advance, both in professional efficiency and in the favour of the public. Miss Munroe also appears, and knows how to sing. Messrs. Reece and Farnie are responsible for the dialogue; Herr Suppé for the light and graceful music, which is very French in character.

"LONDON ASSURANCE," revived at the Vaudeville last Saturday morning, and destined to be presented again to-day, and likely, we imagine, to take the place of "The School for Scandal" pretty shortly at the evening performances, is an effective stage piece, written at a time when Mr. Boucicault was concerned with literature, and was fired with the ambition to be that second Sheridan which he has never become. It contains many good acting parts, and not

few smart things; but one or two of its most famous "lengths" are in a high degree improbable, and an air of artificiality waits upon its presentation even of simplicity. Still, it is not a bad piece to see, and the revival has been carefully made, especially as far as regards the acting. The cast is at some points strong. No one now plays the courtly elderly gentleman of old-world comedy, or of imitation old-world comedy, so well as Mr. Farren. He learnt it partly from his father, but his own gifts are very considerable and delightful. Then Mr. Henry Neville is in the cast, and Mr. Thomas Thorne; and Mr. Righton plays Dolly Spanker—which David James played when the piece was last revived at the Vaudeville—and he plays it effectively, though with somewhat of exaggeration. The heroines of the drama are less fortunate; at all events one of them is. Miss Alma Murray may represent Grace Harkaway intelligently and appropriately too. No one denies Miss Cavendish's intelligence, but she was not made for Lady Gay Spanker. If, however, the cast is not at all points of the happiest, the management is to be commended for having made it generally strong. "London Assurance" will continue to amuse.

### MUSIC.

#### LISZT'S "DANTE" SYMPHONY AND MME. MENTER'S RECITAL.

MR. GANZ gave his first orchestral concert last Saturday, at St. James's Hall, when the programme included F. Liszt's symphony "Dante's Divina Commedia," dedicated to Richard Wagner. Robert Schumann, in writing concerning Berlioz' Fantastic symphony, says: "The main question, after all, is, whether this music, without text and explanations, has any meaning in itself, and especially whether it possesses vitality." If this canon were to be applied to the first movement of the "Dante" symphony, we fear an unfavourable verdict would be given. We hear wild and discordant sounds, and long, painful, rambling passages. Only for a moment do we catch anything like melody; but it soon passes away, and the noise and confusion become more intense until the movement closes amid the din of the brass, strings, and percussion instruments. It may be asked, What does the text do for us? The first motive, which plays so conspicuous a part throughout the movement, speaks to us of "the city of woe," "eternal pain," and "the people lost for aye," and the crash which immediately follows is intended to portray the celebrated inscription on the gates of Hell, "Lasciate ogni speranza voi ch' entrate." Words from Dante's poem are written over several portions of the first movement; but they add no interest whatever to the music, and merely serve to show how unsuccessful a composer may be whose self-consciousness so obtrudes itself upon him as to stifle all freedom and that spontaneity ever necessary to the production of whatsoever is great in art. The little gleam of light in the *andante amoroso* (a section of the first movement) is supposed to depict the unhappy lovers, Paolo and Francesca, so celebrated in Dante's story. The music here, for the first time, becomes intelligible, and we have a short but graceful episode in 7-4 time which forms a pleasing contrast to what precedes, and indeed to what follows. We need not speak at length about the rest of the symphony. A musical picture of "Purgatory" is indeed novel and curious, but, apart from one or two interesting passages, and some ingenious orchestration, it must be pronounced dull and unsatisfactory. "Para-

dise" suggested to the composer a *chorale* in old ecclesiastical tones, quaint harmonies, and a plentiful use of harps. The feebleness of the last part of this "Paradise" section seems to indicate a conscious sense of failure felt even by the composer himself. The "Paradise" music requires great delicacy in performance, and we fancy that a very perfect rendering would prove it to be more effective, though not great. There was some hesitation on Saturday in the chorus singing, and the orchestra and organ (the published score has only an harmonium part) were not sufficiently subdued. Mr. Ganz had taken great pains with the whole work, and he deserves much credit for affording musicians an opportunity of hearing a composition hitherto known in England only by name. We have in this symphony another item of evidence whereby to judge Liszt as a composer. Herr Ondricek gave a very satisfactory performance of Mendelssohn's violin concerto. He has a good, though not very powerful, tone, and plays with taste and energy. The programme included Beethoven's fourth symphony.

Mme. Sophie Menter, the distinguished lady pianist whose performances last year caused so great a sensation, gave a pianoforte recital last Monday at St. James's Hall. She first played Schumann's "Carneval," but we cannot say that her interpretation of this characteristic work was altogether satisfactory. The rate at which some of the movements were taken was open to objection, the reading of many of the passages was rather *outré*, and, throughout, the playing was objective rather than subjective. Two pieces by Scarlatti were played to perfection. Mendelssohn's "Fileuse" was somewhat lacking in delicacy. Two studies by Henselt and two transcriptions from Schubert by Liszt were magnificently played. After this came a Chopin selection—three preludes, in C minor, G major, and B flat minor, with sundry variations; a mazurka in A minor, played with extreme delicacy; the C sharp minor walse; and the great polonaise in A flat. The pianist's rendering of the last piece was somewhat capricious, and the addition of a *cadenza* by no means an improvement. The last piece in the programme was Liszt's very clever transcription of the "Tannhauser" overture. Mme. Menter gave us last season more than one specimen of her mechanical ability; but her performance of this overture was astounding, and the ease with which she conquered all-but superhuman difficulties simply incredible. Mme. Menter will give a second recital on May 5. The programme includes Beethoven's "Appassionata" and an interesting selection of pieces.

J. S. SHEDLOCK.

Miss Meredith Brown gave her first morning concert at 37 Grosvenor Square, by permission of the Earl and Countess of Aberdeen, on April 25. Miss Brown, whose own singing showed cultivation and refinement, was assisted by Mme. Lemmens-Sherrington, Mr. W. H. Cummings, and M. Ghilberti, vocalists; and Herr Hollander, M. Gustav Libodon, and Master Alfred Hollins, instrumentalists. Mme. Lemmens-Sherrington, who was in excellent voice, rendered Handel's "From mighty kings" with all her characteristic skill. Mr. Cummings, who was accompanied by Sir Julius Benedict, sang "O ma maîtresse" with charming effect. Some reference should also be made to the excellent pianoforte playing of Master Alfred Hollins, one of the pupils of the Normal College for the Blind. Miss Brown is to be congratulated on her success, and on having secured the valuable support of Sir Julius Benedict, Mr. Albert Baudegger, and Mr. Sidney Naylor, all of whom assisted in conducting the concert.

#### PERSIA: an Essay in Greek. By the Rev. LAUNCELOT DOWDALL, B.D., F.R.G.S. 2s.

Cambridge: J. JOYCE.

"The result in the pages before us is a piece of work done in a thoroughly good and scholar-like fashion. The author's style is marked by an ease and naturalness meriting the highest praise. . . . To all lovers of Greek . . . we most cordially recommend this little book."—*Spectator*.

Now ready, Vol. XII.—EGYPTIAN TEXTS.

#### RECORDS of the PAST:

Being English Translations of the Assyrian and Egyptian Monuments. Published under the sanction of the Society of Biblical Archaeology. Edited by S. BIRCH, LL.D.

With an Index to the Contents of the Series. Cloth, 3s. 6d.

London: S. BAGSTER & SONS, 15, Paternoster-row.

Just published, price 2s.

#### LOGIC for CHILDREN, Deductive and Inductive. Two Addresses to Teachers delivered in 1872-73. By ALEXANDER J. ELLIS, F.R.S.

London: C. F. HODGSON & SONS, 1, Gough-square, Fleet-street.

#### LONDON LIBRARY.

12, ST. JAMES'S SQUARE.—Founded in 1841.

PATRON—H.R.H. THE PRINCE OF WALES.

This Library contains 90,000 Volumes of Ancient and Modern Literature in various Languages. Subscription, £3 a-year, or £2 with Entrance-fee of £5; Life Membership, £25.

Fifteen Volumes are allowed to Country, and Ten to Town, Members. Reading-room open from Ten to Half-past Six. Prospectus on application. ROBERT HARRISON, Secretary and Librarian.

**RARE ETCHINGS, ENGRAVINGS, and  
DRAWINGS by the most esteemed OLD MASTERS** may be obtained at GEORGE LOVE'S OLD PRINT SHOP, 81, BUNHILL ROW, LONDON. The Engravings, &c., are in fine condition, and have formed portions of the most celebrated collections. A Catalogue of a small portion of the Stock will be sent on receipt of two penny postage stamps.  
\* \* \* Established above 60 years.

#### NINEVEH STATUETTES

**AT Greatly Reduced Prices. Under**  
Royal and Imperial Patronage—STATUETTES, in PORCELAIN, of SENNACHERIB, SARDANAPALUS, &c.—Mr. HORACE RASAM says: "I have much pleasure in recommending Mr. Jarvis's Assyrian statuettes; 'those unique representations, especially the human-headed Lion and Bull; 'they reflect great credit on the designer's skill.'—*Pro specus and Press Opinions of ALFRED JARVIS*, 43, Willes-road, London, N.W. (Solo Publisher).

#### TO PROPRIETORS OF NEWSPAPERS

and PERIODICALS.—WYMAN & SONS, Printers of the *Builder*, the *Printing Times*, *Knowledge*, *Truth*, *Capital & Labour*, the *Farmers' Gazette*, the *Review*, and other high-class Publications, call attention to the facilities they possess for the COMPLETE, ECONOMIC, and PUNCTUAL PRODUCTION of PERIODICAL LITERATURE, whether illustrated or plain. Estimates furnished to Proprietors of New Periodicals, for either Printing, or Printing and Publishing.—74 and 75, area, Queen-street, London, W.C.

#### THE AUTOTYPE COMPANY,

74, NEW OXFORD STREET, LONDON, W.C.

(Twenty doors west of Madia's Library.)

NOTICE: The address changed as above in the re-numbering of Oxford-street

The AUTOTYPE COMPANY are producers of Book Illustrations by the Autotype and Sawyer's Collotype Processes. Employed by the Trustees of the British Museum, Palaeographical, Numismatical, Royal Geographical, and other learned Societies.

Facsimiles of Medals and Coins, Ancient MSS., Paintings, Drawings, Sketches, Views and Portraits from Nature, &c.

AUTOTYPE represents permanent photography, with unique powers of artistic expression.

AUTOTYPE is celebrated for its noble collection of Copies of the OLD MASTERS, and for numerous fine examples of MODERN ART selected from the works of Reynolds, Turner, Poynter, Meissonier, Corot, De Neuville, Burne-Jones, Rossetti, Cava Thomas, &c., &c., &c.

MRS. J. M. CAMERON'S FINE PORTRAIT of the late CHARLES DARWIN. Price 7s. 6d.

#### MUSEO DEL PRADO, MADRID.

Subscription Issue of 397 Autotype reproductions of Paintings in this Celebrated Gallery, comprising 34 examples of Murillo, 48 Velasquez, 11 Raphael, 25 Titian, 16 Van Dyck, 23 Rubens, &c. For particulars and terms, apply to the MANAGER.

"AUTOTYPE IN RELATION TO HOUSEHOLD ART." With Three Illustrations, 31 pp., free to any address.

#### PICTURES CLEANED, RESTORED, FRAMED.

To adorn the walls of Home with Artistic Masterpieces at little cost visit the AUTOTYPE FINE ART GALLERY, 74, New Oxford-street, W.C.

The Works, Ealing Lane, Middlesex.

General Manager, W. B. BIRD. Director of the Works, J. R. SAWYER.

#### PHENIX FIRE OFFICE, LOMBARD STREET

and CHARING CROSS, LONDON.—Established 1792.  
Insurances against Loss by Fire and Lightning effected in all parts of the world.

Loss claims arranged with promptitude and liberality.

JOHN J. BROOMFIELD, Secretary

ESTABLISHED 1851.

#### BIRKBECK BANK,

Southampton-buildings, Chancery-lane.

Current Accounts opened according to the usual practice of other Banks, and interest allowed on the minimum monthly balances when not drawn below £25. No commission charged for keeping Accounts.

The Bank also receives money on Deposit at Three per cent. interest, repayable on demand.

The Bank undertakes for its Customers, free of charge, the custody of Deeds, Writings, and other Securities and Valuables; the collection of Bills of Exchange, Dividends, and Coupons; and the purchase and sale of Stocks and Shares.

Letters of Credit and Circular Notes issued.

A Pamphlet, with full particulars, on application.

1st March, 1880.

FRANCIS RAYNESCHOFF, Manager.



SATURDAY, MAY 6, 1882.

No. 522, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Wyclif's Place in History.* By Montagu Burrows. (Isbister.)

THE design of the three lectures contained in this little volume is to evoke a somewhat more general and appreciative interest in the career and writings of Wyclif, and thereby to bring about a more accurate, and possibly a final, estimate of his relations to his own and subsequent times. The lecturer's purpose, he informs us, takes its origin from the visit of the late Dr. Cather to Oxford in 1879. The latter had hoped to rouse the University to an adequate sense of the value of the labours of one whose influence on its students in the fourteenth century was certainly not inferior to that of Dr. Newman in the nineteenth, widely as the tendencies of their respective teaching differed. Dr. Cather's exertions, however, fatal to himself, failed sadly in their object—an unsatisfactory result which Prof. Burrows was fain to believe was "more the result of a want of accurate knowledge than anything else;" and, actuated by this belief, he himself delivered, and has now published, the lectures before us. They treat successively of (1) the History and Present State of the Wyclif Literature; (2) "Wyclif's Preparation" (i.e., the main facts of his career prior to his assuming the part of a reformer); (3) his Work; his final connexion with Oxford and his true place as a reformer.

While thoroughly sympathising with Prof. Burrows in his design, not a few readers, I apprehend, will be inclined to think that he would have done well to insist on Wyclif's claims to the regard of posterity in somewhat more qualified language. That, as a reformer, a writer, and a translator, Wyclif is entitled to the veneration and gratitude, not only of all Protestant Englishmen, but of all Protestants, and not only of all Protestants, but of all to whom the language and literature of the Anglo-Saxon race are dear, few will be found to deny. But the result of recent research has undoubtedly been to give rise to some doubt and speculation in connexion with certain elements in his teaching, and to cause many students to hold their judgment in suspense until the evidence has become more complete, and each question has been more thoroughly sifted. When, therefore, Prof. Burrows, not content with co-ordinating his subject with Chaucer, Shakspeare, and Milton in respect to his influence on the English language and literature, holds him to be "wholly unapproached in the entire history of England for his effect on our English theology and our religious life" (p. 41); maintains that we owe to Wyclif

"more than to any one person who can be mentioned our English language, our English Bible, and our reformed religion" (p. 6); and asserts that "the religious liberty we enjoy at the present day may all be traced to him as the human source" (p. 124), he is really assuming as proven a good deal that not a few want to see more accurately ascertained; and one of the best claims of the new Wyclif Society to support is the prospect it holds out of subserving such an end.

It may be worth while here to note the more important questions in relation to Wyclif which may be said to be still awaiting a more satisfactory solution, and the direction in which Prof. Burrows' observations in connexion with these seem to point.

First, it would be of real service if we could be enabled more clearly to distinguish Wyclif's own tenets from those subsequently held by his professed followers, "the Lollards"—a term almost as liable to misconception from the licence employed in its application, and its actual change of meaning with the lapse of time, as that of the Anabaptists. It is difficult altogether to assent to Prof. Burrows' assertion that Wyclif "gave the distinct and audible key-note which the Councils of the fifteenth century took up" (p. 80). Even in relation to questions of mere Church reform, we have only to consult the pages of Milman to see how wide an interval separated the aims of Peter d'Ailly and Gerson on the one hand, and John Huss on the other; and among the forty-five articles condemned as tenets of Wyclif at Constance, those which apply to the relations of the civil and the ecclesiastical power are not less demonstrative of the essential difference between the conceptions of the English reformer and those of the reform party in the councils of the *sacculum synodale*. Prof. Burrows, indeed, somewhat unjustly characterises Milman's sketch as "open to criticism from want of information," because it originally appeared prior to the publication of Dr. Shirley's *Researches*. Reference, however, to the editions of 1869 of the *Latin Christianity* will show that the author there frequently cites the *Fasciculi Zizaniorum* and its notable Preface.

In the next place, it would be no slight advantage if we were able to ascertain more accurately the actual circulation and real influence of Wyclif's version of the Bible. There must surely by this time be further evidence on this point than we find in Forshall and Madden's Preface to their edition of this version, or even in Dr. Lechler's pages. And here I cannot but note that Prof. Burrows himself seems to challenge criticism on this point when he divides the honour of the impulse given in this country to Biblical studies prior to the Reformation entirely between Wyclif and Tyndale, and to the total exclusion of any mention of Erasmus. It does not require any deep investigation into the history of the first half of the sixteenth century to be aware that the English Reformation owed its origin in no small measure to Cambridge, and that the most eminent of its leaders were Cambridge men. Nor can there be any doubt that the publication in 1516 of the *Novum Instrumentum* of Erasmus gave the first impulse to the movement at the university. His version was the result of his labours

while at Cambridge, and it appeared ten years before Tyndale's translation; while, as regards its influence, the testimony of Bilney the martyr might alone be regarded as almost decisive. In a letter to Cuthbert Tonstal, printed by Foxe, Bilney distinctly refers back his religious conversion to the light he gained "even then, when the New Testament was first set forth by Erasmus." Those who insist so strongly on the direct connexion between Wyclif's labours and the Reformation would probably find it difficult to produce a similar piece of evidence in support of their theory. It is not a little significant that Foxe, in tracing out the rise of the Reformation, makes no reference whatever to Wyclif's version. Prof. Burrows, indeed, pronounces his silence on this point "unaccountable;" but it is unaccountable only to those who refuse to recognise the fact that at the time of the Reformation Wyclif's Bible was hardly ever heard of, and exercised no appreciable effect in bringing about that great movement. It was the Martyrologist who revived the memory of the Reformer rather than the Reformer who originated the movement recorded by the Martyrologist.

Closely associated with the foregoing question is the more general one of the connexion between Lollard doctrines and those of the Reformation; and here, again, I find myself reluctantly compelled to join issue with Prof. Burrows. He holds that the Reformation in England "can be connected with no one preceding individual with anything like the same distinctness as with Wyclif" (p. 123); and, while wholly ignoring Erasmus and the Cambridge movement, he brings forward a purely gratuitous assumption in favour of his own university—by way, I suppose, of compensation. After adverting to the remarkable interest excited by the lectures of John Colet in the year 1496, he asks: "Can we believe that the extraordinary interest he excited was the mere product of influences imported from the Continent?" (p. 125), the answer which he himself suggests being that Colet's discourses found a sympathetic audience among a certain Lollard element still existing in the university. It is just possible that such may have been the case; and we do know, as a matter of fact, that many poor Lollards in London were in the habit of going to hear Colet preach at Paul's Cross. But when we come to estimate the probability of his interpretation of the New Testament having been found acceptable by the better-educated Lollards at Oxford, an objection suggests itself which would seem nearly fatal to such an hypothesis—viz., that the doctrines of Wyclif, Huss, Tyndale, and Luther represent a continuous current of the severest Augustinianism, and from this we know the teaching of Colet and Erasmus to have been a novel and notable departure. The admirable letter addressed by the latter writer (Epist. cccclxxviii.) to the Hussite John Schlehta shows how widely the enlightened tolerance of the "Oxford Reformers," as Mr. Seebohm styles them, differed from the vehement iconoclasm of Lollardism and Lutheranism. Mr. Gairdner, whose opinion on such a point is entitled to much weight, holds that on the eve of the Reformation nothing that could properly be termed a Lollard sect existed, although he

inclines to believe that "the religion of Englishmen in general was largely tinctured with an element which had come down from the Lollard teaching of an earlier day" (*Studies in English History*, p. 3).

A fourth point of enquiry—and one of primary importance, although scarcely touched upon by Prof. Burrows, is that of Wyclif's relations to the school philosophy of his age—for unless these are rightly comprehended it is impossible to understand his mental training and habits of reasoning. And here, it must be admitted, his influence would seem to have been reactionary and pernicious. To the eminent historian of the scholastic logic he seems, indeed, like an "abandoned waif" ("vergleichbar einem verlassenen Fremdling," Prantl, *Gesch. d. Logik*, iv. 38) by the side of the great on-rushing triumphant tide of Nominalism, which bore aloft the names of Occam, Buridan, Albert of Saxony, and those of a host of less eminent teachers. Along with Jerome of Prague, he appears to have opposed to their more enlightened interpretation of Aristotle a resuscitation of the Platonic theory of "ideas." Nor was the opposition of either characterised by much of philosophic calmness or Christian tolerance. The one at Oxford, the other at Heidelberg, branded his opponents in the schools as heretics; and it can hardly be doubted that, when Gerson and Peter d'Ailly were called upon at Constance to examine the tenets of the former and to listen to the defence of the latter, their estimate of the religious orthodoxy of both was to some extent affected by the conviction of the logical unsoundness of these two assailants of that school of philosophy of which they were themselves distinguished ornaments. But, however this may have been, it is certain that much in Wyclif's Latin writings is only intelligible when considered in connexion with the scholastic method by which they are pervaded. Dr. Shirley has pointed out that the startling paradox, *Deus debet obedire diabolo*, was really only a thesis put forward by Wyclif for disputation in the schools, to illustrate the unfairness of the conclusions which had been wrested from his doctrine of Dominion being founded in Grace. As, however, it arrests the eye of the pious Protestant reader in the list of his tenets condemned at Constance, it seems a doctrine which scarcely needed the convention of a Council, oecumenical or otherwise, for its summary rejection.

I have now adverted to perhaps the most important questions which require to be examined more carefully before Wyclif's claims as a theologian or a philosopher are finally adjusted, and we may all readily assent to the conviction to which Prof. Burrows gives expression,

"that a final estimate of the opinions and position of the man can never be attained until we have the whole of his writings before us, until the difficult process of sifting out the spurious works attributed to him has been completed, and until their chronological sequence has been determined by the critical examination of several competent scholars."

It is gratifying to think that such a process seems far nearer its accomplishment than it did twelve months ago, owing to the formation of the Wyclif Society. A volume of

the shorter Latin tracts, chiefly controversial, is now passing through the press, under the editorship of Dr. Buddensieg. But it is in the *Summa Theologiae*, the great work now lying at Vienna, that the interest will mainly centre, and of this parts are already being edited by Dr. Buddensieg and Mr. F. D. Matthew. Judging from what we learn about the work in Dr. Lechler's pages, it will offer some highly interesting points of contrast with the *Summa* of Thomas Aquinas and the *de Monarchia* of Dante. But even to students who have small time or inclination for either theology or philosophy, Wyclif still remains an interesting study. "A great age, as we all know," says Prof. Burrows, "makes a great man;" and while thus assuming the decision of a controversy in which the authority of Sir William Hamilton and Macaulay may be cited on one side, and that of John Stuart Mill on the other, he proceeds to point out how Wyclif may be looked upon as the outcome of his age. There are, however, few studies of a great man and his volitions over which the student will feel more inclined to pause before giving his suffrage in favour of either theory. J. BASS MULLINGER.

*A Noble Boke off Cookry.* Edited by Mrs. Alexander Napier. (Elliot Stock.)

THIS "Boke" is an exact reprint from a rare MS. in the Holkham collection, which dates from the fifteenth century. It is intended "for a Prynce Houssolde or eny other estately houssolde;" and as it not only gives receipts for cooking, but also several *menus* of princely feasts, it abundantly ministers to curiosity at the same time that it is most useful in enabling us to realise the domestic life of great houses in the past. Forks had not been invented when these receipts were used, and carving was as important an art in England as it was at Rome in the time of the Imperial banquets. Another feature of these *menus* carries us back to Rome. Their "suttleles" may be compared with the "opera pistoria," and especially with the achievements of the "structor" who, in Petronius, turns a hare, by the addition of a pair of wings, into Pegasus, and fashions birds of all kinds, fishes, and fatted fowls out of a pig. Thus at the "stallinge of Clifford Bischope off Londone" the following "suttlele" appeared in the first course:—"A brod custad with a castell ther in with a stuff in the castelle of a gille [jelly] and the demon in the myddes brynging a doctur to suttlele in a pulpit in clothinge of grene tabard & hood with a rolle on his hed wretyn thereon *in deo salutare meo*." These "suttleles" survived for country folk until the last thirty years in the grotesque gingerbread monsters sold at fairs, and, for all we know, may yet be seen at such places of merriment as exist on sufferance in the matter-of-fact England of to-day; while for the higher circles they remain in the temples of Venus, the doves and Cupids and gilt inscriptions of wedding cakes. Doubtless the Court *pâtissier* immortalised himself by magnificent "suttleles" and "scriptures" on the bride cake of the Duke of Albany. Other culinary survivals may be noted on every page of this "Boke." The "coffyn"

of our ancestors, filled with "chekkyne," "pertouches" (partridges), and "fessands," has developed into our game-pie; while, as Mrs. Napier points out, the "aigre-douce" of Edward the First's time is the mint-sauce of to-day. The "tartes of fleshe of pork," with figs and all manner of spices, represent our mince-pies. The late Bishop of Exeter is said to have defined a tart as consisting of amplitude without profundity. This finds a suitable example in the "custad lombard" of the "Boke," which was to be made in "a large coffyn" filled with "dates, gobettes of mary and smalle birdes clowes, mace, raisins, corans, warden pears, creme of almonds," and many more ingredients. Is a hostess at present in want of a chicken? Forthwith she procures one from the nearest poulterer. Our distant great-grandmothers were more thrifty. One chicken was skinned, and then roasted, while the skin was filled with all manner of good things, and did duty as a second, after the fashion of the following receipt: "For to counterfet a kiddy Take a kid & fley of the skyn & fille it full of swet mete and trusse hym on a broche in the maner of a kiddy then rost hym & endore [glaze] hym with yolk of egge and serve it." Spelling, it will be noticed, was in a decidedly chaotic state in the fifteenth century. Each one spelt as he chose, and seldom spelt the same word twice in the same manner. Punctuation as yet did not exist at all.

Not only is this book of mediaeval cookery interesting in itself, for wherever we dip into its pages we can pull out a plum as the nursery hero did from his pie, but it illustrates the life of our ancestors. Let us take the Paston family, for instance, itself one of the best-known families of the county to which this MS. of cookery belongs. At John Paston's funeral in 1466, one Richard Charles brought to the house great store of viands for the funeral feast, "xxvii gees, xxvii frankyd gees, chekons, pygges, lambys, egges, creme, butter, salt, fyssh," and the like. How were these cooked? Margaret Paston, his wife, was a notable good housewife. We find her at one time writing to her husband in London to send her down "dats & synamun as hastily as ye may," and on other occasions "almands & sugyr," "a sugor loff," and "a potte with treacle;" while she did not forget her *batterie de cuisine*, "it wer well do ye shuld do purvey a garnyssh or tureyn of powter vesshell, ij. basanes and ij. hewers." Many of the receipts in this book, such as "braun rialle, sturgion for sopers, Breteyn," or "brisbayne," from their complicated ingredients and the different kinds of spices which they demand, would try all the resources of her establishment. Thanks to this "Boke," a dinner at her table is not now so like dining with Duke Humphrey. Naturally more use was made of fresh-water fish in the fifteenth century than now, when we are so much better supplied with sea fish. Fish of all kinds furnished the staple of many repasts in those pre-Reformation days, and here are receipts for cooking "roche, congur, halybut, bace, molet, eles, place, menemes, breme," and many more. The very enumeration of these fish is useful to the student of what may be called the archaeology of English

natural history. So, too, with the birds. An ornithologist sees at a glance many differences between the distribution of birds in Norfolk in old days and at present, fertile though that county still remains in birds rare elsewhere in England. Thus we have in this "Boke" receipts for cooking "godwitts, woodcock, red shankes, yarowe helpes [stone plovers], egret, quailles, curlew, railes, sarcelles;" and these are far from exhausting the list. Our ancestors' notions of cruelty again are singularly exemplified here. Take, for instance, the beginning only of the receipt for making "a freshe lamprey bake." "Tak & put a quyk lamprey in a pot put ther to a porcyon of red wyne then stop the pot close that he lep not out & when he is dyinge tak him out & put hym in skaldinge water," &c., &c. But we have now helped our readers to sup with a fifteenth-century Nasidienus off

"aves, conchyliis, pisces

Longe dissimilem noto celantia succum,"

and must refer them to the "Boke" for the viands left untasted, the

"Membra gravis, sparsa sale multo non sine farre  
Pinguibus et ficiis pastum jecur anseris albi,"

and the rest of them.

Mrs. Napier has prefixed a pleasant introduction. The "Boke off Cookry" will interest everyone who keeps his eyes open for those lighter matters which fill up and lend life to the dry bones of history. Her glossary might, with advantage, be made somewhat longer. The work itself is produced in a style worthy of Mr. Stock's recent reprints, with a luxury of paper and margin and a binding which leave nothing to be desired.

M. G. WATKINS.

#### MASKELL'S ENGLISH RITUAL AND LITURGY.

*Monumenta Ritualia Ecclesiae Anglicanae.* The Occasional Offices of the Church of England, according to the Old Use of Salisbury, the Prymer in English, and other Prayers and Forms. With Dissertations and Notes. By William Maskell. In 3 vols. Second Edition. (Oxford: Clarendon Press.)

*The Ancient Liturgy of the Church of England*, according to the Uses of Sarum, York, Hereford, and Bangor, and the Roman Liturgy, arranged in Parallel Columns, with Preface and Notes. By William Maskell. Third Edition. (Oxford: Clarendon Press.)

THE first edition of the *Monumenta* appeared in 1846-47. In the year 1846, *The Ancient Liturgy of the Church of England* (originally published in 1844) reached a second edition. Since then these volumes, though in constant demand, were not re-issued, and accordingly had become "scarce" and proportionately costly. Liturgical students will be well pleased to find that, whatever may have been the reasons for the long delay of nearly forty years, Mr. Maskell has again put these invaluable collections more within the reach of the many clergy and others who are interested in the subjects dealt with. The whole has been subjected by Mr. Maskell to a very careful and thorough revision, extending to the

smallest minutiae of typography. In appearance, the four beautifully printed volumes seem superior to even the admirable work of Whittingham, of the Chiswick Press, as issued by William Pickering, of the "Pike and Ring." More on this feature of the new edition need not be said.

Mr. Maskell informs us that "the additions made in this edition extend to more than two hundred pages, and are mixed up with the text and notes." He has not drawn attention to the fact that there are also omissions; but these are not, for the most part, of a kind to affect the value of the work, and are obviously due chiefly to the change of the editor's theological opinions since leaving the communion of the Anglican Church. It is, indeed, of no importance to the liturgical student that Mr. Maskell has ceased to praise Sir William Palmer's *Treatise of the Church* and the views of John Johnson the Non-juror. On the other hand, there is throughout a singular freedom from party-writing; and, though Mr. Maskell avows a natural liking for controversy, he has certainly exercised self-restraint so far as to avoid generally (with a few notable exceptions) even controversial innuendo.

Since the first appearance of Mr. Maskell's ritual and liturgical works there have been some useful contributions to the more general study of the devotional system of the English Church in the mediaeval period. Of these, the principal are Dr. Henderson's *York and Hereford Missals*, Mr. G. H. Forbes' *Sarum Missal*, and, recently, Mr. Warren's *Liturgy of the Celtic Church*, and the fascinating volume of Canon Simmons, published by the Early-English Text Society, and entitled the *Lay Folks' Mass Book*. But Mr. Maskell, beside illustrations drawn from other writers, has added some that have occurred to himself in the interval since 1846; and the value of the work may be regarded as substantially increased. If I remember rightly, the "Litany sung at the Coronation of Matilda wife of William the Conqueror" (ii. 85) was not in the earlier editions, nor the specimen of the Metrical Calendar (iii. 224, 225), nor the Order of Communion, 1548 (*Ancient Liturgy*, p. 294). But the chief gains of the new edition will be found in the preliminary dissertations and in the notes, where much new matter is incorporated, and the old often recast in an improved form.

Mr. Maskell's province is distinctly the mediaeval Service books of England. When he ventures on early Christian antiquities his step is not secure. Thus, in this new edition, we are again told (*Ancient Liturgy*, p. 26) that "the use of incense in the public worship of the Church is of the most remote antiquity." Yet can a single clear case of the use of incense during the first four centuries of our era be established?

The Clementine Liturgy is printed in the Appendix, and no longer in the uncouth form presented by unaccented Greek. But why occupy space with matter to be found elsewhere so easily? And the same question may be asked in respect to Edward VI.'s Order of Communion.

On a topic at present interesting to many of the English clergy it may be worth while quoting the opinion of one who has been long

since an outsider with no personal interest in the matter under discussion.

"No legal judgment in the present century seems to be so directly contrary to all the principles which for generations have been supposed to rule the decisions of our chief courts as that which lately told us that a clause in an Act of Parliament plainly referring to the second year of King Edward is to be understood as referring to the seventh year of Queen Elizabeth. . . . Nothing can shake men's reverence in England for legitimate authority more than bringing in 'expedience' to overrule the distinct language of an Act of Parliament" (p. lxxiii.).

Little now remains to be done to afford the student free access to the texts of the mediaeval Service books of the English Church. Since taking up the pen, another important contribution from Dr. Henderson has reached us—the *Processionale ad usum insignis ac praeclarae Ecclesiae Sarum*; and when Messrs. Procter and Wordsworth shall have completed their edition of the *Sarum Breviary* (why, by-the-way, has the second fasciculus so long delayed its appearance?) the material for a fairly thorough study of the entire devotional system of the Church in this country, so far as the texts are concerned, will be within the easy reach of all who are interested in the subject.

I may notice, in conclusion, the curious interpretation put by the old English Calendar printed by Mr. Maskell on the expression *S. Johan. ante portam latinam* (May 6)—the "Latin gate" becomes the "brazen gate," *latin* being understood as *latten*. But it is well known that traps for the feet of the unwary abound in old Calendars. Indeed, for proof one need not go beyond the amusing blunder which may be found in every English Book of Common Prayer, where September 26 is made the day of St. Cyprian of Carthage through confusion with the Eastern Cyprian, the magician, known to the readers of the poems of Calderon.

JOHN DOWDEN.

*Victor Emmanuel.* By Edward Dicey. "The New Plutarch Series." (Marcus Ward.)

As a *résumé* of the events which combined to form a united Italy, Mr. Dicey's volume is a valuable text-book; as a Life of Victor Emmanuel, it is deficient in the leading features which constitute a biography, however modest. One-third of the little book is devoted to events preparatory to the Italian struggle, during which time there is but little heard of the hero. We are told that he existed in his cradle during the progress of certain events, and that the fact of his existence in that cradle bore marked influence on those events to which Mr. Dicey devotes a couple of chapters. Of the many estimates of Victor Emmanuel's character, Mr. Dicey adopts the one most popularly in vogue at the present time in the peninsula—Massari was the first to give it utterance; Miss Godkin, in her Life of Victor Emmanuel, published two years ago, followed in his footsteps—and it is a very just one. Mr. Dicey, however, gives us no clue whatsoever as to the formation of that character. Victor Emmanuel is introduced to us on the battle-

field of Novara—a man of twenty-eight, a husband and a father, ready to take up the reins of government on Charles Albert's abdication. We are told nothing about that wild mountain-life at the castle of Racconigi, where he and his brother got up at five every day, and had their studies only interrupted by such manly exercises as fencing, riding, and sporting in the wild Savoy mountains. To his early training is due, perhaps more than to any other cause, "the common-sense, vigorous energy, and good faith" which enabled him, though "not great in himself, to do great things and to leave behind him a name for ever."

It is almost a pity that Mr. Dicey undertook to give us a sketch of the earlier fortunes of the House of Savoy, as by doing so he has fallen into gross inaccuracies. For instance, while picking at hazard a few dates to "show the process by which the ancestors of Victor Emmanuel extended their dominions," he tells us "In 1888 Amadeus VII. was elected sovereign of Nice." Later on, when speaking of Victor Emmanuel's early literary production, Mr. Dicey says, "It is a curious coincidence that the hero of the youthful Prince's biography was the Duke of Savoy, who annexed Nice and Ventimiglia to the duchy." Now this was an essay on the career of Amadeus VI., whereas, in point of fact, it was Victor Amadeus I. who in 1631 was the first to get a foothold on the sea-shore for Savoy after a war with the republic of Genoa about the marquisate of Zuccarello. Up to this time Genoa held undisputed suzerainty over Nice, and for a century afterwards Savoy had much difficulty in maintaining her position.

We cannot complain if Mr. Dicey's sketch of the maze of Italian politics prior to the accession of Victor Emmanuel is somewhat confused—it would require volumes to unravel the subject; but when he tells us that "Massimo d'Azeglio is better known to history as the author of the *Promessi Sposi* than as a politician," we must complain most bitterly. Every tyro of the Italian language has *I Promessi Sposi* placed in his hands to lead him by the gentle guidance of romance to a more thorough knowledge of the Italian idiom, and on the title-page of this work he learns that it was written by Manzoni.

When Mr. Dicey has thrown off the trammels of compilation and narrates events of which he has had personal experience, his remarks are excellent. Throughout he considers the dominant feature of Victor Emmanuel's character to be "his readiness to subordinate every private consideration to the attainment of his life's object." On the face of it there are many points to be raised which militate against this opinion; his *liaison* with the Countess Miraflore, when a marriage with some European princess would have furthered his cause materially; his delay in marching on Naples at the Garibaldian crisis that he might dally at Capua with some fair one. But then, as Mr. Dicey points out, there was much of the animal in his nature, which he really kept wonderfully in check, for he steadfastly followed Cavour's advice in not marrying the Countess, whom he was most anxious to make his queen; and, though of an extremely religious turn of mind, he preferred to run

the risk of eternal punishment to giving way to the Pope on any one point; and, also, for the furtherance of his cause, he sacrificed to Prince Napoleon his favourite daughter Clotilde.

Mr. Dicey wisely allows to Cavour the merits of being the master-spirit in all the negotiations which secured Central Italy and the Two Sicilies for the House of Savoy. Between his accession and the rise of Cavour, however, is the time which throws the greatest credit on Victor Emmanuel. Then he acted alone and acted wisely; but after that Cavour was everything, and Mr. Dicey can only say for his hero that "the combination which the genius of Cavour had brought to pass would have fallen to pieces if the King had shrunk from the risk."

Mr. Dicey has likewise grasped very well the part played by Garibaldi in the Italian drama, "the brave old general" he calls him—"a sort of compound of Don Quixote and Sancho Panza." He shows how Garibaldi's success was due to the absence of resistance, and his ultimate failure to the fact that his theory of the efficiency of raw volunteers with right on their side against well-disciplined troops was decidedly Quixotic; but here again Mr. Dicey is not very accurate, for he says that, on Victor Emmanuel's entry into Naples, "it was the King and not the General who was the hero of the hour." Now, as a fact, the Neapolitans cheered wildly for their Liberator, and hardly noticed their King; and, when a seat which had been placed for Garibaldi next to the King's at the theatre was removed, the audience groaned with vexation, and continued to groan when Victor Emmanuel had entered the box.

No one can fail to be interested in this little work, telling, as it does, in a simple and pleasant way, the story of one of the most stirring episodes of contemporary history. Yet the text would bear a more careful revision. It is a pity to Anglicise Alessandria by calling it Alexandria, for reasons of geographical distinction; and it is a pity to Italianise Pius IX. when the printer's devil is likely to make the mistake he is guilty of in one place of calling him Pio Nino instead of Nono. And why are the inhabitants of the Romagna called by such an uncouth word as Romagnoes? J. THEODORE BENT.

#### PALESTINE EXPLORATION.

*Map of Western Palestine.* In Twenty-six Sheets. From Surveys by Lieut. C. R. Conder and H. H. Kitchener, R.E.

*The Survey of Western Palestine.* "Memoirs," Vol. I.—Galilee. "Special Papers." "Name Lists."

*Reduced Map.* Special Edition, illustrating the Natural Drainage and the Mountain Ranges.

*Introduction to the Survey of Western Palestine.* By Trelawney Saunders. (Bentley.)

TILL the series of publications connected with the survey of Western Palestine is complete, it would be premature to attempt an elaborate criticism of this important contribution to the geography of the Holy Land; but, on the other hand, it seems not

out of place at the present stage to make some provisional remarks on those results of the survey which are already before the public. Of the various publications named above, all but the two last form part of the great collected edition of the labours of the Palestine Exploration Society. The reduced map published by Stanford may be had in two forms; we have chosen the edition specially coloured to facilitate study of the natural divisions of the country according to water-basins, &c., as that which will be found most instructive and convenient. With it the student will naturally take the volume of Mr. Saunders, on which this map, in its special features, is based. It is an elaborate memoir, consisting mainly of a careful analysis of the physical features of the country, for which other sources are employed in supplement to, or in comparison with, the work of the surveyors.

The proper work of such a survey as we are now considering consists of three main parts: (1) To lay down accurately the physical features of the land as a whole and the special topography of important sites; (2) to register with accuracy all place-names now current; (3) to note and describe all remains of archaeological interest, and to furnish trustworthy copies of inscriptions. Under (1) must be included the collection of information about geological structure, which is of the utmost importance for physical geography; and notes on flora and even on fauna may also be fairly expected from the surveyor. To collect information as to manners and customs, and enquire into local traditions, is hardly part of the proper work of a survey, but it is right that these matters should be kept in view as far as possible. On the other hand, it is not proper that the surveyors should devote themselves to speculations as to Biblical sites. The work of the historical geographer is distinct from that of the surveyor, and requires an equipment which he cannot be expected to possess. But, what is of more consequence, it is hardly possible to hunt up Biblical names and sites while a survey is going on without allowing the hypotheses to which one is thus led to react on the surveying work. One is tempted to put leading questions, which in the East invariably lead to deceitful answers; and it is so difficult for a European ear to catch Arabic names exactly that it is highly desirable to have no preconceived notions of what one would like to hear. Unfortunately, a great part of the public interest in the Palestine survey has run in the direction of a desire for as many identifications as possible. The surveyors have been inevitably influenced by the public taste, and have hazarded, as their work went on, a number of highly precarious identifications, accompanied, no doubt, by others that are of real value. This practice is much to be deprecated, especially when one observes that many of the proposed identifications show an imperfect knowledge of the Arabic tongue. For it is to be noted that, according to Prof. Palmer's Preface to the *Name Lists*, "many of the names were collected by European members of the party, and submitted to the scribe afterwards, who seems to have written down some conjec-



turally." In some cases perhaps it was impossible to avoid this unfortunate method of collecting the names; but the possibilities of error which it involves, and which can be best estimated by those who have themselves tried to collect information from natives, are vastly increased if the imperfect European ear is unconsciously influenced by any preconceived idea about a Biblical name. One is sorry to make any criticism which may seem to discourage the zeal with which the surveyors have thrown themselves into the work. The public is more to blame than they are; but, for the sake of the survey of Eastern Palestine now in progress, it is a duty to point out a danger which, however apt to be overlooked by those who are warmly interested in the work, will be recognised as real by every Orientalist.

Let us now look at the way in which the essential parts of the work of the survey have been carried out.

1. The enormous gain to geography which lies in the substitution of a map made by trigonometrical survey for the old maps based on route surveys is self-evident. The physical features of the whole country are now accurately known for the first time. The importance and extent of the corrections thus introduced cannot be seen by a mere glance at the map, but ought to be studied in detail with the aid of Mr. Saunders's book. Of particular importance in this connexion are the numerous determinations of heights, made by a variety of the most approved methods, for these, taken along with the exact representation of the watercourses, lie at the very basis of a just idea of the aspect of the country. At first sight, indeed, one feels a little disappointed that the great map is on the method of hill-shading, and does not show the contour lines; but it is easy to see that to draw contours in a country of the configuration of Palestine would have involved an amount and kind of work altogether impracticable under the conditions of the survey. With regard to the hill-shading, it is explained in the *Memoirs* (i. 35) that the characteristic slopes of the hills were observed with an Abney's level by each surveyor when sketching detail, and the hills were sketched with horizontal hachures. The hill-traces were kept distinct from the rest of the work and used at Southampton for the reproduction of the hills by means of chalk-work photozincographed. The chalk-work is very beautiful and delicate, and a great deal can be learned from it by adjusting the plane of the map at a proper angle to the line of vision. But much interesting detail has necessarily been lost; and it is to be hoped that the society will publish some exact facsimiles of the sketches of the surveyors at places of special importance, like the pass of Michmash, where the details would be of great value for the elucidation of the Bible history. The *Memoirs*, in fact, do contain many detailed plans of an archaeological character; but in most of these the interest is post-Biblical. Now it ought to be borne in mind that, though the Bible contains a vast number of proper names, there are only a very few parts of Palestine where topographical details are absolutely necessary for the complete understanding of some Scripture narrative; and, so far as is possible, one would be glad to

find in the *Memoirs* sketches of every one of these.

2. I come now to the question of names. Here, again, the first thing to be gratefully noted is the immense wealth of material. No doubt many of the names on the great map are individually without importance; but this does not mean that it is unimportant fully to collect them, for it is only by sifting a complete list that what is of value can be satisfactorily determined. The usefulness of the lists, however, depends on their exact accuracy, by which I mean that the historical geographer cannot safely use the material unless each name is given in such transcription as corresponds to its Arabic spelling; for, in Arabic, differences of sound which are hardly to be recognised by the unpractised European ear are of essential importance for the interpretation and historical identification of names. This being so, it is clear that no map can be really useful for scholarly purposes which does not adopt a system of transliteration in which every Arabic letter is distinguished. This has not been done on the great map; the orthography adopted is really barbarous, both as regards consonants and vowels. For example, *h* and *ḥ*, *s* and *ṣ*, *k* and *q*, are not distinguished; single letters are written double (*Belled*); *d* is sometimes *dh*, sometimes *dḥ*; *a* and *u* are interchanged in the most perplexing way (*Kul'at*, but *'Ayn*); and so forth. Thus, it is necessary to warn the student that it is mere waste of time to use the map without constant reference to the *Name Lists*, which contain the names in Arabic character. I cannot help thinking that this is an inexcusable fault. The map, it appears, was engraved before Prof. Palmer began to work on the lists; in other words, it does not represent the final and complete results of the survey. Now it is certain that the map will give the rule of spelling for other maps and works of Biblical geography, and so errors and ambiguities will be perpetuated in quarters where the ponderous quarto of *Name Lists* is not accessible. It is to be hoped that in this respect a new departure will be made when the map of Eastern Palestine comes to be published.

Behind this matter, however, lies the yet more important one of the accuracy of the *Name Lists*. Reference has already been made to the circumstance that in some cases the names depend on a European ear, and were written down conjecturally by the scribe, who had not heard the name himself from a native. These cases, however, are probably not very numerous, as the native guide seems generally to have been present at the work of the scribe. Moreover, the survey nomenclature was compared with the Turkish official lists of villages, with Robinson's lists, &c., and "in all cases where discrepancy occurred further information was obtained." The society had also the advantage of enlisting as editor of this part of its work Prof. Palmer, of Cambridge, whose excellent ear and rare familiarity with spoken Arabic must have been of great use in the process of redaction. It is, however, unfortunate that we are not told what is the exact relation of the lists as now published to the form of their original collection, what scope was given to the "philological investigation" appealed to

by the editor to settle the orthography, or how far forms derived from the lists afterwards compared were allowed to supersede what was originally written. For example, on sheet VIII. we have a village written 'Ar'arah, as in Robinson's list. But the Sheikh el-Khiyāry (ed. by Tuch, 1850) writes 'Ar'ārah, and we naturally ask whether the survey depends on Robinson or is an independent testimony against the old traveller. There is indeed reason to think that on such points as the length of vowels the work of the survey often calls for revision. Thus the Kurāwā Ibn Hasan of the *Name Lists*, p. 238, ought, according to Yāqūt, iv. 51, to be Qarāwā Bani Hassān; and so, too, in the astounding piece of absurd philology devoted by Lieut. Conder in the *Special Papers* to Bethany and Batanea, so common a word as Bathaniya is written Bethānieh. Even a cursory inspection shows a number of such minor errors, sometimes extending even to the Arabic (*e.g.*, قلسوه Kulunsaweh for Qalansuwa, sheet XI.). It is not surprising that such errors exist, but their existence shows how desirable it is that the rich material now placed in our hands should be systematically gone over and checked both by travellers familiar with Arabic and by comparison with the Arabian geographers and other writers. The society would greatly facilitate the execution of this indispensable task if they would furnish a general index to the *Name Lists*, including all the sheets, and arranged, according to the Arabic spelling, by the main element in each name, ignoring such prefixes as *Khirbet*.

This notice has already run to such a length that I shall not attempt to speak at present of the archaeological and other information in the *Memoirs* and *Special Papers*. These may be taken up when the publication of the *Memoirs* is continued.

WM. ROBERTSON SMITH.

#### NEW NOVELS.

*A Broken Lily.* By Mrs. Mortimer Collins. In 3 vols. (Hurst & Blackett.)

*Eliane.* By Mrs. Augustus Craven. Translated by Lady Georgiana Fullerton. In 3 vols. (Bentley.)

*The Gifts of the Child Christ, and other Tales.* By George MacDonald. In 2 vols. (Samson Low.)

*Scotch Marriages.* By Sarah Tytler. In 3 vols. (Smith, Elder & Co.)

THERE is no critic who will not wish to speak with all possible kindness of the first work on our list, for the name upon the title-page recalls the work of one to whom every novel-reader owes gratitude for many delightful hours. Criticism, however, must, before everything else, be truthful; and it must be admitted that *A Broken Lily* is deficient in all the qualities which distinguished the achievements in fiction of the brilliant and versatile *littérateur* whose name the writer bears. The novels of Mr. Mortimer Collins were far from faultless; he probably did not eagerly strive to make them so; but, with or without striving, he always succeeded in making them readable, and unfortunately readableness is just what is conspicuously wanting in the three volumes of *A Broken*

*Lily*. That its writer is a woman of refinement and cultivation is evident, and there was a time when refinement and cultivation sufficed, at any rate for the more popular kinds of art; but the golden age of well-meaning amateurishness is past, and we demand from an artistic producer some evidence that he has mastered the elementary conditions of technical success. It can hardly be said that this mastery has been achieved by Mrs. Mortimer Collins. Her method of narration is cumbrous and unsymmetrical, the first volume, for example, being largely filled out with conversations which have neither interest in themselves nor any value in their relation to the presentation of character or the evolution of incident. The persons who indulge in these conversations are featureless lay figures, whose want of vital individuality is mournfully attested by the reader's difficulty in remembering which interlocutor it is to whom his attention is being called. In addition to all this, it has to be sadly declared that what there is of plot in *A Broken Lily* is improbable without being interesting, to say nothing of the rather unpleasant motive which Mrs. Collins has found in the passion of a man for the reputed daughter of his wife. There is nothing whatever in the treatment of this repellent situation to which fair exception can be taken; but the choice of a theme was unfortunate, and the treatment, such as it is, does not justify it. Probably some of the faults of the work might have been removed or, at all events, lessened had it been compressed into one volume; but, as this remark applies to half the fiction of the day, I do not know that it is worth making. That *A Broken Lily* is a good novel cannot be said; but Mrs. Collins may do better work in the future, for she has some literary facility, and the story of the conspiracy of Miss Green and Captain Carstairs witnesses to her possession of a vein of genuine humour.

It would be far easier to write a book like *Eliane* than an interesting or edifying criticism upon it. The most facile of reviewers is put to silence by a novel which is as destitute of positive defects as of positive merits—which in the matter of incident is tolerably well constructed, in the matter of character tolerably well conceived, in the matter of style tolerably well written, and which is as a whole one of the most intolerably tolerable of recent fictions. The reception given to *A Sister's Story* has encouraged Lady Georgiana Fullerton to translate into English another work from Mrs. Craven's pen, and it would be an act of temerity to say that there is no public from which *Eliane* will not receive a welcome; but the translator herself probably attaches more importance to the religious tone of the book than to any purely artistic qualities which it may exhibit. From a Catholic point of view this tone is unexceptionable, and even the Protestant who finds anything offensive in the book must be captious or bigoted, or both; but both Catholics and Protestants who are critics as well as theologians will feel that in Mrs. Craven's mind the artistic instinct has been rather overborne by an impulse to edification. Not that *Eliane* can be classed

among religious novels pure and simple, for its purpose—so far as it can be said to have one—is the setting forth of the underlying advantages which compensate for the obvious defects of the French system of arranging marriages without much consideration for the prepossessions of the persons most immediately concerned. Still, *Eliane* is far from being a mere pamphlet in disguise, and is throughout characterised by a certain grace of treatment which will recommend it to readers who do not demand from fiction anything but a very moderate amount of emotional or intellectual excitement.

No one ever opens a volume from the pen of Mr. George MacDonald without an anticipation of the delight always to be derived from imaginative conception and subtly interpretative handling; nor is the anticipation ever followed by total disappointment. It must, however, be granted that Mr. MacDonald is an unequal writer; indeed, inequality is of the very essence of a genius which manifests itself for the most part in spiritual vision. Such a genius may in itself be constant, but its highest developments are reached only in favourable moods; and, when the mood is absent, the imaginative product is apt to strike the reader as being somewhat thin and unsatisfactory. Mr. MacDonald is the very reverse of a literary hack; it is absolutely impossible to him to put his whole strength into work which is, as the phrase has it, "written to order"—that is, written in the absence of a dominating productive impulse. This is evident in his longer works—witness the descent both in conception and craftsmanship from such a book as *Robert Falconer* to such a book as *The Vicar's Daughter*—but it is still more evident in a collection of short tales like those which are contained in these two volumes. In working through the ground covered by a three-volume novel the true vein is sure to be struck somewhere; we are certain in some page or in some sentence to catch the consecration and the gleam; whereas the short story may be begun and ended in a mood unvivified by inspiration, and is, in consequence, decidedly disappointing. Mr. MacDonald has a literary conscience; we feel that he is never careless even in the production of a pot-boiler; but even a careful pot-boiler is a pot-boiler still, and in the production of these articles of commerce the author of these stories has many equals and not a few superiors. Two of the stories in these volumes—"Port in a Storm" and "The Butcher's Bills"—are average magazine tales and nothing more; the "drama" entitled "If I had a Father" is a laboured failure; but the remainder of the work, though it may not show Mr. MacDonald on his highest level, does possess many of the qualities which make his best work notable. The sketch of the lonely little girl in "The Gifts of the Child Christ" is full both of spiritual insight and of unstrained pathos; and the central situation, which I will not spoil by trying to describe, is a masterpiece of reverent tenderness. In "Photogen and Nycteria" we have a piece of purely imaginative work that recalls *Phantastes*, the book which Alexander Smith admired so warmly, and which—whatever may be said about its inspiration being derived from

Tieck—has never, save by a few, been appreciated as it deserves. "Stephen Archer" is a realistic study in prose which may fitly stand beside such work in verse as the less intense of Mr. Buchanan's *London Poems*, slight enough in texture, but rich in grace and charm and sympathetic vision. One can hardly say of any of these stories that it will raise its author's reputation, but one can say of all of them that they will sustain it; and surely this is no faint praise.

*Scotch Marriages* is not, as its name would lead the reader to expect, a novel dealing, like Mr. Wilkie Collins' *Man and Wife*, with the inconveniences of the marriage law on the northern side of the Tweed, but a batch of four stories entirely unconnected with, and bearing no resemblance to, each other beyond the fact that in every one of them we have a marriage, and that all these marriages are celebrated in Scotland. As, however, with the exception of the runaway match of Harry Balfour and Ailsie Hyndford, there is nothing about any of them which is at all distinctively Scotch, the title is somewhat misleading; and perhaps Miss Tytler would have been well advised had she given to these volumes a name more readily indicative of their character. Still, though it is a good thing to have a title that is fairly descriptive, it is a matter of far greater importance that the thing described should be worth describing; and it is pleasant to be able to speak of Miss Tytler's idyllic sketches of Scottish rural life as in every way delightful and satisfying. So far as the mere literary art displayed in them is concerned, they cannot be declared equal to Mr. Wedmore's *Pastorals of France*, but in other respects they remind me, and will, I am sure, remind others, of that exquisite volume. There is the same sympathy, the same knowledge, sometimes even the same fine dexterity of touch; and Miss Tytler shares with Mr. Wedmore the peculiar knack of composition—rather rare among English workers in fiction—which enables her to arrange her figures in such a way that they shall be neither crowded nor straggling, but shall fulfil the conditions of the special form of art which for the moment she has chosen. Unfortunately, both for Miss Tytler and her readers, the perusal of two of these stories has been rendered difficult, and, indeed, all but impossible, by the carelessness of the printers, who have printed back-to-back on the same sheet a large portion of "Lady Peggy" and an equally large portion of "Harry Balfour's Elopement," so that bits of one story are most annoyingly sandwiched between bits of another; and the reader, while engaged upon vol. i., is obliged to have vol. ii. close to his elbow in order that he may fill each hiatus as it occurs. It is no mean compliment to say that both stories are worth the trouble; but the best of the three shorter compositions is undoubtedly "Jean Kinloch," a very fine sketch of a noble and impressive figure. As a study of a single figure nothing could well be better than this story of how Jean bore and forgave a great wrong; and it is only the greater wealth of material, and consequent complexity of treatment, which compels one to regard "Hamesucken" as the more important and valuable work. It cannot be said

that either Bruce Kirkpatrick, the high-spirited Scottish young country lady, or Wat Baillie, the minister whose peasant training breaks through the restraints of his cloth, is a specially original conception, for similar figures seem to be in a vague way very familiar to us; but frank individuality of treatment compensates for the lack of absolute invention, and in the central situation of "Hamesucken" Miss Tytler has certainly achieved the honours due to an originator. Were it not for those wretched printers, these volumes would be wholly pleasurable.

JAMES ASHCROFT NOBLE.

#### NOTES AND NEWS.

WE regret to learn that Col. Chester has been for some time lying seriously ill at his residence in Southwark Park Road, an unsuspected internal disorder of long standing having suddenly developed itself. Sir James Paget and Dr. Moxon of Guy's Hospital have been in attendance.

THE Earl of Lytton is now engaged in preparing for publication during the ensuing autumn the earlier volumes of his father's Life. Anyone who may be in possession of correspondence with the late Lord Lytton will greatly oblige the biographer by entrusting it temporarily to his care at Knebworth. Letters thus confided to him will be returned to their owners as quickly as possible and in perfect safety.

MR. ERNEST LONGFELLOW, the son of the poet, announces that an authorised biography of his father will be issued in due time. The family will be glad of any letters or other memorials which may prove of service in the preparation of this work.

MESSRS. MACMILLAN AND Co. have in the press Prof. Sayce's long-expected edition of the first three books of Herodotus, which will form a volume of "The Classical Library." The appropriateness of entrusting these particular books to a scholar who combines classical and Oriental learning with a practical knowledge of much of the ground traversed by Herodotus need not be pointed out. The book may be confidently expected to contain much that is new and instructive.

PROF. MAHAFFY has been elected an Honorary Fellow of Queen's College, Oxford, a distinction which he shares with Prof. Bartholomew Price and Dr. Birch.

ON Wednesday, May 17, a meeting will be held in the town hall at Oxford, for the purpose of considering in what way the services of the late Prof. Green to the university and city may be most fittingly commemorated.

THE last-elected vice-presidents of the Browning Society are Dr. Walter Bache, as the representative of Music, and Mr. Henry Irving, as the representative of the Drama. They hold office beside Sir Frederic Leighton for Art, Miss Swanwick for Greek translation, Messrs. Llewellyn Davies, H. B. Haws, and the Hon. A. Lyttelton for Theology, M. Milsand for France, and Lady Mount-Temple for gracious Womanhood.

THE Rev. J. Long, formerly of Calcutta, has communicated to the *Journal* of the National Indian Association a note upon a curious MS. relating to the early history of Bengal. This is a diary of Sir W. Hedges, formerly in the possession of Lord Saumarez. Sir W. Hedges, who was a Director of the East India Company, was sent out as governor of the factories in Bengal in 1681, and returned home by way of Persia in 1683. The interest of his diary is

twofold. He gives an account of the social life of the English in India at that time, among whom Job Charnock, the future founder of Calcutta, figures conspicuously; and also of the Muhammadan system of government. Dacca was then the capital of Bengal; but there are many allusions to Gaur, Satgaon, and Hugli, which ought to throw much light upon the somewhat obscure history of these places. The diary is to be published, with notes; and no one is better qualified to write the notes than Mr. Long himself, if only he will refrain from "When Sir W. Hedges landed in Bengal, the tiger, alligator, and shark roamed freely near what is now the city of palaces."

IN consequence of a despatch of the Earl of Kimberley in April 1881, calling attention to the neglect and the importance of the antiquities in Malta and Gozo, a valuable Report has been made to the Maltese Government by Dr. A. A. Caruana, Librarian of the Public Library, Valletta, upon the present state of the Phœnician (so-called) and Roman remains in the islands. The Report, just issued, collects much interesting information upon the rough stone monuments and catacombs, as well as upon the buildings, sculptures, pottery, coins, and inscriptions of the Phœnician, Greek, Carthaginian, Roman, and early Christian periods; and it forms, together with the special memoir on the recent Roman discoveries at Notabile lately issued by the same writer, the most complete account of the historic archaeology of these islands yet put together. Dr. Caruana, who patriotically desires that the public museum should be made a worthy centre for the preservation of all such remains to prevent their dispersion abroad, has at his own cost embellished a certain number of copies of the Report with thirty-nine photographs. Anyone who would like to possess this beautiful and unique Government Report should give an order for it at Dr. Williams' Library, Grafton Street, Gower Street, W., where the librarian, the Rev. T. Hunter, kindly allows a copy to lie for inspection. The price is £1 2s. 6d.

THE *Irish Monthly* for May gives the first of some articles entitled "O'Connell: his Diary from 1792 to 1802 and Letters." The diary, extending from O'Connell's seventeenth to his twenty-seventh year, and the letters have not hitherto appeared in print. The passages selected from the diary in the present number include notes on the acting of Kemble and Mrs. Siddons, records of O'Connell's reading, and the following virtuous resolution as to duelling:—"All I have to fear is premeditation in plunging myself in future into quarrels. I know that duelling is a vice; yet there is a certain charm in the independence which it bestows on a man that endears it even to many thinking minds. I have, however, made a resolution not to fight a duel from the time that I become independent of the world."

A VOLUME of *Essays at Home and Elsewhere*, by Mr. E. S. Nadal, one of the secretaries of the United States Legation in London, will, we understand, be published immediately by Messrs. Macmillan and Co.

THE same publishers will issue a prose translation of *Thirteen Satires of Juvenal*, by Profs. Strong and Leeper, of the University of Melbourne, and a translation, with essays and notes, of Sallust's *Catiline and Jugurtha*, by Mr. A. W. Pollard. Messrs. Macmillan have, moreover, in the press, and hope to publish in the course of the year, Messrs. Lang, Leaf, and Myers' prose version of the *Iliad*; Messrs. Church and Brodribb's translation of the first five books of Livy's Third Decade; and a translation of Aristotle's *Politics*, by Mr. J. E. C. Welldon, Fellow of King's College, Cambridge.

MR. J. S. FLETCHER's new volume of poems

is in the press, and will be published early next month by Mr. William Poole.

THE Hibbert Lectures which Prof. Kuenen is now delivering at St. George's Hall and at Oxford will be published immediately by Messrs. Williams and Norgate.

MESSRS. CASSELL AND Co. have nearly ready for issue to the public, through their canvassing agencies, an edition of Burns's works in parts, and also in two volumes.

THE Rev. O. L. Dodgson, of Christ Church, Oxford, will shortly publish, through Messrs. Macmillan and Co., an edition of the first two books of Euclid, intended to convey the great geometer's actual method stripped of all accidental verbiage and repetition. It will be immediately followed by a pamphlet, entitled *Simple Facts for Circle-Squarers*.

IN view of the interest created by the performance of Wagner's "Der Ring des Nibelungen" Messrs. Griffith and Farran are issuing a new and cheaper edition of *Golden Threads from an Ancient Loom*, which is in reality "Das Nibelunglied" adapted to young and general readers. The volume is adorned with fourteen engravings by Julius Schnorr, of Carlsfeld.

WE hear that the article "Not Non-conformists, but Dissenters," in the new number of the *Church Quarterly Review* is written by the Rev. T. Hancock, who also wrote the article on "Congregationalism" in the preceding number.

ON May 14 will be published, in Birmingham, the first number of the *Sunday Echo*, a non-sectarian and, we understand, non-political Sunday paper.

MESSRS. SOTHEBY AND Co.'s sale on Monday next will include a collection of upwards of 1,000 political caricatures, rare broadsides, and the more extravagant Communist newspapers issued in Paris during the siege and the Commune. It was formed by the Paris correspondent of the *Illustrated London News*.

AT the meeting of the Wordsworth Society last Wednesday, Mr. Rawnsley read a most amusing paper on the opinions of Wordsworth entertained by the poor Cumberland folk about Rydal. He "interviewed" the now aged butcher-boy who in former days served Wordsworth's family; the innkeeper who was formerly the poet's garden-boy, and who, when drunk, recollects all about the poet better than when he is sober; the waller who built walls and chimneys, &c.; and then gave their racy report in the dialect and its twang. Wordsworth was but a poor creature beside "lile Hartley," little Hartley Coleridge, "the philosopher" as he was called. The poet never went into a public-house and made himself at home with his neighbours; whereas "lile Hartley" was the oracle of all the publicans in the district. Wordsworth used to go "bumming and bumming," but no one there read his poetry; his real line was "chimleys"—he had ideas about their being built round—and trees, which he did not like to be cut down. He also objected to stones being broken up or moved. He was no good at wrestling, or any other sport except skating, and was generally of not much account. His wife was "terrible sharp on the butchering-book." His sister used to put down the scraps of his "pomes" as he "bummed 'em out." We hope that some enterprising magazine editor will soon print Mr. Rawnsley's paper. His two raciest reports on the poet he had no time to read.

AT the annual meeting of the Royal Institution held on May 1, it was stated that the real and funded property of the Institution now amounts to over £85,400, entirely derived from the contributions and donations of members; the number of new members elected during the

past year is sixty-two; the additions to the library during the year amount to 893 volumes.

SIG. GIULIO CARCANO, one of the vice-presidents of the New Shakspeare Society, has just published, at Hoepli's, Milan, the four last volumes of his handsomely printed and handy Italian translation of Shakspeare's Dramatic Works (twelve volumes, 50s.). Each play has a short critical Introduction; and in many of these the views of the New Shakspeare school, "il Gervinus, il Dowden, il Furnivall," are given, though, unfortunately, Spedding's masterly analysis of the genuine from the spurious part of "Henry VIII." is not alluded to. Due warning is, however, given of the spurious portions of "Pericles" and of the small share that Shakspeare can have had in "Titus Andronicus." The translation is very good, so far as we have had time to test it. Each play is dedicated to some distinguished Italian, as Visconti Venosta, Maffei, Verdi, Maspero, Bonghi, de Gubernatis, &c., but the last lets in an Englishman—"Federico J. Furnivall."

THE next volume of the "American Men of Letters" series, which is published in this country by Messrs. Sampson Low, will be *Thoreau*, by Mr. Sanborn.

M. CASTAN has identified a MS. in the library of Besançon as one of those in the collection of Charles V. of France, of which the catalogue is still preserved. M. Delisle, of the Bibliothèque nationale, had already identified seventy-seven out of about 300. This MS. is a collection of moral treatises, written in French, and illuminated with forty-eight miniatures, with Charles V.'s favourite bordering of blue, white, and red. On the last page is an *ex libris*, seven lines long, with a signature in the handwriting of the King. This has become almost illegible, and can only be deciphered from a photograph.

THE well-known publishing firm of Hoepli, of Milan, announce the publication of a "Storia universale della letteratura dai primi tempi e presso tutti i popoli civili fino ai nostri giorni," edited by Prof. Angelo de Gubernatis, of Florence. The collection will consist of eighteen volumes in all—nine volumes of text, each accompanied with one of anthology. The first is to appear in the course of the present month.

AN interesting "Luther" collection has just been bought by the city of Berlin. It contains nearly 5,000 objects all more or less connected with the Great Reformer, and is particularly rich in portraits of Luther at all periods of his life, his wife, children, and relations, friends, disciples, princely protectors, enemies, and fore-runners in the cause of religious liberty.

THE proprietors of the *Revue politique et littéraire* and of the *Revue scientifique*, both of which are published by MM. Germer Baillière, have constituted themselves a *société anonyme*. Among the directors are the names of M<sup>me</sup>. Adam, of the *Nouvelle Revue*; M. Ch. Buloz, of the *Revue des Deux-Mondes*; M. Hébrard, of the *Temps*; and M. Joseph Reinach.

MESSRS. SCHOTT AND CO., the well-known music publishers, have just issued an English version of Wagner's poem, *Der Ring des Nibelungen*. Each section of this great drama ("The Rhine-gold," "The Valkyrie," "Siegfried," "The Dusk of the Gods") is contained in a separate volume, and the German and the English texts are placed side by side. It is scarcely necessary to add that these little volumes will be heartily welcomed by all about to attend the performances of Wagner's tetralogy at Her Majesty's Theatre. The translators may be congratulated on the success with which they have reproduced not only the meaning and manner, but also the spirit of the original text.

## ORIGINAL VERSE.

### SLEEPY HOLLOW.\*

(In Memoriam: Ralph Waldo Emerson.)

He sleeps here the untroubled sleep  
Who could not bear the noise and moil  
Of public life, but far from toil  
A happy reticence did keep,  
With Nature only open, free:  
Close by there rests the magic mind  
Of him who took life's threads to wind  
And weave some poor soul's mystery  
Of spirit-life, and make it live  
A type and wonder for all days;  
No sweeter soul e'er trod earth's ways  
Than he who here at last did give  
His body back to earth again.  
And now at length beside them lies  
One great and true and nobly wise,—  
A King of Thought, whose spotless reign  
The overwhelming years that come  
And drown the trash and dross and slime  
Shall keep a record of till Time  
Shall cease, and voice of man be dumb.  
At last he rests, whose high clear hope  
Was wont on lofty wings to scan  
The future destinies of Man—  
Who saw the Race through darkness grope,  
Through mists and error, till at last  
The looked-for light, the longed-for age  
Should dawn for peasant, prince, and sage,  
And centuries of night be past.  
Thy rest is won. O loyal, brave,  
Wise soul, thy spirit is not dead—  
Thy wing'd words far and wide have fled,  
Undying, they shall find no grave.

\* In Sleepy Hollow Cemetery are the graves of Thoreau and Hawthorne, and near them have just been laid the remains of Emerson.

WILLIAM SHARP.

## OBITUARY.

### RALPH WALDO EMERSON.

THE lovers of coincidences have not often had such an instance as the death of the foremost and oldest prose writer of America within a week or two of the death of her foremost and oldest poet. In each case age and rank must be taken together in estimating the claim to these superlatives, but the result is less doubtful in the case of Mr. Emerson than it was in the case of Mr. Longfellow.

Mr. Emerson was born in Boston on May 25, 1803, of a family which, for nearly as many generations as the scanty history of the United States has permitted, had taken to theology as a study and a profession. In his father's time a change had come over the character of the family religion. William Emerson had discarded the ancestral Calvinism for Unitarianism. The future philosopher (who was the second child) followed his father, and, after taking his degree at Harvard, became a minister at a somewhat early age, settling finally at the Second Unitarian Church in Boston. The general tendency of his teaching may be inferred from a remark of his own about one of his sermons: "I am going to prove the sovereignty of the moral law and to slay the utility swine." It was not a very humble remark, but humility was never Emerson's strong point. Another not uncharacteristic utterance of his was, "To every man the great end of existence is the preservation and culture of his individual mind and character." The divergence from his future friend Carlyle was, in this last maxim, already marked. He was married in 1829, but his wife died after little more than two years. It does not appear that the life of a minister was at any time very congenial to him, and weakness of health, together with the shock of his wife's death, made a visit to Europe seem

advisable in 1833. This was the first of the visits, the result of which is recorded in *English Traits*, and perhaps the most fruitful. Then it was that he made acquaintance with Carlyle—an acquaintance memorable in result on the characters of both. Much that is foolish has been said as to this acquaintance; the truest thing, probably, that can be said is that it had some influence on Carlyle's thought, and very much influence on Emerson's style. Then, also, he saw Coleridge, Wordsworth, and Landor, and showed a certain want of perspective by the memorable remark: "He pestered me with Southey; but who is Southey?" Southey was the best writer of English prose living at the time; but that was a matter not within Emerson's ken. He returned to America, and to lecturing, but not to ministerial work properly so called. In 1835 he married again, and established himself comfortably in Concord. His biographers are not very explicit as to the sources of his income, but it would appear that he was independent. 1836 saw his first book, *Nature*, a result of a certain study of Plotinus it is said, though Emerson does not give one the impression of knowing Greek or Greek thought very thoroughly. He still preached occasionally, but declined regular work. In 1836 and 1838 he published the American edition of Carlyle's *Sartor and Essays*. It was about this time that the famous "Boston transcendentalism" began to display itself, and Emerson became its prophet, with Ripley, Margaret Fuller, Brownson, &c., as half comrades, half disciples. He contributed not a little to the *Dial*, but had nothing to do with Brook Farm. It was in 1838 that he ceased to have any connexion with the Unitarians, and practically disavowed himself from any dogmatic or even liturgic form of religion. Indeed (without any unfavourable connotation of the word), Emerson may be said to have been an essentially irreligious person, just as Carlyle was an essentially religious one. A cheerful process of exploration within his own soul, and a confidence in its power of comprehending the universe, was the note of the one; a sense of the vast and terrible unknown surrounding the *ich*, and of a presence pervading that unknown, was the note of the other. The reader of Emerson very soon perceives his attitude towards any "Mother of Form and Fear." Emerson appreciated the excellence of neither. But he had a great faculty of enjoyment of the good things of the visible and the intellectual world, and a considerable sense of humour, and so he did very well. His essays appeared at intervals during the early '40's; and in 1846 the first volume of his remarkable *Poems*, in which his real literary power perhaps best appears, despite a careless or wilful indifference to form. His second visit to England came in 1848, and two years later appeared the best known of all his books, the *Representative Men*. The *English Traits* (a combination of his notes in both his visits) were published in 1856, *The Conduct of Life* in 1860, the charming *May-day* in 1867. These were the chief of his works, though others have followed since. He visited England for the last time in 1872. Of late years he is said, though untouched in his bodily health, to have somewhat failed in his memory and other mental faculties. But his end was as peaceful as his life had been, and as the life of one whose moral character was singularly unblemished deserved to be.

Literary appreciation of Emerson is not altogether easy, because it has to be made with perpetual allowance, a proceeding as annoying to the audience as it is unsatisfactory to the critic. It is probable that in his verse are to be found the most absolutely poetical things yet put into words by any American poet; yet it would be hard to pick out half-a-dozen consecutive lines not disfigured by some capital defect



of form or phrase. His prose is of the same unequal kind—nearly always suggestive, often admirably eloquent, not seldom marvellously acute, but, on the other hand, sometimes quite platitudinous, often conceited and grotesque, and not seldom containing a stray morsel of gratuitous bad taste on which the teeth grate with a consequent disgust scarcely to be exaggerated. That his merits far outweighed his defects no competent judge will question, and there is little doubt that posterity will assign him the position of the greatest of American men of letters up to the time of his death. An essay on the bad and good influence on him of what his own people would call his surroundings would be one of the most curious exertions of the kind possible. But there is one thing very noteworthy in Emerson. No one, however much he might differ with him, could form a dislike to the author as he read, or could affect to see in him other than a great thinker and writer. This came, partly from the fact that, with the most egotistic of all possible creeds in literature, politics, and philosophy, he was personally not in the least an egotist; partly from the sheer literary merit of even his most unequal work.

GEORGE SAINTSBURY.

MR. JOHN BRENT, F.S.A., an antiquary who made the history of the Metropolitan city of England the subject of his study for many years, died at Dane John, Canterbury, on April 23. The family originally resided at Cossington, in Somerset, but removed to Kent about a century ago; and Mr. Brent was born in that county in 1808. His first work in antiquarian literature was a revised edition of the *Handbook to Canterbury*, by Felix Summerly, the *nom-de-guerre* of the late Sir Henry Cole. His own learned and interesting volume on *Canterbury in the Olden Time* was first published in 1860. It has since been reprinted, and is universally accepted as one of the most accurate and valuable specimens of topographical literature ever issued in this country. Mr. Brent published two volumes of poetry, and was a frequent contributor to the pages of the archaeological magazines. The pilgrims to Canterbury should hold his name in especial honour for the patient labour which he bestowed on its past history.

MR. GEORGE GRANT FRANCIS, lieutenant-colonel in the 1st Glamorgan Artillery, died at 9 Upper Phillimore Place, Kensington, on April 21. He was born at Swansea in 1814, and was long identified with its chief industries. The history of the town of Swansea was the "hobby" of his life; and in 1867 he printed, and distributed among his friends, a volume on *The Smelting of Copper in the Swansea District from the Time of Queen Elizabeth*. It abounded in information on the progress of mining in the West of England, and was much prized by the few persons to whom copies were presented. After being revised and enlarged by the addition of many facts accumulated in the last fifteen years, it was again passed through the press, and offered for sale a few weeks before his death. Col. Francis also compiled a short account of the Free Grammar School at Swansea, with memoirs of its founder and masters (1849), and a selection of charters and other materials for a History of Neath and its abbey.

#### PROF. BUGGE'S ETRUSCAN RESEARCHES.

By the kindness of Prof. Bugge, of Christiania, I am able to give to the readers of the ACADEMY a brief sketch of the results of his Etruscan researches. As Prof. Deecke has, I believe, lately arrived at partly similar conclusions, it may be as well to state that Prof. Bugge first made his results known in two papers which he read, one in September, the other in November, last

year, before the Christiania Academy of Sciences (Videnskabs-selskab).

Prof. Bugge considers Etruscan to be an Indogermanic language, occupying a peculiar position, related to the Italic languages, but at the same time more nearly related to Greek than any one of the Italic languages, although often showing special agreements with other members of the Indogermanic family. In its general structure it has departed farther from the original type than any other old Indogermanic language, its inflections being often quite modern in character, very much as in Modern Danish. Thus, the genitive plural and several other plural cases of nouns are formed by adding the case termination to the nom. plur.; in the verbs, the third pers. sing. is often used where there are several subjects.

As an illustration of his method, he gives the following reading and interpretation of an inscription (Gamurrini, Appendice 912 bis), written without word-division on a patera from Foiano, near Clusium:

eku Suñialz rex-ova zel: es'ulzi pul Ses-ova purtiur-a pruenetur-a reketi.

= Hanc civitatis rex (i.e. summus magistratus) munere ter functus pateram ponit ob magistratu[m] [peracta], ob successus [quos] in administratione [habuit].

He explains the words thus:

eku = "hanc." Same pronominal stem in Oscan and Pelignian.

Suñialz = "reipublica," "civitatis," gen. formed with the termination -alz, for which -als is also found. Related to Umbrian *tua*, &c.

rex formally = Lat. rex, but without the s of the nom. Apparently applied to the highest magistrate, who was appointed, not for life, but for a definite shorter period, probably a year.

-ova, also -va, enclitic particle of emphasis. Probably related to Sanskrit -u.

zel: a contracted spelling, = "magistratu functus." Belongs to *zila* = "magistratus." Perhaps from a word corresponding to Latin *sella*, as the *sella curulis* was the special mark of a magistrate.

es'ulzi, "thrice." The suffix -zi belongs to Greek -ki, -kis, having the same meaning. Written also *eslz*. From *zai*, "three," which is perhaps for *(e)zar*; cf. Sanskrit *tiśas*, Old-Irish *teora*.

pul = "pateram." Elsewhere written *puln*. Probably from an adjective signifying "full," Sanskrit *pūrṇa*, cf. Anglo-Saxon and Old-Norse *full*, "the filled goblet."

Ses = *tithēsi*. *ova* enclitic particle. *purtiur*, plur. of *purtiwa*, which means the position held by a *purisvana* or *puršne* (Porsenna, prūtania), i.e., the highest magistrate. Here plural because the position has been held thrice. *purtiur* is governed by the postposition -a = Latin *a*, here much the same as *post* = *propter* ("on having held").

*pruenetur* plur. = Latin *proventus*, i.e., "successus"; plur. because several magistracies are spoken of. Governed by the postposition -a. Stands for *pruenetur*, like *eslz* for *zelz*, *epšne* for *puršne*, and Greek *andrōn* for *\*n(e)rōn*.

*reke*, from *rex*, the same word as Sanskrit *rājya*, Gothic *reiki* = "regnum." -ti is a locative suffix identical with Greek -ti.

HENRY SWEET.

#### SARAH BERNHARDT IN OPORTO.

Oporto: April 24, 1882.

READERS of the ACADEMY may care to hear of the doings of this lady—certainly, at present, the most-talked-about personage of her sex, and, perhaps, the most interesting—in this corner of the Peninsula.

It is but a flying visit she has paid us at Oporto after two or three nights in Madrid and three in Lisbon. She had given an afternoon performance on Friday at Lisbon; in the evening she acted again in the capital, took the midnight express after the play, reaching Oporto in good time for an appearance at 8 p.m. the following day in the "Dame aux Camélias."

To-morrow she gives us "Frou-frou," and the day after that she leaves us, with her company, her diamonds, dresses, husband, and fine pretty sets of scenery, "to spread her conquests farther." No one, since Swift's Mordanto "filled the trump of fame," has travelled faster or farther in the Peninsula or made so much stir.

The theatre she chose to appear in here is one of the smallest in the city, about the size of the London Olympic. It was crammed, every box crowded with twice its proper number of occupants; and tickets for every part, fixed originally at about treble the usual price, were sold before the night in many cases at double the prime cost.

Certainly, the "Dame aux Camélias" is a most miserable and morbid play, as vicious in taste as it is in morals; and I sincerely hope M<sup>me</sup>. Damala will not give it during her London engagement. I do not think it would go down at the present day. London playgoers have, I believe, arrived at sounder views in ethics, and certainly in *dramatics*, since this very poor play was written and took. Its objectionableness now as a play, however, lies almost entirely in its phenomenal tediousness. We can all make allowances for sprightly iniquity; but here all is stale, tame, and *connu*. In the "Dame aux Camélias" vice may be said to be paying this compliment to morality—that it has borrowed all that dulness with which unskilful expounders sometimes clothe the fair form of moral truth. It is a homily in dialogue, and a homily with a bad and, indeed, an absurd moral. Not all the cleverness and pretty attitudes and frequent changes of lovely apparel on the part of the gifted actress could make the audience forget that we were mostly listening to the flattest and wordiest of sermonising. The company which supports—perhaps it would be more just to say, which fails adequately to support—the great artist is composed of the lady's husband and a third- or fourth-rate set of provincial French actors. M. Damala is a better and more intelligent actor than I expected from recent newspaper accounts. His utterance is, indeed, a little indistinct and monotonous, his movements somewhat slow and heavy for a *jeune premier*; but in the last act he showed more vivacity and some approach to light and shade in his speech. On the other hand, the "conqueror of the conqueror of the world," though tall and well limbed, is by no means the Apollo that the fancy of the newspaper paragraphist has painted. He is a rather dark, bearded gentleman, apparently nearly forty years of age. He has no stage presence, nor is he at all remarkable for good looks or distinction. I find his exact prototype in that obliging, intelligent, and most respectable class of young men who serve behind the counters of the great retail establishments in the West End of London. I describe M. Damala best, and not unflatteringly, when I call him "a Waterloo House young man."

Here at Oporto was something like a virgin audience; and the artist, in taking them captive (as she undoubtedly did) after a little hesitation, was in truth breaking new ground and obtaining a new triumph. I do not suppose that a dozen among us had ever seen Sarah Bernhardt before, but everyone had seen the well-known photographs and caricatures of her. Portraits of Sarah Bernhardt, however, never succeed in catching the true likeness of her strange, mobile features. Consequently, when the actress came first upon the stage, she did not "get a hand." No one seemed to know it was she. Everyone, so far as I could learn, was struck by a beauty which he did not expect to find. We are not much of stage-play critics here; we could assess the woman more quickly than the actress, and found more in her to admire than we thought to find. Her repeated change from one

rich dress to another, her satin-lined cloaks—one apparently ready to slip on, or off, as each new emotion in the play arose—the splendour of her diamonds in the fourth act—I heard all these things greeted with a buzz of approval. But, as the play went on, the audience seemed to wake to the fact that a rare genius was before them. The graceful transition from one exquisitely statuesque pose to another, the sudden energy of passionate gesture, the remarkable range of the vocal organ and the artist's command over it—each point was acknowledged by culminating murmurs of applause. I doubt much whether five per cent. of the great audience present understood French enough to follow the actors' dialogue; happy for them was it that they could thus escape hearing some of the most consummate rubbish that perhaps was ever spoken on a stage. And all the greater, therefore, was the artist's merit to have won their sympathy by her crowning charm, her wonderful voice, which rises and falls with her breathing—never too loud or too low to be melodious—like the rise and fall of some strange, sweet strain of music.

OSWALD CRAWFORD.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BARDON, A. Dix Années de Vie politique. Paris: Charpentier. 3 fr. 50 c.  
 CERTOSA, die, bei Pavia. 30 photographische Original-Aufnahmen von A. Nosck in Genus. Leipzig: Schüller. 25 M.  
 FOLIA sparsa ex diario Vahiano Don Burcardi junioris, scopatoris secreti s. palatiorum apostolicorum. Leipzig: Wigand. 1 M. 50 Pf.  
 MOLLER, A. seine Bühne. Sammelwerk zur Förd. d. Studiums d. Dichters in Deutschland. Hrg. v. H. Schwetsske. 4. Hft. Leipzig: Thomas. 3 M.  
 PALLAVICINO, G. Memorie di, pubblicate per cura della Moglia. Vol. I. 1796-1848. Torino: Loescher. 8 fr.  
 PAULITSCHKE, Ph. Die Afrika-Literatur in der Zeit von 1500 bis 1750 n. Chr. Ein Beitrag zur geogr. Quellenkunde. Wien: Brockhaus. 4 M.  
 POMMARTIN, A. de. Mes Mémoires: Enfance et Jeunesse. Paris: Dentu. 3 fr. 50 c.  
 PORTIG, G. Die bairische Madonna v. Raphael u. die Campesano-Kartons von P. v. Cornelius. Leipzig: Drescher. 1 M. 30 Pf.  
 RUCCIARO, M. Degli Scavi di Stabia dal 1749 al 1782. Rome. 50 fr.  
 THUMEN, F. Die Iphigeniensage in antiken u. modernem Gewande. Berlin: Mayer & Müller. 1 M.  
 VOOT, A. La Farce de l'Avocat Pathelin. Ein Beitrag zur franz. Metrik. Dorpat: Karow. 1 M.  
 WILKOWSK, M. Aus den Hochgebirgen v. Granada. Natur-schilderungen, Erlebnisse u. Erinnerungen. Nebst granadin. Volkssagen u. Märchen. Wien: Gerold's Sohn. 8 M.

#### HISTORY.

- CHAMBAUD, A. Magistratus Flavium. Bonn: Strauss. 1 M.  
 FALKMANN, A. Beiträge zur Geschichte d. Fürstent. Lippe u. archival. Quellen. 4. Hft. Detmold: Meyer. 4 M.  
 HAMEL, E. Histoire du Premier Empire. Paris: Dentu. 8 fr.  
 HOEPFLER, C. V. Don Antonio de Acuña, genannt der Luther Spaniens. Wien: Braumüller. 2 M. 40 Kf.  
 KALTNER, B. Konrad v. Marburg u. die Inquisition in Deutschland. Prag: Tempky. 4 M.  
 KOSUTH, L. Meine Schriften aus der Emigration. 3. Bd. 1. Hälfte. Freiburg: Stämpel.  
 MATTHIAS, B. Die römische Grundsteuer u. das Vectigalrecht. Erlangen: Deichert. 2 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- HAECKEL, E. Monographia festuorum europaeorum. Cassel: Fischer. 8 M.  
 HEYDNER, L. V. Catalog der Coleopteren v. Sibirien m. Einschluss derjenigen der Turanischen Länder, Turkestan u. der chinesischen Grenzgebiete. Berlin: Nicolai. 9 M.  
 LAAS, E. Idealismus u. Positivismus. Eine krit. Auseinandersetzung. 2. Thl. Berlin: Weidmann. 9 M.  
 LAPORTAINE, J. de. Beitrag zur Kenntnis stalaotischer Vorkommnisse u. deren Genese. Bern: Jenni. 1 M. 30 Pf.  
 OLIVIER, L. Recherches sur l'appareil tégumentaire des Racines. Paris: Masson. 48 fr.  
 RAMMELSBERG, O. F. Handbuch der kristallographisch-physikalischen Chemie. 2. Abth. Organische Verbindungen. Leipzig: Engelmann. 14 M.  
 WURTZ, Ad. Les hautes Etudes pratiques dans les Universités d'Allemagne et d'Autriche-Hongrie. 2<sup>e</sup> Rapport. Paris: Masson. 30 fr.

#### PHILOLOGY, ETC.

- ADAM, J. De oedibus Aeschineia. Berlin: Mayer & Müller. 1 M. 30 Pf.  
 BARTH, P. De Infinitivi apud saeculos Poetas latinos Usu Capita duo. Berlin: Calvary. 1 M. 60 Pf.  
 KALKMANN, A. De Hippolytis Euripideis quaestiones novae. Bonn: Strauss. 3 M.

- KLOTZ, R. Quaestiones Servianae. Jena: Frommann. 75 Pf.  
 LAYNE, A. Kritische Beiträge zu Xenophons Hellenika. Posen: Jolowicz. 1 M.  
 ROSNY, L. de. Les Peuples orientaux connus des anciens Chinois, d'après les Ouvrages originaux. Paris: Leroux. 8 fr.  
 STANKE, F. O. De re metrica Martiani Capellae. Leipzig: Fock. 1 M. 20 Pf.  
 WUHLER, L. Das Hrabianische Glossar u. die ältesten bairischen Sprachdenkmäler. Berlin: Weidmann. 3 M.

### CORRESPONDENCE.

AMERIGO SALVETTI.

Florence: April 29, 1882.

A search in the archives of Lucca has rewarded me with some curious facts in the life and adventures of Amerigo Salvetti, who during a portion of his remarkable career acted as Tuscan Resident in London. His real name—that of Salvetti being assumed—was Alessandro Antelminelli, and he descended, through the female line, from Castruccio Castracani. His father, with his brothers Scipio, Henry, and Lelius, was executed in Lucca for conspiracy against the State; and he, although absent at the time, residing in Antwerp as a merchant, was in 1596 summoned to Lucca, and a price put upon his head. There is no evidence that he took any part in the conspiracy of his relatives. For upwards of thirty years he lived under the dread of assassination, assassins being hired to pursue him wherever he went, and, if possible, to take his life. Assuming the name of Amerigo Salvetti, he travelled in various parts of Europe with Sir Henry Wotton and his nephew Pickering. When Sir Henry became ambassador at Venice, being required by King James to obtain possession of Robert Eliot, an adherent of Robert Dudley, a natural son of the Duke of Leicester by Lady Sheffield, who lived in Tuscany, calling himself Earl of Warwick, Duke of Northumberland, and, latterly, Duke of Dudley, the English ambassador entered into correspondence with the magistrates of Lucca, promising that Salvetti should be arrested in London, where he lived, and should be delivered up at Viareggio, provided that Eliot was seized and given up to him. The letters which detail this discreditable transaction are preserved in the archives at Lucca. This conspiracy against Salvetti failed, as all Salvetti's appeals to the Luccese government likewise failed to induce it to remove the price set on his head. News, however, reached Lucca in 1637 that he had married the daughter of Sir John Colborne, Bart., and had a son. By this lady he had in due time a family of three sons and three daughters; and the magistrates of Lucca, finding that they could not exterminate the race of Antelminelli, ceased to persecute him. Alessandro Antelminelli, or, as he was known in London, Amerigo Salvetti, died there on July 10, 1657, and was buried in the chancel of the parish church of St. Bartholomew, in the presence of numerous English friends whom he had won by his excellent qualities.

O. HEATH WILSON.

#### PLATO'S "NUMBER."

Trinity College, Cambridge: April 29, 1882.

I am able, I think, to offer a fairly simple and straightforward solution of this difficulty, which has been a standing puzzle from the time of Cicero. The text generally adopted is as follows (Plat. Rep. viii. 546):—

ἔστι δὲ θεῖον μὲν γεννητὴν περιόδον ἣν ἀριθμὸς περιλαμβάνει τέλειος, ἀνθρωπείῳ δὲ ἐν φ' πρώτῳ αὐτῆς δυνάμει τε καὶ δυναστεύμεναι τρεῖς ἀποστάσεις τέτταρας δὲ ὅρους λαβούσαι, ὁμοιοῦντων τε καὶ ἀνομοιοῦντων καὶ αὐτῶν καὶ φθινόντων, πάντα προσήγορα καὶ ῥητὰ πρὸς ἄλληλα ἀπέφηναν. ὦν ἐπι- τριτος πύμην πεμπτὰς συζυγείας δύο ἁρμονίας παρέχεται τρις αὐτῆς, τὴν μὲν τῶν ἰσάκων, ἐκαστὸν τοσοῦτάκις, τὴν δὲ ἰσομήκη μὲν τῇ, προμήκη δὲ, ἐκαστὸν μὲν ἀριθμῶν ἀπὸ διαμέτρων ῥητῶν πεμπτὰς, δεομένων ἐνδὸς

ἐκαστὸν, ἀρῆσαν δὲ δεῦν, ἐκαστὸν δὲ κύβων τριῶν· ἔμβας δὲ οὗτος ἀριθμὸς γεωμετρικὸς, τοιοῦτον κύβος κ. τ. λ.

The reader requires, before attacking the passage, a little preliminary information, which I have here set out.

1. Aristotle (Pol. v. [viii.], 12, 8) quotes the words ὦν ἐπιτρίτος . . . αὐτῆς as the gist of the passage, and adds λέγων (sc. Σωκράτης) ὅταν δὲ τοῦ διαγράμματος ἀριθμὸς τοῦτου γένηται στερεός. This explains τρις αὐτῆς, and Aristotle was evidently unconscious of any further difficulty.

2. In the fantastic Pythagorean theory of numbers a perfect number is one which is equal to the sum of its aliquot parts, as 6 (= 3 + 2 + 1), 28, &c. A product of any three numbers was called solid (στερεός), and was conceived for some purposes in a figure of three dimensions, just as a product of any two was conceived, geometrically, in a rectangle.

3. In the application of arithmetic to geometry, the Pythagoreans made two important discoveries relative to the property of a right-angled triangle previously discovered by them and known to us through Euclid (i. 47). The first of these was that the diagonal of a square was represented numerically by  $\sqrt{2}$ , and was incommensurable with the sides. The second was that the sides of a right-angled triangle, to be commensurable with one another, must be to one another in the ratio 3 : 4 : 5 ( $3^2 + 4^2 = 5^2$ ). All the ancient writers who speak of Plato's number agree that it is founded on this doctrine.

4. Alexander Aphrodisiensis (in Arist. Metaph., p. 35) informs us, with evident reference to this passage of the Republic, that δυναμένη means the hypotenuse, and δυναστεύμεναι the sides, in a right-angled triangle. I take αὐτῆς δυναμένην and αὐτῆς δυναστεύμεναι to mean the squares of these. δυναμένη possibly means here "equal-ling," and δυναστεύμεναι "equalled."

5. ἐπιτρίτος means "in the ratio of 4 to 3." προμήκης means "oblong." None of the other words in the passage, I think, are technical.

Plato's number, then, according to my interpretation, is 3600—i.e.,  $3^4 \times 4^3 \times 5^3$ . This, being a product of three factors, is solid, and is to be conceived, geometrically, as a parallelepiped, like a brick or a beam of timber.

My translation of the passage in question will run somewhat as follows:—

"The divine offspring has a period which is covered by a perfect number; but the human has a number in which for the first time [i.e., taking the simplest case] the squares of the hypotenuse and the sides [ $5^2$ ,  $4^2$ , and  $3^2$ ], arranged in a figure of three dimensions with four edges ["four-square," as Tennyson says, disregarding, like Plato, the two ends of the parallelepiped], make conformable and commensurable with one another a whole series of factors, producing, like and unlike, greater and smaller products. The base of the figure, which is  $4^2$  by  $3^2$ , when joined with  $5^2$ , admits, in three dimensions [ $3^4 \times 4^3 \times 5^3 = 3600$ ], of two symmetrical arrangements, the one a square taken a hundred times [ $6 \times 6 \times 100 = 3600$ ], the other of the same length as this [i.e., 100 in one dimension], but oblong [at the base], composed of 100 of the numbers which have the commensurable diagonal 5, minus 1 each [ $4 \times (3 - 1) \times 100 = 800$ ], 100 of those with the incommensurable diagonal  $\sqrt{2}$  [ $1 \times 1 \times 100 = 100$ ] and a hundred cubes of 3 [ $3^3 \times 100 = 2700$ .  $800 + 100 + 2700 = 3600$ ]."

Thus two modes of composing a solid 3600 are selected. The first is a figure with the dimensions 6, 6, 100; the second is a figure with an oblong base, compacted of other figures, of which the dimensions have nothing in common with one another or the preceding figure, save the uniform length, 100. And this is Plato's point. The cycle in the affairs of men lends itself alike to symmetry and disorder, strength and weakness, health and decay. If a mistake be made in laying the foundation of the number, 6 by 6, the cycle may still be completed, but only by the introduction of unequal elements,

of which the second *ἀρμονία*, described by Plato, is an extreme instance. And there are other reasons, beside the variety of its factors, why a special mystery should have attached to 3600. It is not only the product of  $3^3 \times 4^3 \times 5^3$ , but of  $6^3 \times 10^3$ , of which the former was a perfect number, and the latter, as we know from Lucian, the most sacred element in Pythagorean mysticism. The difficulty which has been found in understanding the passage is due partly to Plato himself, who confuses numerical and geometrical symbolism (treating, e.g.,  $4^3$  as a number, and  $6^3$  as a square geometrical figure, and using *τετρας* for  $5^3$ , but *δωδεκ* for  $\sqrt{2}$ ). These ambiguities, however, may be easily illustrated from Plato himself and other Greek writers. But the great cause of confusion in the minds of commentators is that *ἀρμονία*, *ἀρμονία*, and *ἁρμονία* acquired technical senses in Greek arithmetic wholly different from those earlier and simple meanings which Plato here uses. I shall, I hope, find another opportunity of commenting at large upon this text.

I have seen a paper on Plato's number by J. Dupuis (Paris: Hachette, 1881), in which a full account of previous theories is given. The author himself fixes on 21600 as the number. F. Hultsch (in Fleckeisen's *Neues Jahrbuch* for 1881, reviewing Cantor's *Mathematik*) mentions a theory of his own which he had sent to the literary department of the *Zeitschrift für Mathem. u. Physik*. It should have appeared by this time, but I have not seen it. It seems, from the cursory mention in Fleckeisen, that he selects  $60^4$  as the number, and obtains it by quite as complicated a process as any other commentator. Mr. Monro's article in *Journ. Philol.*, viii. 275, contains all the useful references to ancient commentators.

JAMES GOW.

## SPANISH "-Z" IN PATRONYMICS.

6 Norfolk Terrace, Baywater, W.: May 1, 1882.

The only way to enable the readers of the ACADEMY to determine how far Dr. Reinhardt-stoettner's Portuguese Grammar can be relied on would be to submit to them the entire criticism of it by Prof. F. d' Ovidio, which has failed to convince Dr. Burnell. Unfortunately, the editor cannot spare me so much space.

As regards Spanish -z in patronymics, I have never stated, contrary to what Dr. Burnell supposes, that Larramendi says anywhere "that the Basques once used patronymics in -z, which they afterwards gave up for the Spanish, &c., forms expressed by *de*;" what I have said, only on my own responsibility and without quoting Larramendi, although in confirmation of his views, may be seen in the ACADEMY of April 10, 1882. I may add a fact which very likely will interest Dr. Burnell, consisting in the actual existence of Basque local names, used from time immemorial, some of which are also family names, presenting the Basque suffix "-z" in the sense of the Spanish "*de*," as *Arraiz*, *Iziz*, *Ostiz*, *Usoz*, *Aranaz*, *Atez*, and a thousand more, derived from *arraiz*, "fish," *izi*, "hunting," *osti*, "thunder," *uso*, "dove," *aran-a*, "the plum," *ate*, "door," and the meaning of which is: a (place) of fish, of hunting, of thunder, of doves, of the plum, of doors. The same is the case with proper personal names, as *Maria-z*, *Pedro-z*, *Martin-ez*, *Larramendi-z*, *Johnson-ez*, *Newton-ez*, which have exactly the same meaning as the Spanish patronymics, although the Basque names in "-z" are not generally at present used as patronymics.

L.-L. BONAPARTE.

## DANTE G. ROSSETTI.

Harrow-on-the-Hill: May 2, 1882.

My recollection of the late D. G. Rossetti dates back as far as 1848 and 1849, if not earlier. I was a boy at the time, and used to see him day

after day in the studio of my cousin, the late John Hancock, the sculptor of the "Beatrice" now belonging to Lady Burdett-Coutts, and of the two bas-reliefs of "Christ entering Jerusalem" and "Christ departing from Jerusalem," which were published by the Art Union. The two young men had been fellow-students at "Sass's." Rossetti's personality made an impression upon me which is still fresh. I can see him now as I think he then was, joyous, buoyant, defiant, hearty. I see him entering the studio at 40 Robert Street, Hampstead Road, singing a few lines in a loud, clear voice, imitating the official reading of clergymen in church—I remember him going through the first chapter of Job as a specimen—and railing at Sir "Sloshua" Reynolds, as he called him. John Hancock was then hoping to go to Rome, and Rossetti used to give him a few desultory lessons in Italian. He dashed off sketches in pen and ink while he sat at the table. I believe that my cousin, though he was never a member of the organised P.R.B., belonged for a time to some preliminary society, half artistic and half poetic, of which Mr. Rossetti was the centre, and at whose meetings sketches were shown and poems read. I remember listening to a poem which my cousin had prepared for the ordeal. After he moved his studio to Stanhope Street, where he and Mr. Woolner were neighbours, I saw less of Mr. Rossetti; but I well recollect the publication of each successive number of the *Germ*, which I regarded with a sort of awe. A copy of the first number was given to me. I remember my cousin trying his hand at etching—I imagine with a view to providing an illustration for a later number. I even tried to get a subscriber or two for the projected regenerator of art and poetry. Upon showing the first number to a *genre* painter not wholly without fame at the time, he said, to my horror, "Ah! poetry and high art, two things I never trouble myself about." Rossetti's "Annunciation" in the Portland Gallery, which I well remember, was satirised as "A distressed needlewoman." My later life carried me away from artists and studios, and I did not see Mr. Rossetti until after an interval of twenty years, when I suddenly met him in the Strand—the same, but strangely changed—about 1870. I have never seen him since. But I cannot omit saying how much I owe to listening to his talk when I was at a very impressionable age. It was from him I first learned, what scarcely any schoolmaster would have taught at that time, that Shelley and Keats were great poets, and contracted the habit, perhaps imitative, of carrying Shelley about in my pocket. I hope that this very meagre glimpse of a very remarkable man from a boy's point of view may not be wholly uninteresting, though it is necessarily somewhat egotistic in form.

THOMAS HANCOCK.

## DANTE ROSSETTI'S "HAND AND SOUL."

Dublin: April 29, 1882.

While tendering my best thanks to Mr. Hall-Caine for his obituary notice of Mr. D. G. Rossetti, permit me to enquire where the prose story "Hand and Soul" may be found. Mr. Hall-Caine says it appeared in the *Fortnightly Review* "about eight years ago," but I have searched for it vainly through the *Fortnightly* for the past fifteen years. I had to make the search on the floor of a dark gallery in the National Library of Ireland, but I believe I made it thoroughly.

If Mr. Hall-Caine will tell precisely where and when the story appeared he will oblige many in Dublin who have thought for some time of starting a "Dante Rossetti Society" for the discussion among ourselves of the poet's wonderful writings and personality.

W. WILKINS.

## APPOINTMENTS FOR NEXT WEEK.

- MONDAY, May 8, 5 p.m. Royal Institution: General Monthly Meeting.  
 7.30 p.m. Education Society: "The Teaching of Grammar," by Dr. Alexander Bain.  
 8 p.m. Society of Arts: Cantor Lecture, "Book Illustration: Old and New," I. by Mr. J. Comyns Carr.  
 8.30 p.m. Geographical: "Surveys and Explorations in the Native States of the Malayan Peninsula, 1875 to 1882," by Mr. D. D. Daly.  
 TUESDAY, May 9, 3 p.m. Royal Institution: "History of Customs and Ballets," by Dr. E. H. Tylor.  
 8 p.m. Anthropological: "The Evidence of Surmises as to Ethnological Changes in England," by Dr. J. Beddoe; "The Survival of Certain Racial Features in the Population of the British Isles at the Present Day," by Mr. J. Park Harrison.  
 8 p.m. Civil Engineers: "Coal Washing," by Mr. Thos. F. Harvey.  
 8 p.m. Colonial.  
 WEDNESDAY, May 10, 8 p.m. Society of Arts: "The Fish Supply of London," by Mr. Spencer Walpole.  
 8 p.m. Geological: "The Relations of *Hyboecrinus*, *Basrocrinus*, and *Hyboecystites*," by Mr. F. Herbert Carpenter; "The Exploration of Two Caves in the Neighbourhood of Tenby," by Mr. Ernest L. Jones; "The *Madreporaria* of the Inferior Oolite of the Neighbourhood of Cheltenham and Gloucester," by Mr. R. F. Tones; "The Comparative Specific Gravities of Molten and Solidified Vesuvian Lavas," by Mr. H. J. Johnston-Lavis.  
 8 p.m. Microscopical.  
 THURSDAY, May 11, 8 p.m. Royal Institution: "The Metals," by Prof. Dewar.  
 8 p.m. Society of Arts: "The Recovery of Sulphur from Alkali Waste: Schaffner's Process: a Record of Recent Results," by Mr. Alexander M. Chance.  
 8 p.m. Mathematical: "A Formula relating to Elliptic Integrals of the Third Kind," by Prof. Cayley; "Elementary Analytical 'Proof' of Graves's and MacOulagh's Theorems, with an Extension of the Former," by Mr. J. Griffiths.  
 8 p.m. Telegraph Engineers: "Measuring Instruments used in Electric Lighting and Transmission of Power," "The Technical Education of an Electrical Engineer."  
 8.30 p.m. Antiquaries.  
 FRIDAY, May 12, 8 p.m. Society of Arts.  
 8 p.m. New Shakespeares: a paper by the Rev. W. A. Harrison.  
 9 p.m. Royal Institution: "Different Modes of Lighting," by Mr. A. G. Vernon-Harcourt.  
 SATURDAY, May 13, 3 p.m. Royal Institution: "History of the Science of Politics," by Mr. F. Pollock.  
 3 p.m. Physical.

## SCIENCE.

*Aryo-Semitic Speech: a Study in Linguistic Archaeology.* By J. F. McCurdy. (Trübner.)

UNDISMAYED by the failures of his predecessors, Mr. McCurdy comes forward once more with an attempt to prove the original relationship of the Aryan and Semitic families of speech. He feels himself better equipped for the task than they were. Not only has he their errors to profit by and avoid, but he can also call to his aid that wider and deeper knowledge of comparative Aryan philology which has resulted from the researches of the last half-dozen years, as well as the extraordinary progress that has recently been made in the study of Assyrian, deservedly termed the Sanskrit of the Semitic languages. He follows a strictly scientific method, and claims to have shown that Aryan and Semitic roots are identical, and that, consequently, the Aryan and Semitic idioms have sprung from a common source.

It cannot be denied that some of his results are striking. The resemblances which he establishes between the Aryan and Semitic roots for "fire," for example, seem almost too great to be accidental. If we are persuaded by his arguments that a common stock of roots, rather than a common grammar, is the ultimate test of linguistic relationship, it seems difficult to avoid his conclusion that the ancestors of the Aryans and the Semites once spoke the same tongue.

Nevertheless, while fully acknowledging the learning, the ability, and the scientific method Mr. McCurdy displays, I am stiff-necked enough to remain unconvinced by his arguments. The school of comparative Indo-

European philology he represents is the obsolescent one of Schleicher and Curtius. It is true he shows himself not altogether unacquainted with the revolution which is being effected by Fick and Johannes Schmidt on the one side and the "junggrammatische Schule" of Brugman, Osthoff, and de Saussure on the other; but his references to their labours prove that he has neither followed nor assimilated them. They have demonstrated that, as I said nine years ago, the primitive Aryan alphabet of Schleicher is a mere figment of the philologist's laboratory.

The history of language is the history, not of the growth of new sounds, but of the disuse or softening of old ones. Mr. McCurdy's proto-Aryan alphabet, therefore, must be greatly enlarged before it can represent the whole number of sounds belonging even to the so-called parent-Aryan—the earliest form of Aryan speech, that is, of which the materials at our disposal allow us to know anything. It is just the same with his proto-Semitic alphabet. Here, too, the latest researches show that the parent-Semitic possessed a far larger number of different sounds than that which he would allow to it, and that, instead of there being but one primitive *s* as he asserts (p. 66), there were at least three (see Haupt, *Z. d. M. G.*, xxxiv., 4, p. 763). I may observe that one of the sounds which afterwards coalesced in the Hebrew *shin* was the aspirated *sh*, like the Sanskrit *ṣ*; in no other way can we explain why the same pronoun became *su* in Assyrian and *hū* in Hebrew, or the same verbal form a *shaphel* and a *hiphil*. I do not understand Mr. McCurdy's argument (p. 56) that, since only one symbol stood for the Hebrew *ע* and *ע* in the Phoenician alphabet, the two sounds must have been differentiated after the invention of the latter. The argument would only hold good if the Phoenician alphabet had been of Hebrew invention. So, too, the example of Arabic shows that Assyrian need not have possessed only the four vowels *a*, *i*, *u*, and *e*, because no others are represented in writing; in fact, I believe there are evidences of other vowel-sounds having been used. In any case, the coalescence of the original Aryan *ā*, *ē*, and *ō* into simple *a* in the Asiatic branch of the Indo-European family might have warned Mr. McCurdy against assuming that the "proto-Aryo-Semitic" alphabet contained only the three vowels *a*, *i*, and *u*.

It will now be clear why Mr. McCurdy's comparison of Aryan and Semitic roots has failed to convince me. The forms he assigns to them are not those they would have had supposing them ever to have existed. They represent, not the earliest forms of roots, but the latest—those, namely, into which groups of allied words may be reduced by phonetic decay or the magic knife of the philological anatomist. With the limited number of sounds thus obtained, and the vague and general meanings given to roots, it would not be difficult to discover that Aryan roots were closely related to those of Basque or Dravidian, or almost any other family of languages in the world. How dangerous this manipulation of roots is may be judged from the fact that some of the words supposed by Mr.

McCurdy to be Semitic—such as *barzēl* ("iron") or the Assyrian *agaru* ("a field")—are shown by the bilingual tablets of Nineveh to be really loan-words from Accadian. It must be remembered, moreover, that there is an increasing number of comparative philologists who would reject Mr. McCurdy's primary assumption that roots were once real words. For my own part, I cannot conceive how anyone who tries to realise what roots actually are, and how they are arrived at, can doubt the truth of Fick's remark (*Gött. g. A.*, April 6, 1881): "Anstatt fingierter 'Wurzeln' liegen also der Verbalflexion wirkliche lebendige Wörter zu Grunde." Mr. McCurdy, however, is fully acquainted with the objections that have been brought against the root-theory, and has endeavoured to meet and answer them. He has, therefore, a right to claim that the justice of his conclusions must be decided upon other grounds.

Apart from all philological considerations, however, there is one reason why, as it seems to me, all attempts to prove a common parentage for Semitic and Aryan must be fruitless. The able investigations of Hommel and Guidi have made it clear that the home of the undivided Semitic race lay in the desert on the western side of the Euphrates. The undivided Aryans, on the other hand, lived far away in Central Asia. Between them came the populations whose agglutinative languages and peculiar features have been revealed to us by the monuments of Assyria, Babylonia, and Elam. While, as might have been expected, the language of the Semites shows how profoundly they were influenced in early days by the higher culture of Accad, there is no trace of Aryan influence in the valleys of the Tigris and Euphrates, or of Accadian and Semitic influence upon the Aryans. Indeed, it is not until the eighth or seventh centuries B.C., at the earliest, that the monarchy of Assyria came into contact with Aryan tribes on the east. How, then, can we imagine any connexion between the language of the undivided Semites and the language of the undivided Aryans—the oldest forms of Semitic and Aryan speech, it must be remembered, to which our data enable us to reach back?

I hope Mr. McCurdy will not think that a review of his interesting book by myself must be necessarily prejudiced. The very fact that his conclusions are opposed to those which I have advocated elsewhere has made me study his arguments all the more carefully and keep myself on the guard against one-sided judgments. But while I fully admit the suggestiveness of his work and the ability with which he has treated the subject, I cannot honestly say that I think he has been a whit more successful than his predecessors in the same field. Underneath the whole book lies the fundamental fallacy which finds expression in the words: "It is surely a perilous assumption to regard the conditions of the primitive periods of language as analogous to those of its historical progress in the latest ages of the earth." On the contrary, all that we know of the laws and development of speech is confined to the historical period; that is to say, to the period which alone presents us with our facts. Language is no less formative now than it

was in the remotest epoch to which we can trace it back; indeed, the more advanced and developed a language becomes, the more formative it must also be. But Mr. McCurdy's error is an old one in philology, and old errors die hard.

A. H. SAYCE.

#### SCIENCE NOTES.

*Climatic Changes in Late Geological Times.*—In a masterly memoir which is in course of publication by the Museum of Comparative Anatomy of Harvard College, and of which the second part has just appeared, Prof. J. D. Whitney discusses the climatic changes of later geological times, basing the discussion on observations made in the Cordilleras of North America. These observations tend to prove that a decrease in precipitation has occurred—a conclusion which is supported by similar evidence from other regions. This diminution of rainfall is not due to the destruction of forests by the hands of man, but appears to be explicable by the operation of purely natural causes. Geological investigation favours the notion that there has been an increase of land-surface on the globe, and a marked diminution of temperature consequent upon the fact that the sun is a cooling body. These two conditions—increased land and decreased heat—are held sufficient to account for all the phenomena of desiccation. The reconciliation of these conclusions with the occurrence of a so-called glacial epoch is reserved for the concluding part of this elaborate memoir.

THE second edition of volume i. of Messrs. Thomson and Tait's *Treatise on Natural Philosophy* is now nearly completed, part ii. being in the press, to be published very soon by the Cambridge University Press. The work has been carefully revised, and amended in many points. The parts "On the Attraction of Ellipsoids" and "On the Equilibrium of Rotating Liquid Masses" have been rewritten, with the addition of some results of fresh investigations in the last-mentioned parts.

THE Cambridge Press has also very nearly ready for publication a volume of *Mathematical and Physical Papers*, by Sir William Thomson. Generally the papers are arranged according to the date of first publication, but in some cases this rule is departed from and the articles on one particular line of research brought together. Among the more important papers included in this volume may be noticed the series of papers "On the Dynamical Theory of Heat" published from 1851 to 1878, with the addition of one on "Thermo-dynamic Motivity" published in 1879. Also the joint papers by Dr. Joule and Sir William Thomson on a long series of researches on "The Thermal Effects of Fluids in Motion," which they carried out together during the years 1853 to 1862. The volume also includes papers "On the Thermo-dynamics of Electrolysis" and "On the Theory of Electro-dynamic Machines," which latter has acquired so much of general interest through the extensive practical applications which have been made of it for electric lighting and the electrical transmission of power within the last ten years. Additions and annotations have been made in many parts of the volume, but the original papers are given without even verbal change. Corrections, where errors have been found, have been distinctly marked in every case, and in most cases dated. This volume includes all of Sir William Thomson's papers published between 1841 and 1853, except those which appeared ten years ago in his volume of collected papers on "Electrostatics and Magnetism." It will be followed as speedily as possible by other volumes completing the series to the present date.



THE second volume of the *Mathematical and Physical Papers* of Prof. G. G. Stokes is now nearly complete, and will shortly be published by the Cambridge Press. In the chronological arrangement adopted, this volume carries us to the year 1850. One of the papers contained in it gives the mathematical theory of the formation of the central spot in Newton's rings when the angle of incidence exceeds that of total internal reflection. It is shown that the spot depends on a disturbance in the second medium, which in a certain sense may be spoken of as light refracted beyond the limit of total internal reflection. Another contains a demonstration of Clairault's theorem as resulting simply from the observed form of the earth's surface combined with the law of gravitation, without entering into any speculation as to the distribution of matter in the interior. In another paper will be found a discussion of a differential equation relating to the breaking of railway bridges. Another contains a dynamical theory of diffraction, together with a description of some experiments which seemed conclusive in favour of Fresnel's supposition that in polarised light the vibrations are perpendicular to the plane of polarisation, and not parallel to that plane, as has been supposed by some eminent mathematicians who have endeavoured to frame dynamical theories of polarisation and double refraction. A third volume is in preparation, and it is intended to complete the series as soon as possible.

THE Musée ethnographique was inaugurated at the Trocadéro on Sunday last. The galleries at present opened are devoted almost entirely to South America and Mexico. The Peruvian collection is specially rich.

#### PHILOLOGY NOTES.

WE understand that parts i. and ii. (576 pages, A to Lwistlian) of an Anglo-Saxon Dictionary, based on the MS. collections of the late Dr. Bosworth, edited and enlarged by Mr. T. Northcote Toller, Professor of English in the Owens College, Manchester, will be published almost immediately by the Clarendon Press.

THE Syndics of the Cambridge University Press will shortly publish *The Chronicle of Joshua the Stylite*, edited in Syriac, with an English translation and notes, by Prof. Wright. This little work gives an account of the war between the Persians and the Byzantines during the years A.D. 502-6, preceded by a sketch of the events which led up to and occasioned the outbreak of hostilities. It is of considerable historical interest and value, as the author was a contemporary, and in many cases an eyewitness of the incidents which he describes, and was therefore better informed on various points than the Byzantine historians who treat of the same period. We may mention as being of special interest his account of the famine and pestilence at Edessa, A.D. 500-1, and of the sufferings of the people of Amid after its capture by the Persians, as well as his description of the conduct of the Gothic mercenaries in the Greek army. The Syriac text has been carefully re-collated with the unique MS. in the Vatican Library, and is consequently more accurate than that edited some years ago by the abbé Martin.

MESSRS. WILSON AND M'CORMICK will publish about the middle of the present month Mr. E. J. W. Gibb's *Ottoman Poems*, being a series of translations in the original metres from 2,200 Turkish poets, which was announced in the ACADEMY of July 9, 1881. It may be remembered that the same number contained two specimens of Mr. Gibb's work.

THE same publishers will also issue Mr. Clouston's reprint of Sir William Ouseley's

text and translation of the *Bakhtyar-nāma*, which was announced in the ACADEMY of March 18 last.

AT two recent meetings of the Académie des Inscriptions, M. Deloche drew attention to a glass vase found in 1880 at Hermes, in the department of Oise, inscribed with the words OFIKINA LAVRENTI V. Comparing this with a coin preserved in the Bibliothèque nationale which bears the inscription VIENNA DE OFFICINA LAVRENTI and the name of the Emperor Maurice, he inferred that the vase and the coin are of the same date—the close of the sixth century. From this he proceeded to argue that the hard pronunciation of c before i continued to a much later date than is commonly supposed. But M. Gaston Paris pointed out that this conclusion had no bearing upon the question of the substitution of *ti* for *oi*, as in *propitius*. This is a phonetic change limited to the case of *i* followed by another vowel, and was certainly accomplished by the time of Commodianus, as is proved by his acrostic verses on the word "Concupiscentia." The hardening of *c* in other cases has not yet been effected in all the dialects derived from Latin. The Sardinians still say "kervo" for *cervus*.

THE *Euskal-Erria* of San Sebastian of April 20 announces that the inedited Basque Dictionary of Don José F. de Aizquibel will shortly be printed by Señor D. E. Lopez, of Tolosa, under the authority of the Diputación of Guipuzcoa.

#### MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(Friday, April 28.)

JAMES COTTER MORISON, Esq., in the Chair.—A paper by Mr. John B. Bury, on "Browning's Philosophy," was read. The writer started with the distinction which Browning himself has drawn in his Preface to the (spurious) Shelley letters in 1851—the distinction between the objective poet and the subjective. The objective poet, according to Browning, is he who is impelled to embody his perceptions with reference to the many below; the subjective, he who is impelled to embody his with reference to the "supreme intelligence which apprehends all things in their absolute truth." Browning, to Mr. Bury's mind, is at once a subjective and objective poet, and has, in fact, transcended the one-sided standpoints of both classes. Mr. Bury insisted on the necessity of clearly comprehending Browning's theory in order to understand what are the practical conclusions he draws. He treated his subject under the following heads: (1) Browning's point of view: individual. Though it would be possible to class human souls in genera and species, classes and varieties, none the less is each soul individual, and for each life has a different meaning. (2) Browning's first principle, or God. Browning's first principle, or absolute truth, is love. His poems are dramatic pictures of life so drawn as to let us detect love as the permanent spiritual unity underlying the manifold changing variety of circumstances. (3) How Love manifests itself in the world; power and knowledge. Love is revealed by power and knowledge. Power is the mode of love's manifestation in nature; knowledge, love's recognition of itself through the medium of power. Truth and beauty are merely love revealed as an object to man's knowledge. Man realises love by knowledge; but the essence of his manhood is the passion that leaves the ground to lose itself in the sky; the "spark" that "disturbs our clod" is the pledge of our divinity;

"the incomplete  
More than completion matches the immense."

Closely connected with this point of view is another great feature of Browning's philosophy—(4) the implication of opposites, necessity of falsehood and evil. The longest and fullest exposition of this principle is to be found in "Fifine at the Fair." (5) Love and Knowledge complementary. Excess of love accompanied by defect of knowledge, and excess of knowledge accompanied by defect of love, are equally disastrous. (6) Comparisons with Hegel. The spirit of Hegel's method pervades Browning's reasoning. The method depends on recognising

that, when we think anything, we implicitly think what it is not; and, when we think a definite quality, we implicitly think its opposite—e.g., good and evil, light and dark. (7) Personal God, Christianity, Individuals. Browning does not believe in a personal God, but holds that Love is God. The recognition that God, in whom man lives, moves, and has his being, is Love, is the soul of Christianity. (8) Immortality. Immortality, in Browning's poems, implies, not memory and an unbroken chain of consciousness, nor yet an absorption into unconsciousness, but a state inconceivable to us, a state which may involve other manifestations in worlds "not a few."—In the discussion, opened by the Chairman, Messrs. Coupland, Furnivall, and Radford took part.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, May 2.)

DR. SAMUEL BIRCH, President, in the Chair.—The Rev. A. Löwy read a paper entitled "Notices concerning Glass in Ancient Hebrew Recor ds." The Hebrew word *Zéchuchit* is employed to denote "glass." Whether it has this signification (in Job xxviii. 17), or whether it relates to some precious stone, is a debateable question. The word *zéchuchit* means a pure substance, and does not imply transparency. The Phoenicians, though credited with the invention of glass, have not left any other records except the names of some makers of glass vessels. On some Phoenician relics occurs the name of Artas the Zidonian. Whether the Jews, as neighbours of the Phoenicians, were manufacturers of glass during the Biblical period of their history cannot be proved by any relics. Of glass which came from Assyrian excavations, the British Museum has several specimens; one of 700 B.C. bears the inscription of Sargon. A more direct insight is given by the Egyptian monuments, where we have pictorial representations of glass-making. The earliest relic brought from Egypt bears the inscription of Thothmes III., and was made 1500 B.C. The Coptic name of glass, *Badjein* or *Abadjein*, and some variations of this word, have no connexion with Semitic words. The Arabs have given a wide extension to the word *zajaj* or *zagag* among Mahomedan nations. But among the Aryan Mahomedans in India, in Persia, in Kurdistan, as also among the Turks, glass is called *shisha*. In Hebrew *shish* or *shadyish* is the name of marble, and may eventually have been used in the signification of glass. Whether glass was in the earliest days manufactured in Palestine or not, glass vessels must have been known to the Jews. This is not to be inferred from the circumstance that the Palestine Exploration Fund has brought to light numerous fragments of glass vessels, for such vessels may have been made at a late period, but it is an indubitable fact that the Phoenician traders, according to the testimony of the Bible (Proverbs xxxi. 24 and Hosea xii. 8), constantly came to Judaea to offer their wares. Israelite women liked to adorn their necks with glass beads; specimens of such ornaments occur in the tombs of the Egyptians and the Etruscans. Among the treasures which Dr. Schliemann discovered at Hissarlik, the so-called site of Troy, and again in the graves of Mycenae, Egyptian or Phoenician glass beads have been found. Even beneath the lakes of Switzerland, where the pale-buildings of ancient inhabitants have been brought to light, glass beads were discovered which none but Phoenician traffickers could have carried to Switzerland, just as they brought them into the lands of the ancient Britons. No doubt can therefore exist that the Hebrews of the earliest date were fully acquainted with articles made of glass.—A paper was also read by M. George Bertin on the "Rules of Life among the Ancient Akkadians." M. Bertin noticed that there were in the British Museum several tablets belonging to the same series, the real meaning of which had escaped translators when dealing with the tablets separately, but which is quite clear when the series is taken as a whole. These tablets give precepts for the conduct of man in his various occupations: one treats of the duties of the agriculturist, another of the duties of man towards his family, and so on. It was the contents of one of these tablets that had been selected by M. Bertin as the subject of his paper. First, the child is declared to be of age, and after the ceremony of emancipation he became a citizen, paying tribute and answerable for his own actions. After

a break of a few paragraphs comes the question of marriage, and, according to the tablet, it is the father who negotiates this important affair; the first wife could not be other than a free-born maiden. The paragraph following next, and treating of the betrothal, is much mutilated, but seems to speak of the various kinds of marriages; as a wedding gift, the young man was to give a drinking-vessel, which was no doubt the one used at the marriage ceremony; after the ceremony he received the dowry. The first duty of the young married man was to build a shrine, and when this was finished he could then enjoy his honeymoon. On the birth of his first child it was placed in the shrine. After a few paragraphs relating to the education of the child and his being taught to read inscriptions, the last act of paternal authority is to find a wife for the son, and when this is done the father and son come under the common law. The text then gives some definitions as to the laws touching the relationship of the son and father and mother, and also about the duties of masters towards their servants.

## FINE ART.

### THE GROSVENOR GALLERY.

If the Grosvenor Gallery is this season a little disappointing it is not through the absence of excellent pictures, but through the presence of not a few which want the *cachet* of distinction, which are either the occasional failures of people of taste or the habitual successes of men of mediocrity. The hanging, though it is plain that, as usual, it received careful attention, does not appear as happy as it has sometimes been. Elsewhere it has been noted how the Burne Jones suffers—or are there perhaps some who say that it actually gains?—by the close juxtaposition of a scene which is nothing if not poetry with a couple of life-like portraits which are nothing if not prose. Again, the engaging sketches of Mr. Whistler, which speak to the artist even in their audacity, but which, I fear, have nothing to say to Tom, Dick, or Harry—and Tom, Dick, and Harry have taken to go to the Grosvenor—are seen quite at their worst when they are detached each from the other, and when each brushes close against some completed canvas in which an ordinary vision of the world has been realised by quite ordinary hands. Even if it is true that the entrance to Southampton Water is to be looked at in the light of a joke because Mr. Whistler has chosen to localise an impression which might have been noted at night on many a spot besides the coast of Hampshire, all that is unsubstantial in it is accentuated and emphasised by its present neighbourhood. Other people paint localities; Mr. Whistler makes artistic experiments. Then there is a picture by Mr. Boughton—Mr. Boughton's finest picture in a year in which he is undeniably strong: its colour suffers terribly from the surface of the yellow marble table which, so to say, it is placed upon. And the theme could be pursued. But we have said enough. With the best intentions to display the works of each artist to advantage, the Grosvenor management has yet not been happy in its hanging this year.

Strictures on a portion of the contents of the gallery have been made sufficiently in another place. There is rather too much of commonplace work, which may profitably be passed without notice. Of the more considerable work, it must be said that, while Mr. Millais and Sir Frederick Leighton exhibit but in name—for we cannot discover in the "Children of Mrs. Barrett" a tithe of the interest that attaches to the "Dorothy Thorpe" or the "Cardinal Newman"—and that while Mr. Watts's strength and refinement are pretty equally divided between Piccadilly and Bond Street, Mr. Alma Tadema is to be seen only at the Grosvenor. He has one portrait in Piccadilly, but it would require an industrious and indefatigable admiration to see in that portrait a well-spring of

pleasure and the justification of his fame. It is, in truth, of little worth. But at the Grosvenor Gallery Mr. Tadema is represented in force. It has even been suggested that it savours of disloyalty to the Academy for one of its conspicuous members to send all his best elsewhere. But that is capable of easy explanation. An important work—we believe so, at least—destined for the Academy was unfinished. And of the several pictures sent to the Grosvenor, the best are on a scale that would suffer at Burlington House. The best of all is a small cabinet work of high finish—"An Audience." Imagine the daintiness of its execution seen below the instances of Academical triumph. Imagine it in juxtaposition with Mr. Wells's touching record of a gathering of friends who did not deserve this immortality, or in juxtaposition with the instructive canvases of Mr. Herbert—to name but two Academicians of "swelling port" in the large gallery. These gentlemen have done excellent work, but Mr. Alma Tadema is doing skilful work to-day. We may not be quite sure that Mr. Tadema can imagine; we may not be quite sure that he can feel. His curious fidelity to offensive types has done him harm with those who would trace beauty in expression. But at least Mr. Tadema can paint. And "The Audience"—a lovely little composition of three heads, in which even the familiar type acquires some dignity of expression and some repose of mind not ignoble—is one of the prettiest things that he has ever painted. We have here none of his mannerisms. The heads compose themselves naturally and well, with two exquisite hands, lifted and clasped, and all that we want of a shoulder; there is no effort to force the design into a shape which shall of itself be so peculiar as to arrest the attention. Accessories, generally so important, are abandoned; and the thing stands or falls by its presentation on the small scale we have already mentioned of just three women's heads, of which the eldest is experienced without being debased, and the youngest intelligent without lack of simplicity. Clovet, himself a painter of the delicate hand—Gerard Dow, a painter of delicate gesture—would needs allow as worthy to rank with their own art of elegant precision this graceful little work of a master of execution here bestowing himself on a worthy theme.

Mr. Alma Tadema, interpreter of classic life, paints us "An Audience"; a painter of modern life, a realist who is still an artist, paints us "A Rehearsal." Mr. Tadema has been engaged in the research for refinement; Mr. Gregory's pre-occupation is with things as they are. The large public has not quite sufficiently recognised in him that courageous painter of modern life who has long been waited for. Yet many canvases have already proved his courage, and the last, as much as any other, has witnessed to his capacity. "A Rehearsal" is a triumph over difficulties—the dexterous conquest by an artist and craftsman of obstacles which vulgar weakness encounters unsuccessfully, and which refined weakness unwarrantably prides itself on avoiding. Mr. Gregory, by the delightful exercise of strength, wrings material for art out of much that seems incapable of yielding it. If he paints an interior, it is often not a specially chosen or tasteful one. He is not afraid of every-day furniture, any more than of every-day people. But his people are too closely studied to be really commonplace, and his furniture and accessories gain interest from the light and colour his skill throws upon them. The creator of art, like the critic, must have his eye on the object, steadily fixed. Mr. Gregory has a faultless vision of at least a certain side of modern life—a society which is aware that it is a little weary and *blasé*—a world in which the men and women are terribly knowing, but in which they are

thoroughly individual and constantly interesting. The humanity he paints the best—pleasure-loving people, and hard-working people, too, of the professional classes, the educated daughters of the lately enriched, the true Bohemian, who has given society the slip—may not be precisely exalted, but they are at least highly organised; and, in painting, hardly any serious artist has studied them till now. "A Rehearsal" shows a critical gentleman, courteous but not too easily enthusiastic, standing behind the chair of an interested girl, who bends forward eagerly, and stops the play of her fan, and watches with intent eyes the mimic action of the stage unseen in the picture. A more precise and penetrating rendering of human expression when it is neither very glad nor very pathetic nor very anxious, but only very interested, has not been reached within the limits of contemporary art. Nor are beauty of colour and skill of composition withheld from this portrayal of what a commonplace painter would have grappled with only to fail in. Mr. Gregory's understanding having acquainted him precisely with what he wanted to do, his power of execution has permitted him to do it perfectly.

Not to speak in any detail of Mr. John Collier's "Cassandra"—an instance of vivid realisation and admirable painting—two painters of the figure, addressing themselves to aims very different from Mr. Gregory's, and different partly because more limited, have done exactly, as I surmise, that which they intended to do. The charm of quick and graceful movement is just suggested by Mr. Whistler's "Harmony in Flesh-Colour and Pink—Mrs. H. B. Meux;" and, as in Eastern work, colour is disposed by colour with a curious instinct for success. A certain legitimate enjoyment—the enjoyment of the dexterous hand—belongs to so considered a slightness, if people will but accept it for what it is, and for nothing besides. It strikes a pleasant note or two—to Mr. Albert Moore, in his "Acacias," belongs the faculty of striking not a note, but a chord. "Acacias" shows us one of the girls who, in the Academy picture, soft, flushed, and warm, are overcome so happily with the gracious sleep of childhood. But who it is that is shown matters little; and, when Mr. Moore has secured so exquisite a type, I should consider myself too easily querulous did I complain of his repeating it. His modifications are subtle, but with him a single change—such as escapes, perhaps, altogether an insensitive eye—obliges the reconstruction of the whole edifice, though on lines again but slightly different from the old. Mr. Moore's art is an art of refined luxury. In his art it is always afternoon, and generally an idle afternoon. But there is rest and satisfaction in it. His world has the repose of lovely line, and the delight of faultless colour.

Mr. Burne Jones and Mr. Walter Crane are among the more noticeable painters of a world not much more real than Mr. Albert Moore's, but into which human trouble, and something more than a reasonable share of human trouble, has somehow entered. Mr. Walter Crane's allegorical treatment of a theme suggested by some fine lines in Omar Khayyam is an enrichment and illumination of the text he quotes; and, whatever may be thought of his forms, a happy inspiration of colour adds to the significance of his design. A brightly winged angel, rushing into the presence of Fate, seeks to alter the character of much that will be inscribed, and so to fashion to "the heart's desire" much that would else go wrong. While Mr. Burne Jones's "Feast of Peleus" is thoroughly deserving of notice as well for its execution as for its imagination, attention will be more likely to be directed to "The Mill" and to "The Tree of Forgiveness." "The Mill" shows, with not much motion in the figures, a dance, not over joyous, danced in a strange and

weird landscape in front of a reflecting water. The presence of a certain rhythmic beauty of line and hue silences an otherwise inevitable enquiry as to the meaning of this subject, could it be told in common speech. "The Tree of Forgiveness" is more easily readable, nor has it, in truth, any beauty of colour to atone for obscurity of intention, if such existed. But the story is plain, and it is pathetic likewise: Phyllis is seen, indeed, "no less loving than of old time," and remorse haunts the vision of the lover who had forsaken her. This, as the subject almost implies, is a picture of the nude—the nude, of course, wholly delivered from all suggestion of offence. It is instructive to remember—and the fact has already been recalled to our memory, we believe correctly—as illustrating the advance even in the popular conception of Art, that a water-colour drawing of the same theme, very similarly treated, was the occasion of Mr. Burne Jones's severance from the Society of Painters in Water-Colour. People whom enfeebled draughtsmanship of the clothed figure could not shock, and to whom impotent design was faultless if it expressed unimpeachable sentiment, were likely to be shocked too severely by the chastened nudities and tender allegories of Mr. Jones. Mr. Jones withdrew himself from the Society as the Society withdrew the work. Even in the halls most sacred to respectability could such an incident occur to-day?

Mr. Henry Moore, Mr. Hunt, Mr. Armstrong, Mr. Mark Fisher, Mr. Hennessy, Mr. O. E. Holloway, Mr. Orrook, and Mrs. Savile Clarke are among the contributors of refined landscape; not to speak of Mr. Boughton and Mr. Phil. Morris, whose union of landscape with the figure is of a completeness commoner in France than in England. Mr. Cecil Lawson sends several works, of which one will surely be held to be beautiful as well as arresting—the one in which, placed near the turn of the road over Mentone, he depicts the gray and brown of the woodland, the sudden dip of the valley, the blue of the water, and the luminousness of the sky. The work is in a lighter key than Mr. Lawson has often painted in. The effect of luminousness attained in his sky is attained less than of old by massive treatment of unbroken land that lies this side of the horizon; the present work did not admit an effect so simple, and it recalls, accordingly, nothing of Dutch or Norwich landscape—nothing of De Koning or of Crome. There is more of intricacy than there has sometimes been of old in its sources of pleasure.

Leaving aside much creditable portraiture, and some portraiture for which the Grosvenor Gallery is not the fitting place, a last word may be kept for the sculpture, which is generally chosen with discretion and displayed to advantage. M. Rodin's contribution brings forward the name of an artist who perhaps may not hitherto have been noticed in England—an artist of distinct talent. Mr. Onslow Ford's busts have always character in them. Here is a bust of "Mrs. Bram Stoker," probably excellent. Mr. Mullins sends a life-size bust of "Stopford Brooke," conceived and executed with true dignity and intelligence—a portrait of unusual interest and success. Mr. Boehm's "Recollection of the Late Dean Stanley" strikes us as even too sketchy for terra-cotta, and, apart from this, rather a petty treatment of a subject that was worth treating with more of deliberation and endeavour. Mr. Legros, who exhibits no pictures, sends several of the works of a modeller; and thus, while opportunity remains for the praise of his invention and of his touch, opportunity of complaint as to his colour is removed. "La Source" and "Death and the Woodman" display the variety of his preoccupations. "La Source" is a relief; the subject, a very young girl's figure bending under the burden of a heavy vessel. The

subject has been treated many times in art, notably, of course, in the picture by Ingres. The necessities of a painting demanded what a relief was scarcely obliged to present, a head of great comeliness, a face of unquestioned beauty—and Ingres succeeded in this as effectually as in the fine line and dimpled modelling of the figure, though a famous surgeon did say of "La Source" that she had a disease of the hip-joint. In consultation with his brethren, some difference of opinion on that point would probably have been revealed. Mr. Legros's maiden is under no strain so severe as the heroine of Ingres—the sixteen years child of his *conterge*. With an uninteresting head, Legros has given to the figure extreme suavely of beauty, and yet there is hardly idealisation at all. But, interesting as "La Source" is as a whole, and characteristic as it is of its creator, it yet does not display quite as fully as "La Mort et le Bûcheron" Mr. Legros's genius. "Death and the Woodman" is Mr. Legros's subject. More than once he has treated it in etching—the old man not unwilling to go, and Death not too hurried or importunate in his summons, but still certainly coming since the summons must be made, and with something of pity in his ways. The employment of allegory—often exhausted and outworn, and pressed often quite uselessly into the service of our art to-day—is justified entirely when the embodiment of a fancy so simple can be made so significant and solemn. Whether in etching or in sculpture, Mr. Legros's treatment of the theme commends itself to all who can be touched by the dexterous and delicate suggestion of an imaginative art. FREDERICK WEDMORE.

#### THE SALON OF 1882.

##### (First Notice.)

AMONG the most interesting work of the year is, to me, that of M. Puvis de Chavannes; but in looking at his "*Jeunes Picards s'exerçant à la Lance*," or his decorative panel "*Doux Pays*," we must put on one side all those considerations which arise when we regard art as having for its object the dexterous imitation of reality. To imitation, in the vulgar sense of the word, M. Puvis de Chavannes' work makes not the slightest pretence; the wildest flight of an admiring imagination could conceive of no bird sufficiently idiotic to peck at the fruit gathered by the maidens who people the shores of the *Doux Pays*. It should, however, be remembered that Nature herself presents to our apprehension other truths than those which can be rendered by the camera just as well as by the human eye and hand. The masses by which an artist constructs his composition are also realities which must be sought and found by patient observation of Nature not less than those realities of texture and modelling which we are in the habit of considering the especial object of skilful imitation. A deceptive rendering of the truths of texture and modelling or of local colour is not within the province of M. Puvis de Chavannes' art. He looks for constructive masses of tint and form; and these he employs with an apparent simplicity which is the result of elaborate calculations, and pitches his scheme of colour in a very subdued, but very clear, key, exactly adapted to give the fullest effect to the general character of his conceptions. The great mural painting, "*Jeunes Picards s'exerçant à la Lance*," which he exhibits this year, and which is destined for the Museum at Amiens, is an excellent illustration of M. de Chavannes' special gifts. The design for this work—which was described in the ACADEMY at the time—was exhibited at the Salon of 1880. A certain noble character in the design, rarely wholly absent from M. de Chavannes'

work, stamped the project, which has gained greatly in execution. It is perhaps as well to repeat here that the composition consists of three principal groups. In the centre are the band of "*jeunes Picards*": one advances in the act of throwing his pike; behind him his companions await their turn; the last in order, a youth who impatiently tosses his pike aloft. On the right, in front of the leafless trunk at which they aim, is a pyramidal group of figures. Just behind, on the extreme right, enters a huntsman bearing on his back a black swan. On the left, various figures are grouped in front of some simple buildings; they are separated from the central band of pike-throwers by a second pyramidal group which balances that on the right; and a vigorous mass of white in each brings these two groups into further relations with each other. The mass of flesh-colour is reserved for the central group; and M. de Chavannes has here obtained an extraordinary space of light by basing this group, in which there occurs a single break of yellow, upon a bare piece of ground put in in a sandy tint precisely the same in value as his flesh-colour. To this space of light he has given further predominance by separating it from the white mass on the left with draperies of iron-gray, and by throwing on the trunk of a fallen beech-tree in the foreground a dark-greenish mantle with a streak of white lining brought into relief by one or two of the scarlet poppies which, scattered at intervals across the foreground, are the nearest approach in hue to positive colour that the painter has permitted himself. The hue of the poppies is repeated farther up in the pyramidal group to the right by an apple in the hand of a child leaning against an old man wearing deep-brown draperies, above whom is seen a girlish figure in pale rose. The deep-brown mass, like the mass of white, finds an echo on the left; and the deep-blue draperies of the figure bearing the black swan are also balanced on the left by dull-green robes of the aged woman seated beneath the cottage walls, making a sombre ground for figures arrayed in pale-blue and rose and yellowish-white, which get strength from an interposed passage of dark-olive. This is the darker side of the picture, the side on which the eye feels the frame. To the right, M. de Chavannes has introduced the large white sail of a boat floating on the blue river which traverses the whole scene horizontally; and this sail gives the true suggestion of infinite unseen continuation which is, I think, one of the essentials of a composition of this character. The landscape is designed with exquisite grace, and forms a delicate groundwork of grays and blues for the more varied hues of the foreground. The decorative border is a very skilful addition. A closely woven garland of fruits and flowers—dark masses of apples and pears broken with sunflowers and iris—is relieved on a deep-blue ground. M. de Chavannes' second contribution has been executed for M. Bonnat's drawing-room. M. Bonnat has painted M. de Chavannes' portrait; and in return M. de Chavannes has executed—a poem, "*Le Doux Pays*." The arrangement of light and dark is diagonal, slanting from right to left. On the right a lofty rock shuts out the sky, and from its base to the extreme left the space is filled by broken ground and wooded country, beyond which are sea and sky. On this diagonal arrangement the changes are gracefully rung by the two groups of figures in the foreground. Reaching upwards to the wild vine which wreaths the rock stands a girl draped in blue, at whose feet are seated others in white and yellow, having before them lemons gathered into a long basket; beyond are two children wrestling; then there rises against the sky, just in the centre, a tall figure draped in white,

having before her a high *panier* full of oranges, against which leans a seated boy, and so the eye is carried downwards to where branches of oleander blossom show their rosy flowers against the deep-blue sea. This is but a skeleton indication of the general scheme of a work rich in lovely detail, for the empty half of the design is patterned with level lines of blue promontories and points of islets, and there is beautiful drawing in the silver foliage of the tree which springs in the middle distance to the right and breaks the too great insistence of the diagonal lines.

Of the much-talked-of and much-expected great work by M. Roll what shall one say? It is a vast canvas commemorating "14 Juillet 1880." In depicting the Parisian crowd saluting the statue of the Republic with music and jollity, M. Roll shows astonishing "go" and freshness. Scaffolding climbed by street boys on the right corresponds to the erection on which is placed the band of music on the left; shafts and tricolors shoot up into the sky, and the white statue is seen afar off. But, was the crowd on that day such a crowd as this which M. Roll has given us? A carriage with smart ladies as large as life traverses from the right a riotous fair full of people excited with wine and the drum—they don't seem any of them to present the characteristics of enthusiasm; and whirling round in the corner beneath the band-stand dances a tipsy mob, surely not representative of "le vrai peuple." It is not right, of course, to judge such a work by a literary standpoint; but I have tried in vain to see in "14 Juillet 1880" anything more than an immense and immensely dashing sketch for an illustrated journal, enlarged to preposterous dimensions, totally wanting in meaning as a work of art, and, therefore, not likely to be of any permanent interest.

M. Wencker's big canvas, which faces M. Roll's enormous work in the Salon carré, shows at least a great deal of conscientious labour and study. He has chosen for his subject, "*La Prédication de Saint-Jean Chrysostôme contre l'impératrice Eudoxie*." The Saint, robed in white, starts out of his dark pulpit—supported on open wooden columns—about half way up the picture on the right; directly in front of him, in an open balcony, sits the Empress, attended by her ladies; a deep dahlia-coloured carpet bordered with white and green is thrown over the edge before her; immediately beneath runs a horizontal line of dignitaries clothed in scarlet; and beneath these sits the audience, cast in deep shadow. All our attention is thus carried up with the light to the duel of looks and words, which hangs, as it were, in mid-air. But M. Wencker seems to me to have failed, in spite of his evident serious effort, in carrying out his intention, partly, at least, from having forced the dramatic meaning of his subject; his saint looks a little like a jester, and his lady very unlike a queen. And one feels sorry that this should be so, because one sees that the painter would have had it otherwise, has cared about his work, and has in the minor passages come near in no small degree to his own intentions.

Close by M. Wencker's big picture is one of M. Villa's usual contributions—a stupid girl, and an equally stupid man; but they have both dressed themselves in their finest clothes in order to feed love-birds. Her fair face is the central spot, it is framed in rose-red; her petticoat is gleaming white satin embroidered in greenish gold; her train and sleeves of pink and silver; the cold gray tones of the marble floor carry off the petticoat, the train is relieved against a carpet of deeper hue; the background to her beautiful dress is furnished by the gold-and-orange garments of the man standing just behind her, and a deep-red curtain serves as a foil to both. The love-birds fly in

through an open window on the left: but nothing seems half so real in M. Villa's "*Charmeuse*" as the gorgeous stuff, and the gold and silver with which they gleam, and these are indeed marvels of skillful painting.

Two little pictures by M. Stott, a pupil of M. Gérôme's, show remarkable feeling for tone. Both are river-side studies. In "*Le Passeur*," two children watch for the ferryman from beneath a tree on the strip of meadow which runs straight across the foreground. The broad river lies between them; he sets forth from the opposite bank on the extreme left; behind him we see the village for which they are bound, the brown roofs of its cottages telling dark against the strip of clear evening sky flecked with red. Half the broad band of river is thus full of dark reflections; then, just before the children and their strip of meadow bank, we see the clear image of sunset glories. The work seems full of careful study, simple and direct; but the children, though their general aspect is suggestive, are not very thoroughly worked out. The same criticism applies to "*La Baignade*," M. Stott's second picture. The river, with its water-lilies, fills two-thirds of the space; to right, it is overshadowed by dark masses of trees; to left, we get a glimpse of distant country house, with trim garden gracefully laid out. Three boys have come out to bathe; the punt is in mid-water; one is in, one won't leave his comfortable lounge; a third, standing upright ready stripped for a header, exhorts the lazy lad to get up and plunge.

Something of the same merit in point of tone marks M. Tristan Lacroix' carefully studied landscape, "*Hiver*." The desolate wolds whence the little shepherd maiden leads her sheep are studied with great care, and the relations of different values are very sensitively felt. The little maiden's white cap tells gray beneath the bright white cloud which settles down far off on the deep-blue horizon line; and, though the deepest and the brightest hues in the whole range of the picture are thus juxtaposed forcibly in the extreme distance, everything keeps its place—sheep and maiden, barren hills, and grassy patches by the way-side, seem all to be just where they should be; only the maiden is unsubstantial, and her skirts look as if there were no legs beneath them.

E. F. S. PATTISON.

#### THE UNITED ARTS GALLERY.

THERE will be few, if any, exhibitions of the season better worth a visit than this. Every, or nearly every, Continental school is represented, not indeed by great works, but by accomplished ones. It is a truly cosmopolitan collection, and contains nothing which is not interesting from one or other of the many points of view of modern art. It is also of moderate size, the rooms are well lighted, and the pictures well hung. Moreover, there is an excellent illustrated catalogue, which, besides titles and sketches, gives interesting accounts of Bastien-Lepage, Emile Vernier, and a young painter, L. Welden-Hawkins, the son of an Englishman, whose work bears the mark of original power and French discipline. His principal picture here, "*Les derniers Pas*" (58), represents an old woman feebly walking in a sunlit graveyard. Her back is towards you, and you know, rather than see, that she is looking at, and perhaps speaking to, the gravedigger up to his knees in the ground, the only other figure in the picture. The treatment is broad and masterly. The same simplicity of design and command of material, the same truth of tone and feeling for sweet, clear colour, mark a smaller picture called "*The Flowers that soothe a Grief unhealed*," which is pathetic without being maudlin in

sentiment. We may properly take a national interest in this new scholar of Barbizon. Bastien-Lepage has two works of his usual astounding force. They both represent a little girl in a hood (is it the same little girl?), one arch and happy, with pink tassels to her hood, the other melancholy, without any tassels. One, at first sight, appears to be pasted against a street, the other against a field; but it is only fair to this strong and conscientious artist to say that the longer you look at his work the more atmosphere seems to come between his figures and his backgrounds. Both "*La petite Coquette*" (31) and "*Pauvre Fauvette*" (165) are works of a real master. We were glad to see again Albert Maignan's refined "*Beatrice*" (54). Albert Aublet's "*Portrait of Mdlle. Aublet*" is a wonderful piece of "white upon white," rendering the textures of swansdown, white silk, white kid, white satin, &c., very cleverly. It is also a beautiful picture. Chierici is delightful as usual with his children and animals. The Italian scenes of Del Campo, Longa, Fragiaco, and others are numerous and bright. Gabriel and Jettal send good examples of more sober nature. H. Gogarten has a sunset of unusual strength and softness (123). Victor Gilbert sends two fresh, bright coast scenes, with well-painted fish. Jimenez-y-Aranda has a large and admirable composition, "*A Sermon in the Cour des Oranges, Seville*" (134). A. Kiwshenko's exquisitely cool and pearly picture of "*Shrimpers*" (60) and Liebermann's "*Preparations for Dinner*" (264) are two of the most notable works here. We have no space to do justice to the rest; but the visitor, however hurried, should not miss those by Szerner, Boubaud, Quadroni, Carstens, Hahn, Oederstrom, Arcos, Feyen, Girardet, Werenskiold, Ridgway Knight, Simoni, Zezzos, Blommers, and Clays.

#### MUNKACSY'S "CHRIST BEFORE PILATE"

THIS picture is a strong effort to present, as it might have happened, one of the most dramatic scenes in the life of Christ. With great audacity, the artist has painted the scene in the entirely modern spirit of naturalism, abandoning traditional sentiment. It illustrates the gospel according to Renan. Christ is unglorified, a man of unusual, but not even exceptional, temperament, sustained by intensity of purpose and belief in his destiny and mission through every ordeal—that is all. His type is not particularly fine or noble, or even benevolent; he stands in bold relief against the other human types in the picture because they are all strongly marked and antagonistic, not because of any divine or human majesty of presence. He is not a master of men, but he is—what none else in the picture is—master of himself. He is, without anxiety or passion, watching Pilate with eyes that gaze through, rather than at, him, concerned with the mental conflict through which his judge is passing, rather than with the result as affecting himself. He is called Christ, but he might be a modern Communist.

In the vortex of human passions which whirls around this vivid and original Christ, there is no figure without individuality. Munkacsy's Pilate is a Roman, a judge, a gentleman with a conscience; his wealthy merchant is the incarnation of stolid worldly prosperity, his Caiaphas is commanding and eloquent, his nobles have an air of culture and breeding, his roughs are roughs indeed. Each of those who may be called the secondary characters in the composition has his physiognomy marked with some personal shade of malevolence, or envy, or indifference, or sheer brutality. The sea of fury is only broken by one little rock of sympathy, in the



shape of a woman and child, effectively introduced in the background. As a mere study of humanity, the picture is one of variety and strength.

As an artist, strength of presentation is Munkacsy's forte—but it is also his foible. He sacrifices much to it. To gain strong oppositions of light and shade, he sacrifices delicacy of gradation; to achieve force of colour, he abandons texture; to get agitation, he surrenders dignity. His draperies might be cut out of coloured chalk or cheese, his marbles out of chocolate, his flesh out of clay. The extraordinary relief in which his figures stand out is not got without forcing his shades; his open mouths, for instance, are abysmal. His large pieces of colour are enforced by violent isolation. At the same time, his strength, if somewhat abused, is wielded with a sure hand.

#### NOTES ON ART AND ARCHAEOLOGY.

THE Syndics of the Cambridge University Press will shortly issue a very important archaeological work—viz., *A Catalogue of Ancient Marbles in Great Britain*, by Prof. Adolph Michaelis, of Strassburg, who has himself inspected almost all the collections of importance. The marbles in the British Museum are excluded. Notwithstanding this, the Catalogue extends to more than 500 pages royal octavo. The general reader will find the Historical Introduction of some 200 pages very interesting. The work is translated from the German by Mr. Fennell, and has been revised by Mr. Murray, Prof. Newton, and in particular by Prof. Sidney Colvin. The attractiveness of the volume will be enhanced by several illustrations, and its usefulness to students by most exhaustive Indexes which the author has himself prepared.

ONE hundred autotype copies have been printed of a unique seal, used by Ingelram de Couci, Earl of Bedford, and lately discovered at the Public Record Office. The Duke of Bedford, upon learning the fact of its existence, commissioned Mr. Greenstreet to have these copies made. His Grace's illustrious predecessor in the title is represented at length, fully armed, with lance and pennon, and shield on left arm bearing his mother's arms quartered.

BARON CHARLES MEYER DE ROTHSCHILD, of Frankfort, whose magnificent art collection is one of the finest possessed by this family, has determined to leave a permanent graphic record of it, if we may use the word "graphic" of photographic processes, some of which will doubtless be used in the production of his magnificent catalogue, on which no expense will be spared. The work will not be sold, but copies of it sent to museums and schools of art.

THERE is now on view at the Fine Art Society's gallery in New Bond Street a large number of original drawings executed by various artists for Messrs. Cassell, Petter, Galpin and Co.'s fine-art publications. Here will be found the original drawings prepared by Mr. Frank Dicksee, A.R.A., for the *édition de luxe* of *Evangeline*, so highly commended by Mr. Longfellow. The artists who are represented in this collection include also Messrs. J. E. Millais, R.A., W. Small, G. L. Seymour, R. W. Macbeth, J. E. Christie, G. Clausen, Val Bromley, C. Green, G. G. Kilburne, E. B. Leighton, A. Hopkins, P. Macquoid, M. L. Gow, A. H. Barrard, C. Gregory, F. Murray, and J. D. Linton.

WE gladly welcome the formation of a National Society for Preserving the Memorials of the Dead, which will hold its inaugural meeting on Wednesday next, in the hall of the Society of Arts, under the presidency of Lord Carnarvon. Its objects are larger than is

implied by its name. Besides recording and preserving sepulchral monuments, it hopes to encourage the printing of parish registers, to publish itself historical examples of tombstones, &c., and to form a reference library of works relating to its main subject.

THE *Art Journal* for May contains a slight, but very clever, etching by Mr. Whistler of "Old Chelsea Bridge;" an article by Mr. Hubert Herkomer, A.R.A., of unusual interest on drawing and engraving on wood; the first part of a study of "Adolph Menzel," by Mr. J. Beavington Atkinson, very well illustrated; and other articles and engravings, which make it altogether a remarkably good number.

THE pictures in the Febre collection did not fetch large sums. The *Guardia* seems to have sold best. A remarkable picture by the rare artist L. Volders was bought by an English collector for 6,505 frs., after a feeble competition with the museums of Frankfort and Brussels. From an article in the *Courrier de l'Art* it would appear that this picture formed part of a collection sold in Paris in 1814, of which an illustrated catalogue, with careful descriptions by M. Didot, was published at the time, verified by Mme. Vigée-Lebrun. It fetched 3,000 frs. at that sale. It has been engraved in *L'Art* (No. 379).

MEDALS are going up in the market. Very high prices were realised at the Fillon sale, as much as 7,850 frs. being given for one by Pisanello of Sigismond Malatesta. This was bought by M. Hess, of Frankfort. The sale of the Piot collection by Messrs. Christie and Manson on the 8th inst. will be one of great interest.

Two new wall paintings in the Panthéon have been finished and uncovered. One in four divisions is by Jean-Paul Laurens, and has for subject "The Death and Apotheosis of Saint Geneviève." The other, of which a portion only is at present visible, represents a procession to the shrine of the same saint in the time of Charles VIII.

AN important discovery of stone coffins has been made at St-Jean-des-Vignes, near Chalon. They belong to the Romano-Gallic period. In one of them was found the skeleton of a man. The plateau of St-Jean-des-Vignes is supposed to have once formed the site of Julius Caesar's camp.

M. HEUZEY is communicating to the Académie des Inscriptions some papers upon "The Pottery of Kittion, now Larnaka, in Cyprus." The first of these papers describes a large heap of fragments of *ex votos*, found south of the site of Kittion, on some salt pans. They bear inscriptions to Artemis Paralia (not Demeter Paralia), Melanthios, a local hero, and a Phœnician god named Eshmun-Melqarth. This accumulation represents, according to M. Heuzey, not the scene of an ancient temple, but a sort of Monte Testaccio, whither worthless *ex votos* were brought when their number had become inconvenient. They were broken into small pieces to destroy their magic influence. All styles of art are represented, from a rude Oriental to a polished Greek; and M. Heuzey is of opinion that the manufacture of all was contemporary. Generally, the pottery of Kittion is distinguished from that of Dali and of the interior of the island by the fineness of the material and the Egyptian character of the workmanship.

LAST week the artists and authors engaged in the production of the great work on St. Mark's, Venice, gave the enterprising publisher, Ongania, a banquet to celebrate the success of so much of the work as is already issued. The undertaking will require several years' more work to complete it.

#### MUSIC.

##### THE BACH CHOIR, MR. E. PROUT'S "ALFRED," ETC.

THE programme of the sixtieth concert of the Bach Choir, which took place last Wednesday week at St. James's Hall, was one of unusual interest. Bach's "Missa Brevis" in A was heard for the first time in London. It is adapted for public performance by means of additional accompaniments, and this necessary adaptation has been accomplished in a very skilful and unobtrusive manner by Mr. Ebenezer Prout. The chorus-writing in this Mass is polyphonic and at times highly elaborate; but science here only fulfils its proper mission—that of developing the latent beauty and intrinsic grandeur of the composer's ideas. The difficult solos were well rendered by Miss Elliot, Mme. Fassett, Mr. Kenningham, and Mr. King. The Mass was followed by Mendelssohn's ninety-eighth Psalm, for solo voices, eight-part chorus, organ, and orchestra. This short but impressive work was admirably interpreted; and the enthusiastic applause suggested surprise that such a gem should have remained so long all but unnoticed. The second part of the concert commenced with the overture and the third act from Gluck's "Armida." It was most instructive and refreshing to hear the quaint but beautiful strains of a composer who has not inaptly been styled the "Wagner of the eighteenth century." Miss Carlotta Elliot distinguished herself as Armida, and Miss Sophie Robertson as Hate. The concert concluded with a scene from Max Bruch's "Odysseus." The choir sang throughout the evening with precision and vigour, and Mr. O. Goldschmidt conducted with his usual ability.

Last Monday Mr. E. Prout's new cantata, "Alfred," was performed at the Shoreditch Town Hall. The concert was the last for the season given by the Borough of Hackney Choral Association. Mr. Prout, the enterprising conductor, has for several years devoted his best energies to the musical interests of this choral society, and has succeeded in obtaining for it a foremost place among London musical institutions. The libretto of "Alfred" is from the pen of Mr. William Grist, who also wrote the words for Mr. Prout's first cantata, "Hereward," produced by the Hackney society in 1879. In "Alfred," after a short instrumental introduction, we have Alswitha (Alfred's bride) and her attendants awaiting, and afterwards receiving, the King and his defeated warriors. Alswitha's recitative contains some interesting scoring: the Prayer which follows is simple and appropriate, and well written for the voices. The Saxon choruses are pleasing and effective, though perhaps somewhat too orderly and measured for the utterances of a routed and panic-stricken host. The love-scene between Alswitha and Alfred contains some very soothing and flowing strains; and, with the exception of one or two passages, we deem the whole of this number very successful. In the second part, Alfred, disguised as a harper, enters the Danish camp, and a musical contest ensues between the Saxon King and the Danish leader, Guthrum. The opening chorus of the Danes in praise of their leader is spirited, and the orchestration highly effective. This chorus is, indeed, one of the best numbers of the work. The contest music is exceedingly good, and the composer seems here to have abandoned himself more freely to the inward promptings of his muse than in some other parts of the cantata. The chorus "Fill up the flowing bowl," Handelian in character, is ingeniously written, and is most effective in performance. In the last part we have a tuneful and joyful chorus representing the gathering together of the Saxons to Egbert's stone. The fugal form is here fittingly employed, and the various entries of the voices

depicting the scene are presented in a natural manner. The Danes having been defeated by the Saxons, the event is celebrated by a triumphal march. The composer has reason to be proud of his success in this much-beaten path. The music of the march is stately, and the episode in B flat very delicate and pleasing; while the richly varied and sonorous instrumentation gives colour and brilliancy to the whole piece. The scoring alone would render this movement attractive, apart from any intrinsic worth; but the march possesses much merit and cannot fail to become popular. The cantata ends with the conversion of Guthrum and his host to Christianity; and, as a symbol of the new faith, the last chorus winds up with a *chorale*. The cantata thus briefly noticed is a work which gives many proofs of the composer's talent and general ability. It is of moderate length, contains only three characters, and all the part-writing, presenting no great difficulties, is smoothly and, with regard to compass, judiciously written. It is a work well suited in subject and treatment for musical societies. Objections may perhaps be raised against the music on account of its inelaborate structure and the adoption of the ideas and habits of the past rather than those of the present. If this be a fault, it is one in the right direction. To write clear and simple music is not such an easy task as may appear to many. The chromatic and sinuous paths of modern Germany have proved an enchanting but fatal course to many a musical Roland. The *libretto* is well written, the subject is in itself attractive, and the stirring scenes of the great Saxon warrior are artistically arranged for musical treatment. In one or two places effective use is made of alliterative verse. The performance of the new cantata, under the direction of the composer, was very good: the solos were well interpreted by Miss A. Marriott (Alswitha), Mr. Shakespeare (Alfred), and Mr. F. King (Guthrum). The cantata was enthusiastically received, and many pieces would have been repeated but for the fixed rule of the association forbidding any *encore*.

Mr. Oscar Beringer gave a pianoforte recital at St. James's Hall on Wednesday, April 26. The programme included Brahms' sonata in F minor, Tausig's "Zigeunerweisen," and selections from Chopin, Liszt, &c. The piece by Tausig is an accumulation of difficulties, and served to show off the finished technique of Mr. Beringer. Miss Randegger took part in Liszt's *concerto pathétique* for two pianos, and achieved a marked success. The concert-giver was well received, and played everything with his usual skill and brilliancy.

The first of the Symphony Concerts took place at St. James's Hall last Monday evening. The programme included no novelties; but we may mention a very fine performance of Rubinstein's concerto in G major by Mme. Sophie Menter, and an effective rendering of the choral symphony. The soloists were Miss Williams, Miss Orridge, and Messrs. Vernon Rigby and Santley. The "Beethoven" Choir greatly distinguished itself, and Mr. C. Hallé conducted with efficiency.

The first of Herr Franke's chamber concerts was given last Tuesday afternoon at the Marlborough Rooms. With the exception of Tartini's "Trille du Diable," excellently played by the new Russian violinist, Gospodin Adolf Biondsky, the programme was devoted to the works of English composers, and included Mr. C. H. H. Parry's pianoforte trio in E minor and Mr. C. V. Stanford's pianoforte quartett in F major. Mr. E. Dannreuther took the piano part in the former, and the composer in the latter. Mr. Stanford's quartett was heard at a Richter chamber concert two years ago. The next concert, on May 9, will be devoted to the works of Schumann. J. S. SHEDLOCK.

## MUSIC NOTE.

AN "Entertainment for the People," organised by Mr. Percy Mocatta, was given last week at the Royal Victoria Coffee Palace, when some *débutantes* were introduced to the public. Miss Isabella Stone and Mme. St. Ives (a lady gifted with a charming soprano voice) were especially well received.

## AGENCIES.

London Agents, Messrs. W. H. SMITH & SON, 186 Strand, and Messrs. CURTICE & Co., Catherine Street, Strand.

Copies of the ACADEMY can also be obtained every Saturday morning in EDINBURGH of Mr. MENZIES; in DUBLIN of Messrs. W. H. SMITH AND SONS; in MANCHESTER of Mr. J. HEYWOOD. Ten days after date of publication, in NEW YORK, of Messrs. G. P. PUTNAM'S SONS.

## PARIS.

Copies can be obtained in Paris every Saturday morning of M. FOTHERINGHAM, 8 Rue Neuve des Capucines.

## TERMS OF SUBSCRIPTION

TO  
THE ACADEMY.

(PAYABLE IN ADVANCE.)

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station . . .	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom . .	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c. . . . .	0 17 4	0 8 8	0 4 4

## PERSIA: an Essay in Greek. By the Rev. LAUNCELOT DOWDALL, B.D., F.R.G.S. 2s.

Cambridge: JONES.

"The result in the pages before us is a piece of work done in a thoroughly good and scholar-like fashion. The author's style is marked by an ease and naturalness meriting the highest praise. . . . To all lovers of Greek . . . we most cordially recommend this little book."—*Spectator*.

Now ready, Vol. XII.—EGYPTIAN TEXTS.

## RECORDS of the PAST:

Being English Translations of the Assyrian and Egyptian Monuments. Published under the sanction of the Society of Biblical Archaeology.

Edited by S. BIRCH, LL.D.

With an Index to the Contents of the Series. Cloth, 3s. 6d.

London: S. BAGSTER &amp; SONS, 15, PATERNOSTER-ROW.

## THE AUTOTYPE COMPANY,

74, NEW OXFORD STREET, LONDON, W.C.

(Twenty doors west of Muddie's Library.)

NOTICE! The address changed as above in the re-numbering of Oxford-street

The AUTOTYPE COMPANY are producers of Book Illustrations by the Autotype and Sawyer's Collotype Processes. Employed by the Trustees of the British Museum, Palaeographical, Numismatical, Royal Geographical, and other learned Societies.

Facsimiles of Medals and Coins, Ancient MSS., Paintings, Drawings, Sketches, Views and Portraits from Nature, &c.

AUTOTYPE represents permanent photography, with unique powers of artistic expression.

AUTOTYPE is celebrated for its noble collection of Copies of the OLD MASTERS, and for numerous fine examples of MODERN ART selected from the works of Reynolds, Turner, Eytner, Meissonier, Corot, De Neuville, Burne-Jones, Rossetti, Gave Thomas, &c., &c., &c.

MRS. J. M. CAMERON'S FINE PORTRAIT of the late CHARLES DARWIN. Price 7s. 6d.

## MUSEO DEL PRADO, MADRID.

Subscription issue of 307 Autotype reproductions of Paintings in this Celebrated Gallery, comprising 54 examples of Murillo, 46 Velasquez, 1 Raphael, 25 Titian, 18 Van Dyck, 28 Rubens, &c. For particulars and terms, apply to the MANAGER.

"AUTOTYPE IN RELATION TO HOUSEHOLD ART." With Three Illustrations, 31 pp., free to any address.

## PICTURES CLEANED, RESTORED, FRAMED.

To adorn the walls of Home with Artistic Masterpieces at little cost visit the AUTOTYPE FINE ART GALLERY, 74, New Oxford-street, W.C.

The Works, Ealing Dene, Middlesex.

General Manager, W. S. BIRD. Director of the Works, J. R. SAWYER.

ELLIOT STOCK'S  
LIST OF RECENT VERSE.

In small 4to, on antique paper, appropriately bound, price 15s.

## SONNETS of THREE CENTURIES:

A Representative Collection of the best English Sonnets, from Spenser to the Present Day, embodying many inedited and hitherto Unpublished Examples.

With Notes and Introductions by T. HALL CAINE.

"Beyond doubt the most satisfactory collection of sonnets that has yet appeared."—*Athenaeum*.

In fcap. 8vo, on hand-made paper, rough edges, price 4s. 6d., post-free.

## A POET'S HARVEST-HOME:

Being One Hundred Short Poems.

By WILLIAM BELL SCOTT.

"What his achievements are the admirers of his poems of 1875 will not require to be reminded; but we do not recollect that even that book so much impressed us with the range and wealth of his resources as the present collection."—*Notes and Queries*.

In crown 8vo, cloth extra, price 5s., post-free.

THE HUMAN INHERITANCE;  
THE NEW HOPE; MOTHERHOOD.

By WILLIAM SHARP.

In crown 8vo, tastefully bound in cloth, price 3s. 6d., post-free.

## THE PROPHECY of SAINT ORAN,

And other Poems.

By MATHILDE BLIND.

"A remarkable contribution to English literature."—*Times*.

In a few days, crown 8vo, cloth.

## POEMS and LYRICS.

By LOUISA S. BEVINGTON,

Author of "Key Notes."

In crown 8vo, cloth extra, price 3s., post-free.

## "AS ONE THAT SERVETH,"

And other Sacred Poems.

By the Rev. G. A. CHADWICK, D.D.,

Chaplain to the Lord Lieutenant of Ireland.

"Full of fancy and chasteness, and teems with cultivation."—*English Churchman*.

London: ELLIOT STOCK, 62, PATERNOSTER-ROW, E.C.

## TO PROPRIETORS of NEWSPAPERS

and PERIODICALS.—WYMAN & SONS, Printers of the *Builder*, the *Printing Times*, *Knowledge*, *Truth*, *Capital & Labour*, the *Furniture Gazette*, the *Review*, and other high-class Publications, call attention to the facilities they possess for the COMPLETE, ECONOMIC, and PUNCTUAL PRODUCTION of PERIODICAL LITERATURE, whether illustrated or Plain. Estimates furnished to Proprietors of New Periodicals, for either Printing, or Printing and Publishing.—74 and 75 Great Queen-street, London, W.C.

## MIDLAND RAILWAY.

TOURIST ARRANGEMENTS, 1882.

## TOURIST TICKETS will be issued from MAY 1ST to the 31ST OCTOBER, 1882.

For Particulars, see Time Tables and Programmes, issued by the Company. Derby, April, 1882. JOHN NOBLE, General Manager.

ASSURANCE AGAINST ACCIDENTS OF ALL KINDS.  
ASSURANCE AGAINST RAILWAY ACCIDENTS ALONE.  
ASSURANCE AGAINST FATAL ACCIDENTS AT SEA.  
ASSURANCE OF EMPLOYERS' LIABILITY.

## RAILWAY PASSENGERS' ASSURANCE COMPANY,

The Oldest and Largest Company, insuring against Accidents of all kinds. The Rt. Hon. Lord KINNLAIRD, Chairman.

SUBSCRIBED CAPITAL, £1,000,000.

PAID-UP CAPITAL AND RESERVE, £340,000.

MODERATE PREMIUMS.

Bonns allowed to Insurers after Five Years.

£1700,000

HAS BEEN PAID AS COMPENSATION.

Apply to the Clerks at the Railway Stations, the Local Agents, or 64, CORNHILL,

Or 8, GRAND HOTEL BUILDINGS, CHANCERY CROSS, LONDON. WILLIAM J. VIAN, Secretary.

## PHOENIX FIRE OFFICE, LOMBARD STREET

and CHANCERY CROSS, LONDON.—Established 1782.

Insurance against Loss by Fire and Lightning effected in all parts of the world.

Loss claims arranged with promptitude and liberality.

JOHN J. BROOMFIELD, Secretary.

ESTABLISHED 1861.

## BIRKBECK BANK,

Southampton-buildings, Chancery-lane.

Current Accounts opened according to the usual practice of other Banks, and interest allowed on the minimum monthly balances when not drawn below £25. No commission charged for keeping Accounts.

The Bank also receives money on Deposit at Three per cent. Interest, repayable on demand.

The Bank undertakes for its Customers, free of charge, the custody of Deeds, Writings, and other Securities and Valuable; the collection of Bills of Exchange, Dividends, and Coupons; and the purchase and sale of Stocks and Shares.

Letters of Credit and Circular Notes issued.

A Pamphlet, with full particulars, on application. FRANCIS HAYES-CROFT, Manager.

1st March, 1880.

SATURDAY, MAY 13, 1882.

No. 523, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*History of England in the Eighteenth Century.* By W. E. H. Lecky. Vols. III. and IV. (Longmans.)

THESE volumes cover the whole period between the year when George the Third ascended the English throne with the dogged determination of obeying his mother's injunction to "be a King," and the hour of triumph when, after many delays and defeats, his expectations seemed to have been realised by the return of the younger Pitt to power with an unprecedented majority at his back. There was no possibility of the monarch directing the government of the country according to his own personal wishes so long as the compact phalanx of Whig politicians who had ruled over England since the accession of his great-grandfather remained unbroken, and George the Third set before himself the task of destroying their influence by splitting them into opposing cliques. Weak and short-lived Ministries are, as Mr. Lecky points out, ordinarily considered the products of Parliaments elected by democratic constituencies; but never in the whole range of English history has there been a more rapid succession of feeble Administrations with divided councils and antagonistic aims than in the first decade of this reign. This was the result of the incessant intrigues of the King and of the first Pitt's dislike of the Whig leaders. Had Pitt but consented to link his fortunes with those of the Rockingham Ministry, a strong and stable Government, possessing a complete ascendancy in Parliament and unbounded popularity in the nation, would have overcome the prejudices of their master as well as the opposition of the Court party, and spared the country many of those calamities which all but overwhelmed it in absolute ruin. He preferred, however, to dwell apart, and by his isolated action he marred the closing years of his own career and endangered the future of the English nation. Until Lord North came to the front, one impotent Administration gave place to another, and the Ministers had only been a few months in office before they were called upon to surrender their places to their successors.

The first chapters of Mr. Lecky's third volume are occupied with the narrative of the rise and fall of these Ministries, and with estimates of the opinions and abilities of the leading politicians who composed them. These characters of the chief statesmen—to many of them the word is inapplicable except as a courtesy title—of the earlier years of the reign of George the Third are uni-

formly written without any trace of political bias, and they supply not infrequently an opportunity for correcting the traditional beliefs of political life. The unparalleled greed of the place-hunters who surrounded the Duke of Bedford induces the historian to question the accuracy of the accepted opinion that men of wealth are the most desirable leaders in politics. Mr. Lecky can "spy desert" even in the third George, and scrupulously advances all the pleas which can be urged in justification of his conduct, in spite of the conviction that the refusal of the King to call Chatham to his councils "is as criminal as any of those acts which led Charles the First to the scaffold." Lord Bute's patronage of the arts and the rarity of State prosecutions for libel during his Ministry are acknowledged as bright spots in the darkness of his career. Sometimes, perhaps, the memory of the reader will recal an illustration in contemporary literature which might have lent an additional point to these biographies of the actors who strutted on the political stage. Dr. Johnson's sarcasm on George Grenville—"He had powers not universally possessed: could he have enforced payment of the Manilla ransom, he could have counted it"—is the tersest summary of his capabilities; but it finds no place in Mr. Lecky's pages. The criticism of Charles Townshend's life should not have been closed without a reference to "Jupiter" Carlyle's reminiscences of their intercourse, and the quotation of that keen observer's estimate of Townshend's dazzling qualities. If there is a Ministry which Mr. Lecky speaks of in terms of too faint praise it is that of Lord Rockingham. If there is a politician to whom he metes out an imperfect measure of justice, Fox is the man.

In these volumes Mr. Lecky has the painful duty of describing the rise and close of England's difficulties with her American colonies, and it is in the consideration of this question that he differs most widely from the score of historians who have preceded him. The preliminary description of these colonies and the habits of life of their inhabitants stands out as one of the most striking specimens of Mr. Lecky's manner of writing history. The illustrations are drawn from a variety of sources indicating a range of reading only surpassed by Mr. Buckle. No one save he or Mr. Lecky could have referred to the life of *Bampfylde Moore Carew* (a wandering vagabond who left a good position to herd with gipsies) for a graphic description of Philadelphia or for the particulars of the printing-presses in New England. Mr. Lecky dwells with pride on the fact that, whatever may have been the policy of England nearer home, her action towards the colonies was marked by an entire freedom from sectarian supremacy; he might have added that even now the settlers in the remaining colonies of Great Britain are in some instances less fettered by religious intolerance than are those who stay in the old country. The two great objects which the English Ministry had resolved upon—the establishment of a division of the army in North America, and the procuring of the moneys required for its maintenance from the taxation of the colonists—seem in Mr. Lecky's eyes to have been rendered expedient by the course of recent

events. In justification of the one he refers to the fact that the natives of Ireland, in spite of their proverbial poverty, raised the means of support for an army of 12,000 men. In defence of the other he points to the devastation which, for want of sufficient troops on the frontier, the Indians had twice inflicted on two of the American colonies, and to the not unreasonable apprehension of the British Government that, in case of war, France would make an attempt to recover the Canadian territory which she had so recently lost. These considerations, however, do not prevent him from acknowledging that the wiser course would have been to have abandoned the design altogether, and that the Americans had reason on their side in asserting that they were already sufficiently hampered by their connexion with England. They only intensify his condemnation of the reckless manner in which the English Ministers entered upon the contest, without calculating the energy of the colonists, and without considering that other powers might be brought into the struggle. Mr. Lecky attaches far more importance than other historians have done to the influence of the classes in America which were opposed to the war, and his sentences on the ideal for which they were striving glow with a fire very unusual in his pages. Again and again does he lay before the reader the evidence in favour of his contention that at the best the revolutionists formed little more than a bare majority of the colonists. Again and again does he quote extracts from Washington's letters to prove that their resistance was on the brink of subsiding. To these representations of the American leader Mr. Lecky possibly assigns greater value than they deserve. If Washington's army had declined even so early as 1776 to less than 6,000 men; if at that early period soldiers were enlisted with difficulty, and the pecuniary resources of the colonies were dried up—how comes it that the war lasted for six years longer, and that Washington succeeded in defeating the British forces? If it were possible that in the last days of the struggle the resistance of the colonists might collapse for lack of men and money, and that even after the surrender of Yorktown the American leaders saw no possibility of continuing the campaign for another year, who can blame the King for wishing to protract the contest or support the Prime Minister in desiring to abandon the strife long before 1779. Be that as it may, there came a time when the leaders on both sides recognised the wisdom of putting an end to the fight, and negotiations for a peace were opened by Franklin and the English Cabinet. The unhappy differences which sprang up in the minds of Fox and Lord Shelburne are set out by Mr. Lecky with sufficient detail, and the verdict on the majority of issues is given in favour of the former Minister. Fox may have shown "some exaggeration and misunderstanding" in his opinion, but the course adopted by Shelburne manifested "an extreme want of candour and frankness of communication." Mr. Lecky, like most other critics, from Lord Beaconsfield downwards, confesses his astonishment at the universal suspicion with which Lord Shelburne was regarded by his contemporaries, and finds little in his

conduct to justify such an intensity of distrust.

From America the mind naturally turns to Ireland. The transition is easy, if not always delightful. The great majority of the Presbyterians of Ulster did not shrink from openly showing their sympathy with the colonists, and many of the ejected tenants of Lord Donegal—dispossessed of their holdings in a manner considered shameful even in Ireland—became the fiercest opponents of the connexion with England. Moreover, a large section of the inhabitants of the other provinces feared lest the triumph of the English Government over its refractory subjects in America might result in its levying taxes in Ireland. To the consideration of Irish politics Mr. Lecky always turns with peculiar pleasure, and in the recital of the grievances which the country of his birth has groaned under for generations he puts forth all his powers. Although the first half of the last century had brought to Ireland an accession of wealth, and the upper classes had advanced in prosperity and in power, but little of these advantages had penetrated to the cultivators of the soil. The majority of the greater landlords still spent their rents in another country, and their estates were still farmed out by middle-men—one, two, three, and even four deep—a hateful class which fattened on the sums wrested from the peasants. Tithes were still the cause of perpetual strife, and, in consequence of the strictness with which they were levied, the clergy became richer and the occupier poorer every year. Whiteboy outrages became common in many counties, and scenes of violence disgraced the land. The opinion adopted by some historians, that these acts had their origin in sectarian hatred, is dismissed by Mr. Lecky as unworthy of consideration. With this increase of material prosperity there came an awakening of political interest. Pensions, which a few years previously might have been granted without notice by the Irish Legislature, were vigorously denounced, and motions of censure were only defeated by small majorities. The duration of Parliament was limited to eight years, and an increase of 3,000 men in the army could not be obtained until after an unusual creation of peerages and other honours. A few years later the English Ministry consented—in the former case willingly, in the latter grudgingly—to the passing of a considerable measure of relief for the Catholics, and to the declaration of Irish independence.

For good or for evil Mr. Lecky has adhered to his system of writing history by means of separate essays. The advantages of the plan are obvious; the objections are no less palpable. There are at all times many points of union between the various questions which engage the attention of public opinion, and it is not possible arbitrarily to divorce them. The historian is therefore compelled (as at pp. 115 and 217 of the fourth volume) to give a short summary of events the full consideration of which is deferred to a further period. A prominent politician passes out of life in one section of the book, and the estimate of his abilities and his public actions is postponed for another two hundred pages.

In the course of my perusal, I have noticed a few flaws on the surface of the narrative which it may be well to bring under the notice of their author. They can be removed without any detriment to the spirit of the History. The relationship of Lord Egremont to Sir William Wyndham is erroneously stated on p. 35 of the third volume; twenty pages later there is a slip in the name of a Chancellor of the Exchequer. Warburton is rather loosely stated, in the account of the parody of the *Essay on Man* by Wilkes, to "have recently published Pope's poems." To point out Mr. Lecky's assertion (i. 457) that the "land tax for 1776 was raised to fourpence in the pound" is at once to indicate the error into which he has fallen. The statement that Pitt "unsuccessfully canvassed Cambridge" leaves us in doubt whether he was wooing the electors for the university, the borough, or the county. The future member for the university did more than canvass the constituency; he went to the poll, but was defeated. A curious error is contained in the paragraph (ii. 207) on the present system of Secretaries of State; and it will certainly mislead the average reader to speak of the Irish Viceroy of 1778 as Lord Buckingham.

Everywhere throughout these volumes there is apparent a marvellous skill in bringing together from various sources a vast number of references bearing on the questions at issue. When Mr. Lecky proceeds, as no doubt he will in the succeeding volumes, to describe the progress of literature and art, the growth of science and of maritime discovery, these qualities will stand him in good service. Freedom from prejudice and liberality of opinion are written in large letters on every page of Mr. Lecky's History, and must impart an abiding value to his labours.

W. P. COURTNEY.

*Heine's Religion and Philosophy in Germany.*  
Translated by John Snodgrass. (Trübner.)

It would not be easy to say whether Heine's miscellaneous works are well known in England, but it is pretty certain that they are far less known than the poems and the *Reisebilder*. The present book—having originally appeared in French in the *Revue des Deux-Mondes*, afterwards figured, and figures, as the first part of the *De l'Allemagne*, which, at intervals of nearly twenty years, was twice published in German by the author himself—contains some of Heine's best-known things. But we doubt whether, as a whole, it is much read among us. Mr. Snodgrass has translated it very well, giving the variants of the French and German versions, and adding a fair amount of annotation.

Translation of prose is never open to the objections which apply to translations of verse, and this particular book is made much more translatable from the bilingual character of its original production. Mr. Snodgrass, we see, expresses a doubt whether Heine's French work was entirely original, or, at least, whether it was not assisted. We have heard a contrary opinion expressed by qualified Frenchmen, but the matter is, of course, one for positive evidence. However

it may be, the style of this tractate is remarkably clear; and, except for some of Heine's characteristic turns, it would be rather difficult if the author's name were unknown to pronounce on the language in which it may have originally been thought or written. It certainly is not entitled to the praise of being a very complete or a very methodical treatise on its ostensible subject. Probably no one would expect any such thing from Heine; but as the expression of the thoughts of a man of no small information, and in intellectual acuteness and fertility inferior to no man of the century, it cannot fail to have interest. As usual, when the general intellectual power of a writer is superior to his special knowledge of, or interest in, his subjects, the digressions, which are numerous, are the best part. Without other information it is to be feared that any good person who diligently reads this book with a view to ascertaining the actual state of religious and philosophical thought in Germany even fifty years ago, much more now, will go away somewhat empty. But if the book contained nothing more than its admirable disquisition on the difference between "classic" and "romantic," and the striking and, indeed, rather terrific prophecy with which it concludes, it would be a book of the most remarkable kind. The first, it is noteworthy, does not occur in the French version, and the subject has been treated elsewhere by Heine in his avowed treatise on the romantic school. But the treatment here is nearly as good as it can be, little as it has apparently to do with the subject. It is the fashion nowadays to sneer at the famous division, but it is certain that it corresponds to a fundamental difference of literary taste, and therefore to a fundamental difference in literature. In the first place, Heine's remark that the terms refer, not to the material, but to the treatment, of literature, contains in it the germ of all sound doctrine, not merely on this, but on every other literary subject, though unfortunately there are in this matter far more heretics than there are orthodox. The subsequent definition—that the treatment is classic when form and subject are identical (we should prefer "strictly commensurate"), and romantic when the form reveals the subject (Heine says the idea), not through identity with it (exact correspondence with it), but by parable or suggestion—is also certainly right, though it is susceptible of much improvement in terms of statement. The prophecy of the results of the unity of Germany, and the sarcastic warning to the French to beware of it, is too long and, let us hope, too well known to quote. For the rest, desultory as the book is, it is full of flashes of the marvellous acuteness and of samples of the equally marvellous power of expression which distinguished Heine. The most famous single thing in it is perhaps the conceit (for it is little more) about the bells ringing as the sacrament is being carried to a dying God. But there are numerous other things as brilliant, and perhaps of purer water. Of the various persons treated, the sketches of Luther, Spinoza, Lessing, Kant, and Fichte dwell particularly in the memory. They are always luminous, and the light, despite its



will o' the wisp appearance, is by no means delusive.

On the whole, the book must be regarded as one of the most remarkable examples of existence of a very rare kind of handling, that in which serious subjects are treated lightly, yet so as, after all, to convey a serious meaning.

GEORGE SAINTSBURY.

*The Prophets of Israel and their Place in History to the Close of the Eighth Century B.C.* Eight Lectures by W. Robertson Smith, LL.D. (Edinburgh: A. & C. Black.)

ANOTHER volume of lectures! and it must be owned that there is less reason than usual to complain of incompleteness of treatment. The author, it is true, has had a large experience in lecturing; still it is not every Professor of Hebrew whose academical lectures would furnish forth such a rich feast as now lies before us. Aberdeen's loss is Scotland's and England's gain; even the happy few who know something of the facts of the Bible will learn much from the felicitousness of the present exposition. For Mr. Robertson Smith is not only a "full man," but has a singular gift of making a hard subject intelligible. He is the very opposite of those who "darken counsel by words without knowledge;" on the contrary, he loves to blow away the mists of controversy, and show the truth in all its attractive simplicity. He holds some critical opinions which are not generally united with positive views of religion, but his reverent spirit makes it evident that they are so united in his case. His religion is, in its essence, so simple and so Biblical that he can afford to criticise traditional opinions; but he does not flaunt his advanced criticism in the eyes of the beginner, and is evidently willing to modify his theories so as to account for more facts. This position is rendered possible by a fundamental distinction between theology and religion. Mr. Smith regards the foundation—facts of the Jewish and Christian revelation as assured in a fuller sense than the variable doctrinal conceptions which illustrate and account for them, and he even ventures to defend that stumbling-block of "modern thought," the special self-manifestation of the Deity to individuals of a particular nation (lecture i.). His sympathetic treatment of the Old Testament distinguishes his writings from those of his friend Wellhausen, to which, as he himself states, almost every part of these lectures is more or less indebted. Suggestiveness is, indeed, one of Wellhausen's great merits, though it cannot be said that the suggestions have always been well weighed by their own author.

The work before us is not precisely a history of Jewish or even of prophetic religion, but supplies a valuable *prolegomenon* to such a work. It is mainly an introduction to the prophetic literature, though it does not withhold such preparatory historical information as is necessary to realise the wonderful phenomenon of spiritual prophecy. Of the "higher criticism" there is even less than in the volume on *The Old Testament in the Jewish Church*; the few critical discussions relate either to chronological difficulties or to a question concerning the contact of Assyria

with Judah. The former class of discussions deserves a very careful study. The author admits the artificial systematic character of the early chronology maintained by Nöldeke and Wellhausen; but he supports this by the acute observation that, upon analysing the 480 years of the Judean chronology in Kings, and the 240 of the Ephraimite, we find that "each is naturally divided into three equal parts, and in each case the commencement of the second third is given by a date which is not due to the redactor of the Books of Kings, but stood in the original sources from which he worked." It appears, then, that both chronologists first of all trisected their respective periods, and then filled up the intervals in accordance with what they knew of the duration of the reigns. Such a system of chronology can of course only be approximate and partly conjectural; and hence the great importance of fresh data from the precise Assyrian chronology, which Wellhausen and, after him, our author have made perhaps the first serious attempts to utilise in a critical spirit (see the first part of lecture iv., and note 3 to lecture v. on pp. 413-19). As regards the latter, it may at least be asserted that the arguments against the view that Sargon as well as Sennacherib invaded Judah are not very formidable. Mr. Robertson Smith is unable to believe that history can have "repeated itself exactly" within ten years, and declares that the new theory makes Isaiah hold precisely similar language in both cases. Unfortunately, Assyrian history has a tendency to repeat itself. It did so in the case of Merodach-Baladan; why should it not have done so in that of Hezekiah? Not of course "exactly;" but what Mr. Sayce and I contend for is the parallelism of the two Assyrian invasions of Judah, not their exact similarity. And as to the language of Isaiah, it must be a very hasty perusal of my two groups of prophecies which can detect no difference between those written during Sargon's and those during Sennacherib's invasion. Mr. Smith is surprised at the non-mention of the punishment of Judah in Sargon's annals. But the annals for 711 are far from complete, and merely mention the chief object of the year's campaign. Is it reasonable to suppose that, when Ashdod was punished for "speaking treason," Judah was allowed to go scot-free? On another page Mr. Smith questions whether the Book of Kings would have ignored the invasion of Sargon had it really taken place. But he might as well question whether Sargon captured Samaria because the Book of Kings makes no mention of the fact. The written traditions of the Jews are so fragmentary (thanks to the Exile) that hardly any omission need much surprise us.

Amos, Hosea, Isaiah, and Micah are the prophets introduced to us in this volume; Joel is omitted as being of post-Exile origin. Their historical circumstances, religious and moral conceptions, and mutual relations have never been so clearly unfolded, though the author would gladly admit how much he owes to his predecessors. The part on Hosea strikes me as specially interesting and instructive, nor can I suppose that any serious correction will have to be made in it. The point of the allegory in the first and third

chapters of Hosea has never been expounded so well in English before; readers of Wellhausen will notice the influence of an important passage in the *Geschichte Israels*. The difficult verses in chap. vii., in which the figure of a hot oven, to express the wickedness of the king and the princes, is mingled with that of intoxication, are explained most satisfactorily in a note on p. 410; and the significance of the figure of the fir-tree in chap. xiv. (Mr. Smith joins me in returning to the old rendering of *b'rōsh*) is beautifully brought out by the remark,

"So long as the individual side of religion fails to receive that central place which it receives in the Gospel, it is impossible to represent the highest spiritual truth without some use of physical analogies; and this shows itself in the most characteristic way when the Book of Hosea closes with an image derived from mere vegetative life" (p. 190).

The portion on Isaiah is less interesting to me; but I would draw attention to the excellent pages on the conception of the supernatural (pp. 312-16). It must be startling to hear for the first time that "it was of no moment to Isaiah's faith whether his picture of the sudden downfall of the enemy before the walls of Jerusalem was fulfilled, as we say, literally." But the context shows that in making this observation the author is strictly on the lines of the religion of the great prophets (comp. Riehm, *Messianic Prophecy*, p. 246). With a hasty glance at the opening portion of the subsequent prophetic period, separated from that of Isaiah and his contemporaries by the Deuteronomic Tōrah, the lectures conclude. The author has ably performed the first and, comparatively speaking, easier part of his task; all students will look forward with eagerness to the absorbingly interesting sequel which is held out in prospect. The author is not just beginning his preparations; yet it may be permitted to express a hope that he may not be too much hurried in the publication. The earlier prophets can be more or less considered by themselves; but the interlacing of critical problems becomes greater the nearer we approach the great literary and religious, as well as political, turning-point of the Babylonian Exile.

It is only fair to Mr. Smith to mention that the notes to this as well as to his former volume are full of interesting and even important matter; and the references to the recent literature of the subject will enable the student to continue his researches fruitfully. A few of the points which have interested me in these notes may be here mentioned in conclusion. A parallel to Jacob's vow reported by an Arab scholiast—"If God gives me a hundred sheep I will sacrifice one in every ten" (p. 383); heathen Semitic parallels to the Hebrew feasts (p. 383); the phrase "the day of Jehovah" explained from the use of "day" in the sense of "day of battle" (p. 397). Interpolations in Micah v. 10 (p. 428); refer also to an article on the prophecy of the Captivity in Micah, *Expositor*, 1881. Note on the view that the pestilence attacked the part of Sennacherib's army which lay before Jerusalem (p. 435); it is of this view, taken by the late compiler of 2 Kings xix., that I speak in *Isaiah*, i. 203, not of the historical

fact (on this comp. *Isaiah*, i. 197). Note on Amos v. 26 (pp. 399–401); I do not see so much force in the objection urged by Mr. Robertson Smith to the view that Sakkuth (a title of the Assyrian god Adar) is to be substituted for the strange pronunciation *sikkuth*. True, it is of Accadian origin; but so also is Tammuz, which we find in Ezek. viii. 14 for the Phœnician god Adonis. If this Semitic deity was known to the Jews under a non-Semitic name, why not another also? I do not know (Levy's *Chald. Wört.* not being at hand) how Fleischer disproves the assertion that Kaivân (A.V. in Amos, Chitun), as Schrader and others would pronounce, following the Peshito, is Assyrian. A perverse critic might reply that even the name Adar may be held to be Persian. Note on Isa. ix. 3 (p. 425); the correction adopted is no doubt probable, but the received text has been plausibly defended. The new reading does not approach so near to certainty as Secker's correction of Isa. viii. 12 (the notion of "formidable alliance," *Prophets of Israel*, p. 254, is not supported by usage).

T. K. CHEYNE.

*A Description of the Remains of Roman Buildings at Norton, near Brading.* By J. E. Price and F. G. H. Price. (Davy & Sons.)

SOME time ago a short account of the Roman villa at Brading was noticed in the ACADEMY, but since then more has been excavated, and the present account embodies a description of all that was discovered up to the date of publication. The three remains of Roman buildings hitherto discovered in the island—those at Gurnard Bay, those near West Cowes, and the villas at Carisbrooke and Brading—seem to show that at least the north-east half of the island was regularly occupied by the Romans, for, though they are all close to water communication, the two last are not the ruins merely of a fortress in a hostile territory or of a trading port, but show by their arrangement and decoration that the occupiers expected to live permanently and peaceably in them. Brading Harbour, which is now being utilised for oyster culture, has been much altered by the action of the sea during historical times, as has been the case also with the neighbouring coast of Hampshire and Dorset. In the middle of the harbour a stone-cased well has been found; and remains of buildings have been discovered at Woolverton Wood and elsewhere, affording indications of an important settlement, the chief part of which may perhaps be buried under the mud and water of the harbour.

The remains hitherto discovered at Brading appear to be those of at least two buildings connected by a wall, forming two sides of a rectangle, and abutting on a road. The smaller block is remarkable for the mosaic pavements forming the floors of several of the chambers. The workmanship of these, especially of the heads in chamber viii., reminds one of the gladiatorial mosaic from the baths of Caracalla now in the Lateran Palace, but the intricacy of the design, and a certain feebleness in some of the figures, seem to be indications of the decline of the art. The figure with a cock's

head has been often discussed, but no satisfactory explanation has been offered. It has been suggested that it is Mithraic, and it is true that a human figure with a cock's head appears frequently on Mithraic and Gnostic gems, but always with human legs, or with serpents in place of them; never, as far as I know, with cocks' legs. Then the remainder of the design—the house and gryphons—does not fit in with any other known Mithraic groups. The prevalence of the Mithraic cult in Britain is well known. It is believed that more altars to Mithra than any other deity have been discovered; and recently the eight-rayed cross, the emblem of the sun, has been found on a leaden *ossuarius* dug up in Newgate Street; so that there is nothing improbable in this being Mithraic, if similar figures could be found in that connexion. A gladiatorial group in the same chamber is quite wrongly described. The *Retiarius*, not the *Secutor*, was armed with a trident, the latter having a sword and shield. In this group one figure bears a trident in one hand and a sword in the other, which is not the recognised armament of any gladiator. There is also no trace of a net, and it is even difficult to say with certainty that the figure attacked is a man. The busts in the centre and at one corner are, perhaps, *lanistae*, though the hair is longer than usual.

Another pavement represents Orpheus surrounded by animals, a group very similar to that on a bronze ring of the fourth century of which an engraving is given; and a third, the largest of all, contains many elaborately designed groups—among them, an astronomer, with a globe and sun-dial. In the margin of this pavement occurs the *suastika*, or *fylfot*, which has previously been found on altars and other Roman remains in England, but not, I think, in mosaic. Engravings are given of the pottery and other small objects found, among which were some fragments of window glass. Both the drawings and the plans are very good and clear, and no one who intends to visit the villa should neglect to take this book with him and to study it beforehand. Subscriptions are still being received by the committee, of which Lieut.-Col. Malone, of Ryde, is the treasurer, for the purpose of further excavations. C. T. MARTIN.

A VISIT TO COMPOSTELLA.

*Recuerdos de un Viaje a Santiago de Galicia.* Por el P. Fidel Fitay Colomé y D. Aureliano Fernandez-Guerra. (Madrid.)

THIS work is a collection, with additions and corrections, of the letters of Padre F. Fita and Señor Fernandez-Guerra, which appeared in the *Ilustración Católica* during the first months of 1880.

The journey had a very different object and result from that of the ordinary tourist. The object was to search for literary and archaeological treasures, and especially to examine the lately discovered sepulchre of St. James and the archives at Compostella. The results of such an enterprise depend greatly on the competence of those who undertake it. It almost needs a Tischendorf to discover and appreciate a "Codex Sinaiticus;" and the trained philological eye of

Padre Fita was needed to pick out the earliest Basque Vocabulary from amid the rubbish of so much of the "Codex Calixtinus" at Compostella. This is, perhaps, the chief, but it is by no means the only, treasure collected by our travellers. In Spain, and among theologians of their own Church, their investigations into the tradition of St. James and the history of Compostella will be considered of at least equal value. Though currently believed in Spain, the story of the preaching of St. James the Greater and the miraculous translation of his body from Jerusalem to Compostella, in Galicia, has seemed of late scarcely a question for serious investigation outside of the Peninsula. Even there it has been combated by the rival Archbishops of Toledo and Compostella in their struggle for the Primacy, especially in the Lateran Council of 1215. So far from any special honour having been given to St. James in the earliest times, the editors of Migne's *Patrologie* append this note to the "Kalendarium Gotho-Hispanum": "*Jacobi non satis constat quo die Gotho-Hispani hunc Apostolum coluerint*" (tom. lxxxv., p. 1053). The story is disbelieved by Lenain de Tillemont (*Mémoires ecclésiastiques*), and accepted by Gams (*Kirchengeschichte von Spanien*, 1879) only in a Euhemeristic manner. He suggests that the name of the convent *Raithu* in Jerusalem, and the epithet *Rathenses* applied to the two monks who brought the body to Spain in the sixth century, were the origin of the miraculous *ratis*, or raft, on which the sarcophagus floated. But the question has been again revived. In January 1879, while making repairs under the apse of the cathedral, a rude stone sepulchre was discovered containing fragments of human bones. A commission of the Professors of Chemistry and of Medicine in the University of Santiago was appointed to examine these remains. Their verdict was that the bones were of great antiquity, and belonged to three distinct skeletons—one that of a man about forty-five, the second somewhat, and the third much, younger (about twenty-five years old); thus agreeing with the tradition that by the side of St. James were buried the bodies of his two disciples, Anastasius and Theodore. The greater part of the volume is occupied with a discussion as to the amount of corroboration thus given to antecedent traditions.

It is necessary to distinguish clearly between the tradition of the visit of St. James to Spain in A.D. 40–41 and that of the translation of his body to Galicia after his execution. The first seems certainly to have been believed by many in the Church, from Didymus of Alexandria, in the middle of the fourth, to St. Aldhelm of Malmesbury, at the beginning of the eighth, century; but none of these authors know anything of a miraculous transportation of the body and its burial at Santiago. This is said to have been revealed by a star-shower in 795 to St. Felix de Lobio; he informed Theodomi, Bishop of Iria, who directed excavations to be made on the spot, and discovered three sarcophagi containing the bodies above mentioned. The discovery brought speedy gifts of land from Alfonso the Chaste (795–843), and so quickly did the fame of it spread that in 844 Galicia is

known to the Northmen as *Jakobsland*. A similar vision to that of St. Felix appeared to Charlemagne, and from his time dates the great pilgrimage thither. The MSS. which contain these traditions are filled with fables of all kinds. To say nothing of the "Miracula Sancti Jacobi," the "Codex Calixtinus" at Compostella has, perhaps, the earliest form of the "Chronicle of Turpin," and of the fabled conquest of Spain by Charlemagne; while the "Epistola Sancti Leonis" in its different versions includes a folk-lore tale common to all the peoples of Northern Spain, and other stories which are ascribed also to the saints of Andalusia. Against these improbabilities may be set off the native names of places, some of Basque, others of Celtic, physiognomy, preserved in these MSS. The earliest name of Compostella, *Libredun*, affords (in its Latin name, *Liberum Donum*) an example of the way in which the Latinists formed their names from native ones with an imitation of the sound without any regard to the meaning. Another singular fact which points to a certain antiquity is that the altar of Santiago itself is of Celto-Roman origin, and the inscription on it (p. 61) was effaced only at the beginning of the last century by Archbishop Juan de San Clemente. Another instance of the same use of a Roman altar in the church of San Pedro in Oporto is given on p. 7. Still more curious is the case of the reliquary of the true cross given by Alfonso III., ornamented not only with Greek and Roman cameos, but also with an Abraxas gem, and, stranger still, considering the early date (874), with stones inscribed with Arabic characters.

In almost every halting-place some Roman inscription is discovered or re-read by our authors. The fact of the "toros" of the old Vettonia being really boars is confirmed by Padre Fita. The original Latin name of Badajoz (*Battalium*) is the subject of a charming little essay by Fernandez-Guerra; and the striking legend of a ghostly congregation in the same town is told by Padre Fita in a style worthy of G. Becquer. On one point we hesitate to agree with him—viz., as to the value of the names of *Liberti* and *Libertae* on Latin monuments as evidence of a Greek population in Western Spain. These seem to us to be sufficiently accounted for by the well-known presence of favourite Greek servants in great Roman houses. Unfortunately, our ignorance of Celtic forbids us to pronounce on the numerous etymologies from that group proposed by Padre Fita. On the main subject of the preaching and burial of St. James in Spain, we feel confident that, if the learning and skill of a trained philologist and theologian like Padre Fita, and of an archaeologist like Fernandez-Guerra, fail in establishing what they believe, there is little prospect of any of their successors being able so to do.

WENTWORTH WEBSTER.

#### CURRENT LITERATURE.

*The Poems of Edgar Allan Poe.* With an Essay on his Poetry by Andrew Lang. "Parchment Library" Edition. (Kegan Paul, Trench and Co.) What we feel upon reading this highly suggestive Preface is mainly surprise

that there should exist upon the part of the critic in relation to his subject so much subtle intellectual grasp with so little positive poetic sympathy. Within "the dim vales and shadowy woods," the vaporous caverns, the death-chambers, and the sepulchres which the genius of Poe inhabits, Mr. Lang's happiest utterances have an uncertain sound. What he writes on Poe's artistic method (as also what he quotes from Mr. Saintsbury on the same point) is harmoniously and admirably done. What he says of Poe as a man is wholesome and robust, although, indeed, we find it hard to follow him when he tells us that of "love such as the poets have known it from Catullus to"—well, "to Coventry Patmore," Poe knew nothing. Where Mr. Lang is chiefly at fault his error comes of an entire lack of sympathy. We think he has missed the fundamental thing in Poe, and that is Poe's art of personification. A tendency to personify every emotion and all natural phenomena displays itself in the poet's earliest verse. He tells us that he can hear the darkness, that he can hearken to the murmur the grass makes as it grows, can interpret the language the waves hold to the sand on the sea-shore, and can hold converse with the wind. Love alone, or almost alone, among the passions proper to poetry had been, down to Poe's time, personified by all the poets; but he projects in concrete shapes every human passion, all the workings of the intellect and all the stirrings of sense. At the outset, this tendency to personify whatever emotion other poets had been content to leave in its vague and abstract condition was a conscious thing on Poe's part, but as his art developed it became an unconscious impulse and a part of his craft, until at length he cared neither to explain his personifications nor account for them. They became an essential element of his poetry, and the sole arbiter in his use of them was taste. It was at this period he alleged that with "intellect or conscience" poetry such as his had only "collateral relations," and that it had "no dependence, except incidentally, upon duty or truth." It was not that Poe's poetry became even less didactic than at first, but that it became even less directly and avowedly didactic. Moral promptings remained, but they took the shapes which beauty found for them. With visible finger they pointed no lessons; as Mr. Lang says, they distributed no tracts; but they were no less surely there for those who had eyes to see them as they lay hidden within the veil the poet wove for them. Mr. Lang seems to say that Poe's poetry was neither moral nor unmoral; that it held itself aloof from nature; that it was the result of the reaction against the "excessively uninspired" American literature which, in the poet's day, was intended to be extremely respectable, to "palpitate with actuality" and "struggle with the living facts of the hour." This is missing the important point. Poe has, within his limits, as much actuality as Longfellow; he has as much life and human fire. If his poetry was the result of a reaction against American literature, the reaction was not provoked by the circumstance that literature was busied with the teaching of moral lessons, but because it was "excessively uninspired." Poe brought inspiration, and brought it in such excess as sometimes to seem to leap quite out of the world of realities into a realm of his own imagining, where few might follow him, and whence fewer still might bring lessons or lore. But for him there was ever a fundamental basis for every poem, a basis in real life, and there exists not a line more in Poe than in the most direct and self-conscious writer of which it may, in fairness, be said that it is "sense swooning into nonsense," or that it "scarcely pretends to remain within the limits of the poetic art, and attracts or repels

by mere sounds as vacant as possible of meaning." Poe was a master of metrical arts, but let us not be so dominated by his music and so indifferent to his thought as to believe that he ever appealed "more to mere sensation than to any emotion that can be stated in words." Once grasp his art of personification, and "Ualume" is not a whit more enigmatical than the "Raven" or either of these than the "Dream within a Dream." Mr. Lang despairs of attaching any rational meaning to the first-mentioned of these poems, and is content to ask no more from what Mr. Henry James calls the "valueless verse" than the vagueness of exquisite music. Read from the right side, nevertheless, "Ualume" has indeed, as the essayist properly says, an "excuse for its existence," and is perhaps the weightiest of Poe's poems in significance. It is Memory, Dead Love, and Living Love personified. In other words, it is a picture of the poet left alone with his soul upon the death of his life's love, and finding himself, after a long night of sorrow, tempted by an unworthy passion, which he follows, in defiance of all that is best in him, until confronted, reproached, and stopped by the ineffaceable memory of the nobler love he has lost. What authority has Mr. Lang for his last line of "Annabel Lee"?

"In her tomb by the side of the sea,"

is scarcely better than *by the sea-side* would have been.

*Visitors' Guide to San Remo.* By John Congreve, British Vice-Consul at San Remo. (Stanford.) San Remo, an Italian town near the French frontier, has long been a favourite winter residence, and is chiefly frequented by English, Germans, Dutch, with a very few French. Dr. Hassall, the eminent chemist and analyst, who has settled at San Remo, has published a most excellent scientific work on the town and its neighbourhood; and Mr. Congreve has now furnished what is an excellent practical supplement. Tourists and persons intending to spend the winter at San Remo have now easily accessible all information that they can possibly wish for, and that from most competent writers, who are well acquainted with the place, and who regard it from all possible points of view. The winter weather at San Remo is more like summer in the North of Europe than the winter that so many English have cause to regret. The summer is cooler than in most parts of Italy. That the scenery is beautiful is proved by the fact that the well-known artist, Mr. E. Lear, has settled there; and the plants and flowers are most attractive. Those who have lived on the hills in South India will find much to remind them of the East. Eucalyptus-trees are common, and many flowers are natives of the Indian plains—e.g., a *Justicia* is as common at San Remo as in India, and the date-palms are common and flourish. What can be done as regards the cultivation in the open air at San Remo of tropical plants is shown by the numerous and most beautiful palms that Baron von Hüttner has in his garden there. Mr. Congreve might have said a little more about the natural history of the neighbourhood of San Remo, for many visitors seek for occupation and amusement in the study of the flora, &c., and it is hard to find out what information exists already. Some interesting and valuable facts are given regarding the capricious and often monstrous taxation in force at San Remo. The enormous increase in prices of late years is also well noticed. This is chiefly owing to French adventurers, who have succeeded in increasing the value of land to the absurd amount of about £6,000 an acre. Visitors will find "red tape" very strong at San Remo; and the general wish seems to incline to the "how-not-to-do-it" system. But they will all be charmed with the place in

spite of such small drawbacks; and Mr. Congreve's "Guide" will effectually aid them to make the most of San Remo.

*Life of Robert Smith Candlish, D.D.* By Jean L. Watson. (Edinburgh: James Gemmell.) It is no offence to Miss Watson to say that she measures Dr. Candlish by a provincial and sectarian standard, and looks at religion exclusively from the "evangelical" standpoint. Let that be granted, however, and her little biography will be found readable, and even enjoyable. It is well condensed, and gives a much better view of Dr. Candlish than the bulky "Memorials," composed mainly of extracts, which were published not very long ago by Dr. William Wilson. The more one knows of this typical Scotch cleric and polemic, who was "always in a triumph or a fight," and therefore unable, according to Cowley's canon "on things remote to fix his sight," the more one likes his sincerity and his quick humour, and regrets that they were so much wasted in arid controversy. However, it is pleasant to think that Candlish preserved to the last his human qualities, his very likeable irascibility and his love of Burns.

*Praenomina; or, the Etymology of the Principal Christian Names of Great Britain and Ireland.* By R. S. Charnock. (Trübner.) A good book on Christian names is greatly needed; and Dr. Charnock certainly has not written it. Miss Yonge's volumes are far better, though by no means free from serious philological faults. But Dr. Charnock's attempt is inexpressibly bad. He begins by telling us that "the Romans" called one man Plato, "from the breadth of his shoulders," and another "Caligula, from wearing the shoe styled *caliga*." Alfred, he says, is "usually translated 'all peace,'" as though it were Eall-frith, instead of Ælf-ræd; and then continues on his own account that it "is rather from *alf-rad*, help in counsel." Under Charles we are told that the word is "corrupted from Carolus," "whence the name Carlomanus, Carlman, by corruption Charlemagne." Of Edith we learn that it was "formerly Eadith, from A.-S. *eadig*, happy;" of course it ought to be Ead-gyth. Edwin is "from the A.-S. name Eadwin, from *Ead-winn*, happy conqueror." Under Henry we are told that "one author renders this name *home-ruler*;" if so, Dr. Charnock may safely neglect to consult that author in future. Martha is "the Greek name *Μάρθα*;" and how precious it looks in real Greek type! Oswald is "from O.-G. *Os-walt*, illustrious magistrate." When Dr. Charnock gets into Gaelic and Cornish we must decline to follow him; but his English is quite bad enough for most people. We had hoped that this sort of etymology was extinct; however, we still find Dr. Charnock writing that Theodoric is "an old German name, from *teut-reich*, powerful lord," and that some derive Neptune "from Japheth, or from Naphtuhim, pr. n. of an Egyptian nation." Frank ignorance is a great deal better than such knowledge as this. The book is, in fact, a careless compilation badly selected from obsolete and untrustworthy sources.

*The Verbalist.* By Alfred Ayres. (New York: Appleton.) This is another of the numerous books published in America purporting to teach us how to speak and write the English language correctly. So far as the present work is concerned, we have nothing to say against it, though we must confess to having been, in some parts, more amused than instructed. The book is aimed rather at the Americans than at the English; and in one instance we note with satisfaction that the author prefers our "railways" and "stations" to the American "railroads" and "depots," though he objects to our non-aspiration of

initial *h* in some cases. He would always aspirate it. We suppose that the division "knowledge" is now recognised in America as correct, for we find it in two consecutive lines on p. 8.

*On the Chronological Sequence of the Coins of Boeotia.* By Barclay V. Head, Assistant Keeper of Coins, British Museum. (Rollin and Feuardent.) This history of the Boeotian coinage is another instalment of the valuable series of monographs which Mr. Head and Prof. Gardner have for some years been preparing on the various branches of Greek numismatics, and of which, so far, Mr. Head's *Syracuse*, *Ephesus*, and now *Boeotia*, and Prof. Gardner's *Elis*, have appeared. The present volume is constructed on the same lines as Mr. Head's previous monographs, and exhibits to the full as much care, accuracy, and thoroughness as those. If the book, on the whole, is not so interesting as the earlier works on Syracuse and Ephesus, it is because the coins are not so replete with artistic or historical data. It is, however, too much the way with numismatists to devote their attention over-closely to the most beautiful and best-known parts of their science, and it is very important that someone with zeal and experience such as Mr. Head's should give his serious study to the less obvious and inviting departments of numismatics. The Boeotian coinage, moreover, is by no means deficient in materials for the historian and the palaeographer, who will find on the coins evidence of the ambitions and downfalls of Thebes and her rival cities which are not always explained in the written records, and proofs of the late survival of archaic forms of letters which are interesting to the student of the development of the Greek alphabet. The artistic merit of some of the coins is finely represented in the six autotype photographic plates which accompany the work.

*Journal of the Derbyshire Archaeological and Natural History Society.* Vol. IV. (Bemrose and Sons.) This society is one of the most active of the provincial bodies which supply the place of the great learned societies of London to those who can be only occasional visitants to the capital. The energy with which the Derbyshire Society works may be measured by the strong action taken by its leading members for the purpose of hindering the destruction of the chancel of Hope Church. The details of the controversy are given in the volume before us. All the efforts of the society were unavailing, but its labour has not been in vain. The controversy attracted much attention, and we feel sure no such wanton exercise of power can occur in Derbyshire in the time to come. The most important paper in the volume is a short one, by Mr. George Bailey, on some fragments of stained glass in Norbury Manor House. They are roundels of enamelled glass of the fifteenth century, and represent the first six months of the year. There can be little doubt that there were once six others, which are now lost. The various ways in which our forefathers represented the months and the seasons is a subject of much interest. Mr. James Fowler communicated an elaborate paper on this subject to the Society of Antiquaries, which appeared in vol. xlv. of the *Archæologia*. He therein gathered together an immense mass of information from almost every country in Europe. The Norbury fragments were, however, unknown to him. The special interest of these consists in the fact that they not only furnish correct data as to costume, but also give us representations of tools and the processes of agriculture which we look for in vain elsewhere. In the Norbury picture of January we have an old man in a furred gown sitting in a massive, but unornamented, chair. His feet are shod with long and heavy wooden

clogs; in his right hand he holds a goblet, and suspended over the fire by what he would have called a "reckin hook" is a vessel in which mead or ale is being warmed for him. The figure representing February is so very ill-drawn that we cannot believe it to be the work of the same artist. It is curious as representing the act of digging with a wooden spade tipped with iron, such as may still be seen in use on the banks of the Ouse and Trent. March is represented by a man pruning a tree—perhaps a vine. April is a youth with corn and flowers in his hands. May, a young person, perhaps a girl, with flowers, and a hawk on the wrist. June, a man wearing a hat like a modern "wideawake" pulling up bulrushes with a strangely fashioned instrument which seems ill adapted for the purpose. The Rev. Reginald H. O. FitzHerbert has communicated a series of early charters relating to his family, and the Rev. J. Charles Cox and Mr. W. H. St. John Hope have edited the sacrist's roll of Lichfield Cathedral. It is an important document, which will be of service to all persons interested in vestments and ritual. The notes are accurate, but a little over-done. It could hardly be necessary to tell anyone who would consult such a document that "the Mass answers to our Communion service." Mr. Bemrose supplies, in facsimile, a poem of little merit written by Charles Cotton, the friend of Izaak Walton.

MR. T. SATCHELL has printed for private circulation a bibliography of Izaak Walton's *Compleat Angler*, extracted from the forthcoming "Bibliotheca Piscatoria," which he is editing in conjunction with Mr. T. Westwood. If it may be taken as a sample of the treat which anglers have in store for them in the book itself, they are to be heartily congratulated. Mr. Westwood, in his well-known *Chronicle of Izaak Walton's "Compleat Angler"*, enumerated fifty-three different editions in 1864. Mr. Satchell has prolonged the list in the eighteen years which have since elapsed to no less than eighty-seven. On casting our eyes over these bibliographic notes we have observed a curious fact relative to Mr. Elliot Stook's facsimile reprint of the first edition of Walton. In the last line of the title-page of this so-called facsimile, "Churchyard" of the original appears as "Churcheyard" in the photographic facsimile. Two miseries of most popular authors seem to have befallen Walton. Moses Browne, in 1750, took upon himself to polish and Bowdlerise the *Compleat Angler*; and every literary fisherman since has thought it his duty to edit the book by overlaying the original with a mass of notes. Through this forest, where the wood cannot be seen for the trees, Mr. Satchell is a safe and amusing guide.

#### NOTES AND NEWS.

LAST Sunday being Mr. Browning's seventieth birthday, 102 of his admirers, members of the seven Browning Societies of London, Oxford, Cambridge, Cornell, Bradford, Cheltenham, and Philadelphia, sent him a set of his own works bound in olive morocco by Proudfoot, and enclosed in a handsome oak case carved with Browning emblems, with a message that, as the works of a great modern poet could never be found in his house when need was to refer to them—(Mr. Browning always gives away all the copies of his books which his publisher sends him)—his friends begged his acceptance of a set of these works, and assured him that they would be found worthy of his most serious attention. Inside the first volume was copied a bit from a letter of Mrs. Owen, of Cheltenham, to Mr. Furnivall: "If, on his seventieth birthday, Browning were allowed to see with 'inward eyes' the living help that he is in many



lives, what a grand birthday present that would be!" The case was designed by Mr. G. Alfred Rogers, and ornamented with seven medallions of the poet's works: a *Ring and Book*, a lyre and palette and brush for the Music and Art poems, a galloping horse for the *Good News*, a dog for *Tray*, a *Star and Gondola*, a *Glove*, and a *Red Cotton Nightcap*, all twined with leafage and *Bells and Pomegranates*. Mr. Browning was touched by the kind thought and good wishes of the givers of this birthday present, as well as amused by the humour of it. He has since written that he "never was so honoured, so gratified, by any action of a similar nature that ever happened to him in the course of his life." And so his 102 friends are happy to have acknowledged by this slight token of their gratitude the great debt they owe him for the help and pleasure they have derived from his works for so many years.

DR. JULIUS JOLLY, Professor of Sanskrit at Würzburg, whose translation of the ancient law-book of Vishnu in "The Sacred Books of the East" has attracted very general attention both in Europe and in India, will go to Calcutta in the autumn to deliver the Tagore lectures on Indian law, and to continue his researches in the ancient legal literature of India.

DR. ABEL, whose linguistic essays are advertised to appear in an English translation, has been appointed to deliver the next course of Ilchester lectures at Oxford on Slavonic literature during the ensuing Michaelmas term.

DR. SCHLIEMANN is about to excavate (or is probably now excavating) the tumulus of Proteilaus, so called, in the Troad.

MR. ROBERTSON SMITH's first article on "The Place of the Old Testament in the Christian Church" will appear in *Good Words* for June.

It is not anticipated that the *Life of Swift* by Mr. Henry Craik will be published before October. A second article on this subject may be expected to appear in an early number of the *Quarterly* from Mr. Churton Collins, the writer of that in the present number.

THE fifth volume of the great work of *Henrici de Bracton de Legibus et Consuetudinibus Angliæ*, forming part of the Rolls Series, will shortly be issued. It comprises the four treatises *de Ingressu, de Brevi de Recto, de Essoniis, and de Defaltis*. The learned editor, Sir Travers Twiss, has prefixed to it an Introduction of considerable historical interest, throwing light upon the new conditions of land tenure under the Angevin Kings, and upon the origin of the Anglo-Saxon "feorme" and the gradual substitution during the Angevin period of the system of letting land to farm for a produce rent instead of granting it as a feud for military service. The Introduction also shows how the substitution of the office of the vice comes in the place of the Anglo-Saxon ealdorman and the shire reeve contributed to the consolidation of the monarchy and the establishment of the legal supremacy of the Crown; further, how the system of mortgage, the *mortuum vadium* of the early Roman Law, was introduced into England by the Romans, and how it has succeeded in maintaining its ground, and has excluded the more modern practice of the *hypothec*, established under the later Imperial system and received everywhere on the continent of Europe; how the practice of essoins operated to protect the tenant under the feudal system from having his land arbitrarily forfeited to his lord for non-appearance at his courts; how the legal division of the hour of the day into forty moments, which was in use in Bracton's time, was a tradition from the eighth century, when it had been adopted by the Venerable Bede, who is reputed to have established in England the system of dating events

from the era of Christ; how the writ of *quo warranto* was introduced in the reign of Henry III. with a view to procure the forfeiture of the lands of the Normans after the cession of the Duchy of Normandy to King Louis of France in 1239; how the *intentio* of the Roman procedure found its way into the English courts in Bracton's time and led up to the system of "counting," which was established in the reign of Edward I., when the duty of "counting" devolved on the serjeants-at-law; and, further, how the practice known in Blackstone's time as "the tender of the demi-mark" became established in favour of the tenant, who was thereby enabled in his turn to put the claimant to the proof of his asserted title, inasmuch as the issue to be decided by the Great Assize was which of the parties had the better title. The information which Sir Travers Twiss supplies in his treatment of these and other cognate questions will be found to be a valuable supplement to Canon Stubbs' *Constitutional History of England*.

THE Report of the Council of the Camden Society, read at the annual meeting on May 2, regretted that unless new subscribers could be obtained it would be impossible to produce as many pages of printed matter as have hitherto been given. The *Catholicon*, an English Dictionary which the society is publishing in conjunction with the Early-English Text Society, will shortly be issued, as well as the portion of the index which was completed before the work was stopped in consequence of the ill-health of Mr. Gough, who had prepared it. Once more the council would urge upon all who take an interest in the annals of their country to subscribe to a society which is engaged in printing the materials of history. Applications for membership should be sent to the hon. secretary, A. Ringston, Esq., Public Record Office, Fetter Lane, E.C. There are at present an unusually large number of interesting works on hand the publication of which is postponed for want of funds.

MESSRS. BURNS AND OATES will shortly publish a new *Life of St. Philip Neri*, translated from the Italian of Mgr. Capececiatro, Archbishop of Capua, by Father Thomas Pope, of the Birmingham Oratory. This work differs from the older biographies of the Saint by presenting him in his relations with the great movements of his own time.

FATHER RYDER, of the same Oratory, has in the press a small volume of poems, original and translated, which will be issued by Messrs. Gill and Co., of Dublin.

MR. MARVIN's new work on Central Asia, which we have already announced, will be issued in about three weeks' time by Messrs. Sampson Low. Although nominally a reprint of the letters which Mr. Marvin contributed to the *Newcastle Chronicle* detailing his discussions with Skobelev, Ignatieff, and other Russian generals and statesmen on the Central-Asian question, the work contains a large amount of fresh matter, throwing light upon Skobelev's ambiguous movements towards Merv last year and his massacre of 8,000 men, women, and children after the capture of Geok Tepe. Accompanying the work will be a map of the new Russo-Persian frontier beyond the Caspian, drawn in accordance with the Treaty of Teheran, recently published.

MESSRS. BICKERS AND SON have in the press a reprint of the last edition of *Arnold's History of the Later Roman Commonwealth*, which has been out of print for some years. It will be uniform with their library edition of *Arnold's History of Rome*.

In answer to a request from the Wyclif Society, the Delegates of the Olarendon Press have reduced the price of Mr. T. Arnold's edition of *Wyclif's Select English Works* (three

volumes octavo) from 42s. to 21s., and the price of Dr. Lechler's edition of *Wyclif's Latin Trilogus* from 14s. to 7s.

A SECOND series of translations from the French and German by contributors to the *Journal of Education* will be published next week, with the title *Prizes and Proximes*. Among the translators are Prof. Jebb, Messrs. E. D. A. Morshead, F. W. Bourdillon, and James Rhoades. It includes, also, a poem by the author of "Betsy Lee."

MESSRS. HATCHARD have nearly ready for publication *A Winter in Tangier and Home through Spain*, by Mrs. Howard Vyse; *Heralds of the Cross*; or, *Fulfilling the Command: being Chapters on Missions*, by Miss F. E. Arnold Forster, adopted daughter of Mr. W. E. Forster; and a revised edition (being the fifty-first thousand) of *Far Off*, Part I., or "Asia Described," by the author of *The Peep of Day*.

MESSRS. GRIFFITH AND FARRAN have in preparation a new series of school reading-books, to be entitled "The Standard Authors Readers," by the editor of *Poetry for the Young*, planned throughout to meet the requirements of the New Code. The distinctive features of the series will be that, in the infants' books, very careful graduation in the introduction of sounds and words will be combined with an interesting narrative form, and that the passages selected in the higher books (both prose and poetry) will be taken from the works of standard authors.

MESSRS. PUTTICK AND SIMPSON were charged with the sale last week of the library of works, musical and on music, collected by Mr. Carl Engel, the historian of "national music." We are glad to observe that it was not totally scattered, nearly the whole of the lots being purchased by Mr. Quaritch. Even a temporary arrest of the dispersion of such a collection, painfully and carefully brought together during many years of intelligent research, is a boon which will be appreciated by students of the history of music.

THE Society for Psychical Research, formed with the object of making "an organised and systematic attempt to investigate that large group of debatable phenomena designated by such terms as mesmeric, psychical, and spiritualistic," has marked out for study by special committees the five following classes of phenomena—thought-reading, mesmerism, Reichenbach's experiments, apparitions, and haunted houses. A sixth committee is engaged upon the work of collecting materials bearing upon the history of these subjects. The president of the society is Mr. Henry Sidgwick; the secretary (to whom all enquiries should be addressed) is Mr. E. T. Bennett, The Mansion, Richmond Hill.

WE hear that Mr. Brandram will give a recitation of Sheridan's "Rivals" on Thursday, May 25, at Grosvenor House, by permission of the Duke of Westminster. The proceeds will be given in aid of the funds of the London Fever Hospital; and tickets can be obtained from the secretary of the hospital, Liverpool Road, N.

PROF. ARTHUR GAMGEE will, on Tuesday next, May 16, give the first of a course of four lectures on "Digestion" at the Royal Institution; and Prof. David Masson will give the first of a course of four lectures on "Poetry and its Literary Forms," on Saturday, May 20.

DURING the last fortnight three new Browning Societies, those of Bradford, Cheltenham, and Girton College, have held their first meetings. The Bradford folk, after Mr. Binns's paper on *Paracelsus*, resolved to have a Browning picnic at Bolton Abbey in the course of the summer, at which a paper should be read on some of the sylvan aspects of Browning's poetry.

At the meeting of the Clifton Shakspeare Society held on April 29, "Julius Caesar" was the play for criticism. Dr. J. E. Shaw gave a communication on II. i. 204. The following papers were also read:—"On the General Character of the Play," by Mr. E. Thelwall; "A Note upon the Style of 'Julius Caesar,'" by Mr. J. W. Mills; "On the Date of the Play," by the Rev. H. P. Stokes; and "On the Character of Cassius," by Mr. Thelwall.

THE May number of *Hibernia* contains an article on "Thomas Moore and the Sheridans," which gives several unpublished letters of the poet.

DR. ROTT, the secretary of the Swiss embassy in Paris, at the instance of the Swiss Bundesrath, has prepared a Catalogue of the despatches and reports of the French ambassadors in Switzerland to their Government. The sources are scattered in the different archives and libraries of Paris. The work will be similar to that which the Swiss Federal authorities have already caused to be compiled from the Venetian State archives. Dr. Rott's labour is confined at present to the period between 1444 (the attack of the Dauphin of France, afterwards Louis XI., upon Basel) and 1610 (the death of Henri IV.), which is illustrated by some 4,500 despatches and 3,000 reports and other documents. The Historical Society of the canton of Neuchâtel has determined to have copies taken at its own cost of all the diplomatic documents which bear upon the history of Neuchâtel, and possess a real historical value, from 1618 to 1740.

THE Association of German Authors has chosen Herr Eduard Engel, the editor of the *Magazin für die Literatur des In- und Auslandes*, to be its delegate at the International Literary Congress to be held in Rome May 20-27.

*An Explanation.*—In the *ACADEMY* of April 22, a quotation was printed from the *New York Herald*, setting out a passage from Mr. Lansdell's *Through Siberia* by the side of a passage from a book by Mr. Knox published in 1870. Mr. Lansdell writes to us enclosing a letter he has addressed to the *New York Herald*, which we have no room to print in full. Mr. Lansdell states that the first sentence in the Preface of his work is—"This book is a traveller's story, enriched by the writings of others;" and he adds—"I have used here and there Mr Knox's expressions, chiefly because I thought them more racy than anything I had at hand for the moment."

#### FRENCH JOTTINGS.

THE duc d'Aumale is now at work upon the two concluding volumes of his *Histoire des Princes de la Maison de Condé*, which will treat of the seventeenth and eighteenth centuries.

A NEW edition of the duc de Broglie's History of the Church and Empire in the fourth century is in preparation. The author will examine in a Preface the present state of Christianity and the attitude of the Republic to religious liberty.

*Le Livre* states that M. Emile Ollivier is writing another book on the Church and State in Italy and France.

THE members of the French Academy have had printed for themselves on china paper forty copies of the seventh and last edition of their Dictionary.

THE Conseil-général of the department of the Nord voted at its recent meeting the sum of 3,000 frs. (£120) towards a statue of Dupleix, to be erected at his birthplace, Landrecies.

M. JAMES DARMESTETER has just brought out (Paris: Delagrave) a critical edition of Byron's *Childe Harold*. In the Introduction is given a sketch of the poet's life and of his

work; the notes explain the many allusions to historical events; at the end are printed illustrative passages from earlier and contemporary poets.

M. SIMÉON LUCE, the author of a well-known book on du Guesclin, is about to publish an essay on Jeanne d'Arc (Paris: Champion).

AN interesting MS. by Vatel, the celebrated *maître d'hôtel* of the seventeenth century, has been printed at the expense and for the use of the Société des Bibliophiles français, thirty copies having been struck off. Ten more copies have been printed by the duc d'Aumale, president of the society, for presentation to public libraries.

VICTOR HUGO's *Les Châtiments* has appeared in the so-called *édition définitive* of his works (Paris: Hetzel—Quantin). The different inedited readings and additions to the original MS. are now published for the first time.

M. E. CAMPARDON has published, under the title *Les Prodigalités d'un Fermier-général* (Paris: Charavay), a work complementing the memoirs of Mme. d'Épinay, which break off at the year 1759. Mme. d'Épinay died in 1783; and hitherto the only facts accessible concerning the later years of one of the most notable women of the eighteenth century were to be gleaned from the letters of Galiani and a portion of Diderot's correspondence.

M. EMILE MONTÉGUT has collected into one volume (Paris: Quantin) the articles he has been contributing to the *Revue des Deux-Mondes* upon Marshal Davout. The work is divided into two parts—"Les Années heureuses (1789-1810)," and "Les Années sombres (1810-1816)."

A CATALOGUE of the MSS. preserved in the archives of the French Admiralty and Colonial Office is now in course of publication.

#### A PARAPHRASE.

MOSCHUS.—IDYLL V.

WHEN the breezes, gently playing,  
Ripple o'er the summer sea,  
Then from land my thoughts are straying;  
Fain a sailor I would be.

But whene'er the deep is sounding,  
And the angry waters foam;  
When afar the waves are bounding,  
Then I welcome land and home.

Quickly then the sea forsaking,  
What delights the wood doth bring:  
There, the waves are wildly breaking;  
Here, I list the pine-trees sing.

Ah! the fisher, be he thriving,  
Wide the sea is forced to roam;  
Wary prey to catch o'er striving,  
And his bark his only home.

Then how sweet to me is dreaming  
In the plane-tree's grateful shade,  
Where the fountain, softly streaming,  
Babbles through the leafy glade.

WILLIAM HOWARD CARPENTER.

Johns Hopkins University, Baltimore.

#### MAGAZINES AND REVIEWS.

THE present number of the *Antiquary* is not up to the average. There are two good papers, and two only. Mr. G. Phillips Bevan discourses upon what he believes to be the earliest industrial census of which we have any record. It was taken in France in 1292. The information he has collected about trades and trade names is valuable from several points of view, and his facts are arranged in an attractive manner. Mr. John Henry Parker has a very learned paper on the Colosseum at Rome. Everything concerning the early antiquities of Rome has been, and still is, the subject of

fierce controversy. We will by no means undertake to say that Mr. Parker's views are not open to exception, but they are the result of careful studies made on the spot, every facility having been given by the Italian Government for the purpose. There are three papers which relate to the popular festivals of the month of May. All are amusing, but there is little or nothing in them which we have not been told many times before.

THE April number of *Le Livre* is remarkable for two excellent portraits—things always welcome either for the portfolio or for insertion in books. The first is a very handsome engraving of a medallion of Petrus Borel by the well-known Romantic sculptor Jehan du Seigneur. It is accompanied by letterpress from Champfleury, which is very slight and decidedly unappreciative. Absurd as were the tricks which "Petrus" played, he had, to support them, a great deal more literary power than, with all deference to him, the author of *Les Excentriques* can boast of. The fact is that M. Champfleury, as an ex-believer in Petrus, is not a fair judge. The other portrait (also accompanied by an article, and, in this case, a very good one) is a crayon drawing of Gavarni by himself, heightened with some splashes of white. To those who only know the artist's elaborate, but decidedly flattered, "Homme à la Cigarette," this portrait will be something of a disappointment. But there can be no doubt which is the truer likeness.

THE long-delayed first number of vol. iv. of the *Revista de Ciencias Históricas* has just appeared. Its articles are mostly continuations of those in former numbers. The fresh ones are a laudatory review of vols. iv. and v. of Stanley Lane-Poole's Catalogue of Oriental Coins in the British Museum. The writer, Señor Codera y Zaidin, takes exception to a few readings only, and remarks on the influence which the Fatimite coinage of Egypt had on that of the "Reyes de Taifas" in Spain. In a short illustrated article, full of good sense, on "The Bronze Arms found in Minorca," Rafael Blasco warns his readers not to be hasty in considering these weapons prehistoric; in so isolated a spot they may well have survived and overlapped the use of iron and steel weapons in other countries. The most important continuations are the supplement, mostly of inedited coins, by Señor Pujol y Camps, to Delgado's *Monedas Autonomas de España*, and that to the *Diccionario trilingüe* of Larramendi, by Padre F. Fita; both these are of great importance. The others are "Felipe de Malla," by F. de Bofarull, treating of the conduct of the ambassadors of Aragon at the Council of Constance; and the History of the Counts of Empurias, by Bishop de Tavernier. In the reviews we notice a valuable one by the editor on the *Catalogue des MSS. espagnols de la Bibliothèque nationale*, by M. A. Morel-Fatio.

THE *Revista Contemporanea* of April 30 publishes the introductory lecture given in the Ateneo by Señor Moreno Nieto. It was the first of a course on history which he did not live to pursue. Dionisio Chauli, in "Scattered Leaves from a Tailor's Ledger," gives an amusing account of the changes of fashion in Madrid since the beginning of the century. The "Notes" of A. Ubique are on the Archivo Histórico Nacional of Madrid. He remarks on the importance of diplomatic seals as an aid to determining the date of a document. The number of these in the Archivo, which was 8,000 in 1876, is now no less than 30,000. Gen. Pavia, in his political reflections, gives a detailed account of the overthrow of Castelar, and of the *coup d'état* of January 3, 1874. Gen. F. de Cordova continues his narrative of the expedition to Italy in 1849, with an account of the capture of Rome by Gen. Oudinot.

THE ONLY ENGLISH PROCLAMATION  
OF HENRY III.

THE MS. of the Oxford copy of this proclamation (of which I spoke in the ACADEMY of April 29) is a slip of vellum twelve inches long and five and three-quarter inches broad, folded over lengthways, at the bottom, to the depth of half-an-inch. The strip of vellum by which the seal was attached is still fastened to it, but the seal itself is gone. It is written, lengthways, in twelve long lines, the last being a little shorter than the rest. Possibly Dr. Ingram consulted the printed version of the Huntingdonshire copy in Rymer's *Foedera*, for he has given letters no longer legible, and the creases in the Oxford copy seem to me to have been made before his time. By "no longer legible," I mean that there is a hole completely through the substance of the vellum; many letters can easily be supplied of which only traces now exist. These traces give clear indications of the letters meant, and I have no doubt as to the substantial correctness of the copy which I now subjoin. I may add that Dr. Ingram has inserted one or two letters which I do not believe were ever to be seen, and that these seem to have been suggested by his knowledge of the other copy. I shall call the copies H. and O.—i.e., Huntingdon and Oxford. MS. O. is as follows, the letters within square brackets being supplied from H. The figures within marks of parenthesis show where each line begins.

"(1) Henri burg Godes fultume king on Engle-  
loande. Lhoauerd on Yrloand'. Duk on Normand'.  
on Aquitain'. and eorl on Anlow. send igreteinge to  
alle his holde ilerde and ile(2)-awede on Oxene-  
fordeschir'. bet witen ge wel alle bet we willen and  
vnen. bet. bet we redesmen alle oþer the moare  
del of heom bet beon iohosen burg vs and burg bet  
(3) loandes folk on vre kuneriohe. habben idon and  
schullen don in be worþnesse of god and on vre  
treowe. for be fr[is]e[m]e of the loand. burg be besigte  
of þan toforenseide (4) redesmen. beo stedefest and  
lestinde in alle þinge abuten ende. And we hoaten  
alle vre treowe in be treoweþe bet heo vs ogen.  
bet heo stedefestellohe healden and swerien (5) to  
healden and to werien þo setnesseþ bet beon makede  
and beon to maken burg þan tofor[en] seide redesmen  
oþer burg be moare del of heom alswo also hit is  
(6) to foren iseld. And bet æhe oþer helpe bet for  
to do[n] bi þat ilche oþer agenes alle men rigt for to  
[don] and to fong[en]. And noan ne nime of loand  
ne of egte wherþurg (7) þis besigte muge beon let  
oþer iwered on onie wise. And gif onl oþer onie  
cumen her ongenes we willen and hoaten þat alle  
vre treow[e] heom healden deadliche foan. (8) And  
for þe we willen þat þis beo stedefest and lestinde.  
we senden ge w[is] writ open. senden w[is] vre seel.  
to healden amoa[n]ges ge w[is] in hor[d]. Witenesse vs  
seluen æt (9) Lunden' þene Egtetenþe day on be  
Monþe of Octobr' In be two and fowerþigþe gear  
of vre cruninge [And] þis was don ætforen [vr]e sworn  
redesmen Bonelace (10) Archebischop on Kanter-  
bur'. Walt' of Cantelow. Bischop on wirechestr'.  
Sim' of Muntford eorl on Lf[er]cheastr'. Ric' of  
Clar' eorl on Glouchestr' and (11) on Hurtford'.  
Rog' Bigod eorl on Northfolk' and Mareschal  
on Engleloand'. Perres of Sauuey Will' of fort eorl  
on Aubemarl'. Ioh' of Plecc' (?) eorl on (12) Ware-  
wik'. Ioh' Geffrees sune. Perres of Muntford'. Ric'  
of Grey. Rog' of Mortem'. Iames of Aldithel and  
ætforen oþre inoge."

There are two forms of *g*; the usual *g* is left in roman type; the Middle-English *g* (for *y* or *gh*) is printed as an italic letter. The variations from the MS. made by Dr. Ingram are as follows:—(1) burh; king (printed with Anglo-Saxon *g*, the two forms of *g* not being distinguished); Englene loande (divided); Yrloande; greteinge. (2) Curl omitted at the end of -schir'; dots omitted after vnen and þet; us. (3) loandesfolk (not divided); dot omitted after kuneriohe; no notice (which I here give) of the stroke over *i* in *in*. (4) Dot omitted after redesmen; on (after *treowe*; indistinct, but I

read in, as in H.). (6) toforen (not divided); iside (with impossible final *e*); noane (a false form); dot after egte, followed by a capital *w*; (7) mugte (quite wrong); treoweþe (no sense); fean (O. has *f. an*, and no vowel but *e* or *o* will fit in; H. has *ioan*). (8) stedefest; owen (for open, with Anglo-Saxon *w*, but translated by "open"); dot omitted after open. (9) egtetenþe (with small *e*); after *cruninge* Ingram inserts a large cross, but I read traces of "A. d." and H. has And; isworen (but I feel sure there never was *i*). (10) Cantelow'; Wirechestr'; Lepechestr' (but there is room for two letters instead of *b*). (11) Northfolk; Englene-loand; dot after Sauuey; Fort (with capital); Pless' (which I cannot read, but certainly not so). (12) Geffreesune (joined); möge (meant for *monge*, false form for *monige*, many). There is a mark over *i* in three cases only—viz, in *in* (noted above); *werien*, in l. 5; and *inoge*, the last word.

The chief gain is the correction of *inoge* for *moge*, as printed by Mr. Ellis. It is interesting to see that Prof. Earle has already made this correction, as may be seen by consulting his print of H. in his work upon *The Philology of the English Tongue*. Of course the plural of *mog* would have been *moges*, and the final *e* shows that a plural adjective is required. Compare *menn inoghe*, Ormulum, 7932; *oþre treos . . inoghe*, Ormulum, Homily, l. 13; *oþre houses ynowe*, P. Plowman's Crede, 215. Hence Ingram prints "*monge*," but the mark above the word is the usual very fine hair-line above the *i*, not a short thick stroke above the *o*. Probably this fine line may be detected in H., now that we know we are to look for it. It must also be observed that the notice *And al on þo ilche worden*, &c., does not appear in O. at all.

I hope hereafter to add a few notes on the variations between O. and H.

WALTER W. SKEAT.

## THE LATE SAMUEL JOHNSON.

WE reprint the following letter from the *Index*, Boston, U.S., April 20, as a tribute to the memory of Samuel Johnson, the author of *Oriental Religions*, who died on February 19, at the age of fifty-nine:—

"When I saw in your paper the announcement of the death of Samuel Johnson, I said to myself, 'Oh, why is life so short!' Johnson was one of those men with whom I wished to have some day a hearty hand-shaking, not in the body, but the spirit. He sent me his books, he wrote me a kind letter; and I read both, and then put them away, hoping for a quiet day or for a quiet week to find rest to write to him and tell him where I agreed and where I differed from him—telling him, at all events, how strongly I felt that he was doing a great and good work. But, alas! the quiet day or the quiet week never came, and he must have thought me a cold, unsympathising fellow for never having written to him, for never having thanked him, for never having assured him of my sincere admiration and sympathy. It is not the first time this has happened to me. There was another man, very different from Samuel Johnson, but I admired him, too, and I thought he had never had his due; and that was J. F. McLennan, the author of *Studies in Ancient History*. I had made plenty of notes of his writings, and some day, I thought, we should have it all out. And then some day I opened the *Times*, and I saw he was gone. I have still a number of such unknown friends in the world, to whom I have much to say, and who are probably very angry with me; but what are we to do? '*Seid umschlungen Millionen*' is easy to say, but to do it by letter is very hard.

"Well may you mourn for Samuel Johnson. Though he has done brave work, he might have done, he would have done, more. Perhaps I am hardly just to him; for the man who breaks stones on the road, as I have been doing nearly all my life, has not always a very kindly feeling toward

those who drive by in a carriage over the road that he has made or mended. I mean Samuel Johnson's knowledge of Oriental religions was at second-hand, and the little accidents that must happen to an historian or a philosopher who writes on Oriental religions at second-hand are just those that most exasperate Oriental scholars. Still, Samuel Johnson was honest, and to be honest means to be accurate; and there are few things in his volume on the *Religion of India* for which, at all events, he could not give chapter and verse, though chapter and verse may not always come from the right book.

"What I admire most in Samuel Johnson was his not being disheartened by the rubbish with which the religions of the East are overwhelmed, but his quietly looking for the nuggets. And has he not found them? And has he not found what is better than ever so many nuggets—that great, golden dawn of truth, that there is a religion behind all religions, and that happy is the man who knows it in these days of materialism and atheism?

"F. MAX MÜLLER.

"Oxford: March 24, 1882."

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BAUMGARTNER, A. Joost van den Vondel, sein Leben u. seine Werke. Freiburg i. B.: Herder. 4 M. 40 Pf.  
BENDER, W. Johann Konrad Dippel. Der Freigeist aus dem Pietismus. Ein Beitrag zur Entstehungsgeschichte der Aufklärung. Bonn: Weber. 4 M. 50 Pf.  
FALLOUX, le Comte de. Discours et Mélanges politiques. Paris: Plon. 15 fr.  
L'ISLE, L'écuyer de. L'Illade: traduction. Paris: Lemerre. 3 fr. 50 c.  
RABOURDIN, L. Algérie et Sahara: la Question africaine. Paris: Guillaumin. 3 fr. 50 c.  
SAINT-VICTOR, Paul de. Les deux Masques. T. 2. Sophocle, Euripide, Aristophane, Calidasa. Paris: O. Lévy. 7 fr. 50 c.  
SCHÖLL, A. Goethe in Haupttügen seines Lebens u. Wirkens. Berlin: Besser. 9 M.  
WILMANN, W. Leben u. Dichten Walthers v. der Vogelweide. Bonn: Weber. 9 M.

## THEOLOGY.

- HARNACK, A. Die Uebersetzung der griechischen Apologeten d. 2. Jahrh. in der alten Kirche u. im Mittelalter. Leipzig: Hinrichs. 9 M.  
PENTATEUCHUS Samaritanus. Ed. H. Petermann. Fasc. 2. Exodus. Berlin: Moeser. 15 M.

## HISTORY.

- BEZOLD, F. v. Briefe d. Pfälzgrafen Johann Casimir m. verwandten Schriftstücken. Gesammelt u. bearb. l. Bd. 1576-82. München: Rieger. 16 M.  
CHATELAIN, R. Saint Vincent de Paul et les Gondis. Paris: Plon. 7 fr. 50 c.  
FORNARI, T. Delle Teorie economiche nelle Province napoletane dal Secolo XIII al 1734. Milano: Hoepli. 6 fr.  
FRANZ, F. Die Chronica pontificum Leodienensium. Eine verlorene Quellschrift d. 13. Jahrh. Strassburg: Trübner. 1 M. 50 Pf.  
LE BOU, A. L'Angleterre et l'Emigration française de 1794 à 1801. Paris: Plon. 7 fr. 50 c.  
MITTAG, E. Beiträge zur Geschichte Oesterreichs während der ersten Jahre d. dreissigjährigen Kriege. Bonn: Behrendt. 1 M. 30 Pf.  
M. MINUCII FELICIS OCTAVIUS, recensuit J. J. Cornallissen. Leiden: Brill. 1 s. 6d.  
MONUMENTA Germaniae historica inde ab anno 500 usque ad annum 1500. Diplomatum regum et imperatorum Germaniae tom. I. pars 2. Ottonis I. regis diplomata. Hannover: Hahn. 7 M. 50 Pf.  
ROBIQUET, P. Thévenau de Morande: Etude sur le XVIII<sup>e</sup> Siècle. Paris: Quantin. 10 fr.  
RUBLE, A. de. Antoine de Bourbon et Jeanne d'Albret. T. 2. Paris: Labitte.  
SCHLICHTA-WISSENER, O. v. Die Revolutionen in Constantinopel in den J. 1807 u. 1808. Wien: Gerold's Sohn. 4 M.  
TOMIOLLO, G. Dei remoti Fattori della Potenza economica di Firenze nel medio Evo. Milano: Hoepli. 4 fr.  
VILLARD, A. Histoire du Proletariat ancien et moderne. Paris: Guillaumin. 8 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BRUNN, M. Beiträge zur Kenntnis der Fauna baltica. I. Ueber Dorpaten Brunnplanarien. Dorpat. 2 s.  
FRISCH, C. Der am 6. Decbr. 1882 bevorstehende Vorbeugung der Venus vor der Sonnenscheibe, vorausbe-rechnet. Wien: Gerold's Sohn. 3 M.  
GUERINCKE, O. v. Experimenta nova (ut vocantur) Magdeburgica. Amstelodami 1672. Neu edirt u. m. s. histor. Nachwort versehen v. H. Zarener. Berlin: Springer. 3 M.  
HOFFMANN, F. Philosophische Schriften. 8. Bd. Erlangen: Deichert. 5 M.  
LEUCKART, R. Bericht üb. die wissenschaftlichen Leistungen in d. N-turgebietste der niederen Thiere während der J. 1876-79. l. Hälfte. Berlin: Nicolai. 12 M.  
SPINOZA, Benedicti de. Opera quotquot reperta sunt. Recog-noverunt J. van Vloten et J. F. N. Lond. The Hague: Nijhoff. 18 s.

## PHILOLOGY, ETC.

- BRITKRAUS, O. E. Beitrag zur Geschichte der Possessivpronomen in der englischen Sprache. Göttingen: Akademische Buchhandlung. 1 M. 20 Pf.
- FAUST, A. Homeric Studien. Strassburg: Trübner. 1 M.
- MAINTEN, E. Die griechischen Dialekte auf Grundlage v. Abrens' Werk: *De graecae linguae dialectis*. 1 Bd. Asiatisch-Holisch. Börsch. Thessalisch. Göttingen: Vandenhoeck & Ruprecht. 6 M.
- NISS, B. Die Entwicklung der homerischen Poesie. Berlin: Weidmann. 7 M.
- REINISCH, L. Die Bili-Sprache in Nordost-Afrika. Wien: Gerold's Sohn. 2 M. 30 Pf.
- SCHNEIDER, P. E. De Meneschemis Plautina retractata. Bonn: Behrendt. 1 M. 20 Pf.
- VICKENREDT, E. Ganymedes. Liban: Puhse. 1 M.
- ZIMMERMANN, A., de Proserpinae raptu et reditu fabulas varias inter se comparavit. Lingen: van Acken. 1 M. 50 Pf.
- ZINOWSKI, A. Kleine philologische Abhandlungen. 3. Hft. Innsbruck: Wagner. 2 M. 40 Pf.

## CORRESPONDENCE.

## SHAKSPERE'S "LOACH."

3 St. George's Square, N.W.: May 6, 1882.

The passage in "1 Henry IV.," act II., sc. i., l. 23, "Your Chamber-lye breeds Fleas like a Loach" (Folio, p. 53, col. 1), has always puzzled commentators. Our little loach is too small, and it does not breed fleas as salmon do lice. A friend of mine has seen several other kinds of fish covered with parasites caught in the Mediterranean. It is, however, or is said to be, a prolific fish, and from this fact an explanation has been provided for Shakspeare's words.

But the "Ordinance concerning the Salt Fish of Blakeney"—fish sold at Blakeney Fair—in the thirty-first year of Edward III., A.D. 1357, suggests that some much larger fish than our loach was meant by Shakspeare. That Ordinance enacts that

nulle pesson, appele  
Locheffish, ne soit eslu  
ne trie lors tantoulement  
en trois, centassav-  
oir, Lob, Byng [Lyng],  
& Cod. . . . Et que  
. . . soit certain pris  
mys & assiz sur le  
pesson de Doggerfish  
& locheffish, quen pris  
soit tenuz durante la  
feire.

no Fish called Loych-  
fish shall be chosen or  
tried, but only in three  
parts, that is to say,  
Lob, Ling, & Cod.  
. . . And . . . a Price  
shall be set . . . and  
assessed upon the Dog-  
gerfish and Loych-fish,  
. . . which price shall  
be holden during the  
Fair.

Now, though the doggerfish were doubtless the fish that came in "the Ships called Doggers" (les niefs appelez *Doggeres*), I don't suppose the "Locheffish" or "Loych-fish" were those that came in the "Lodeships." I assume that, as the name "Locheffish" included "Lob, Ling, and Cod," it was a generic term for fish equally big, when salted, if not when fresh. And, if so, I would ask our workers at Shakspeare's natural history—Miss Phipson, Mr. Ellacombe, Dr. B. Nicholson, and others—whether they can find that any of these big fish bred fleas, or whether the eating of salt fish was supposed to do so in men, or that the fleas came from the salt common to the fish and lye.

F. J. FURNIVALL.

## THE INSCRIPTION OF NEBUCHADNEZZAR AT THE DOG RIVER.

Oxford: May 6, 1882.

Mr. Loytved, the Danish consul at Beyrût, has been kind enough to send me fresh photographs and squeezes of the inscription of Nebuchadnezzar on the northern bank of the Nahr el-Kelb, including a squeeze of the inscribed fragment of rock which was cut out of the cliff when the new aqueduct was being made on that side of the river. This fragment happens to be in an unusually good state of preservation; and the portion of the inscription contained upon it is highly interesting, as it is a duplicate of a

passage in the Bellino cylinder inscription of Nebuchadnezzar (*Western Asia Inscriptions*, i. 63, col. i. 20-27), where the Babylonian King gives a list of the countries from which he obtained wine.

I am satisfied that Mr. Loytved is right in thinking that an Assyrian scholar who could examine the inscription on the spot would be able to make out a considerable portion of it; the photographs and squeezes, unfortunately, only allow a passage or character to be deciphered here and there. A long and careful study of them, however, has convinced me that the inscription is not an historical one, but merely relates to the construction of public works in Babylonia and sacrifices to the Babylonian deities. The bad condition it is in, therefore, is not so serious a loss as was at first imagined.

The inscription is engraved on five different parts of the rock, the longest portion of it consisting of four columns. A good deal of the first column of this portion can be made out with certainty, and is to the following effect. I omit the first few lines, which are too much obliterated to yield a connected sense.

"The *sarati* of . . . (and) the *sarati* of . . . at the ford of the rising sun (of Babylon) I caused to approach; I (constructed) the head; its . . . in the fortress (with) stone and brick I fenced in, and . . . stone and brick in its . . . I made. Trees I cut down; and . . . and plates of copper with . . . I founded them. In the low ground (*cišurrie*) of Babylon (for) the durability of the *sarati* . . . *casbu* as far as the . . . in the guard-house (*apraû*), and its . . . I caused to approach . . . I completed it. (With) stone and brick their . . . I fenced in. (From) the city of . . . as far as Sippara (and) as far as the river *Arakhtu* (?) towards the Euphrates, . . . *caspu* as far as"

Here the first column abruptly ends. The *sarati*, the construction of which is described, may be "a bridge." The second column is for the most part illegible. I find, however, mention made in it of wines flowing "like water all the year in the presence (of the gods) I made to pass," where *manis*, "like water," occurs as in *Western Asia Inscriptions*, 66, iii. 15. Then follows the name of Nebuchadnezzar, with his usual titles, "glorious prince," &c. Subsequently, after a reference to "the great gods," the inscription speaks of "the temple of Mas," and then "the 8th day" is named. The third column is almost entirely obliterated; but the fourth column again mentions "Nebuchadnezzar King of Babylon," and calls him the *musadu*, or "master," of a country the name of which is unfortunately lost.

The fragment cut out of the cliff by the native workmen, and now, I believe, in the possession of Rustem-Pasha, contains the following text, completed from the parallel passage in the Bellino cylinder:—

"(The portion of the gods of Bit-Saggil and the gods of Babylon: fish, birds) choice (*usûmu* the product of the marshes), precious *usûmu* (honey and other offerings), . . . *taku*, (and) mead I brought, (vines) of the city, wine, the growth of the countries of (Izal)lum, Tahim, Tsim(mini, Helbon), Arnabanu, and 'Su(kham, like the waters of a river) on the dish of (Merodach) and Zarpanituv (my lords I caused to be lifted up)."

The name of Khilbunu or Helbon shows that the countries, of which a list is given, were in Syria and the Lebanon, and this is no doubt the reason why the wines procured from them for the worship of the deities of Babylon are commemorated on the rocks of the Nahr el-Kelb. The Bellino cylinder adds two more districts to the list—Bit-Oubati and Bitati—which were possibly not in Syria, as they are not named in the Nahr el-Kelb inscription. On the cylinder, Arnabanu is written Arana-banuv.

A. H. SAYCE.

## THE PALESTINE EXPLORATION "NAME LISTS."

London: May 9, 1882.

The criticisms of Mr. Robertson Smith upon the *Name Lists* of the survey of Western Palestine are, in the main, so just that I am unwilling to let them convey, as they do, a false impression as to my own accuracy without a word of explanation. The first sentences of my own Preface would, if Mr. E. Smith had referred to them, have fully answered each of his objections so far as I am concerned. The system of transliteration employed, as is there stated, was prescribed to the survey officers by order of the committee before I had anything to do with the work. They have unfortunately carried it out in a not very satisfactory manner; but, as the map had been engraved before I took the lists in hand, I corrected only the more obvious and grosser faults in transliteration in order to avoid discrepancies as far as possible. The only check I had upon names which I did not personally know was the orthography of the native scribe who had written them down in Arabic, but had left no record as to the source from which he obtained them, whether from the mouths of natives or from the report of the English officers and their subordinates. The only faults noticed by Mr. R. Smith are, in fact, those which I have myself indicated in the first page of the Preface.

E. H. PALMER.

## "THE QUATRAINS OF OMAR KHAYYAM."

Dartmouth: May 8, 1882.

Will you grant me space to say a word of thanks to Mr. Poole for his kindly review of my Omar Khayyam in the *ACADEMY* of April '22, and also to supply an omission noticed by him—my omission, namely, to state the principle on which I have selected quatrains for translation?

Briefly, then, it is this: to exhibit the most striking examples of *all* Omar's leading ideas, not only those of a materialistic, but also those of a religious and spiritualistic character. The influence of Mr. Fitzgerald's brilliant version has been so great that it has become almost an article of faith with the critics to subscribe to his view of Omar, and to reject all the mystical quatrains as interpolations. My reading of Omar has convinced me that this view is wrong. We know from the *Tarikh ul Hukama* that Omar taught "axioms of universal religion," and "exhorted his disciples to seek the One God by self-purification." The testimony of Abul-fed to his discredit may very probably have been prompted by the intense *odium theologicum* necessarily excited by his unorthodox views. The argument that the epicurean and the devotional quatrains could not have been the product of one pen is, to my mind, of little weight. It is the privilege of a poet to be inconsistent, especially of a poet like Omar, who did not write a continuous poem, but merely jotted down epigrams as time, circumstance, and mood suggested. The true parallel to Omar is, I conceive, to be looked for, not in such a poet as Lucretius "denying divinely the divine," nor in Shelley chanting the psalm of revolt, but rather in Tennyson's "Two Voices" or in the Book of Ecclesiastes. If that book had been written, not in the weariness of satiety and old age, but in the contemporary flush of the experiences it records, the parallel might have been even closer than it is. Omar's religion was not, of course, that of the Mollas. To them he would say, as Job did to his orthodox comforters, "Why do ye speak deceitfully for Allah?" But that he had a religion of his own, and that this religion with him, as with most of the Persian poets, took a mystical form, is, I think, clear.

E. H. WHINFIELD.

PS.—Some people, I know, pronounce, "trow" as if it rhymed to "thou;" but I submit that the correct pronunciation is that which I have used—viz., rhyming with "go."



## ROSSETTI'S "HAND AND SOUL."

Cuba Villa, Bickerton Road, N.: May 8, 1882.

I possess a copy of *Hand and Soul*, in the rare pamphlet form, privately printed. There are some differences, though not material ones, between the pamphlet and the story as printed in the *Germ*. If Mr. Wilkins cannot meet with the work in any other way, I shall be glad to lend him my copy.

G. BARNETT SMITH.

[As we learn from Mr. H. Buxton-Forman, Rossetti's exquisite prose sketch, *Hand and Soul*, was first published in 1850, in the first number of the *Germ*. Mr. Barnett Smith is quite right as to the minor variations made in the pamphlet on the story as it appeared in the *Germ*. We may further state that when printed in the *Fortnightly Review*, December 1870, the story was again altered in some particulars.—ED. ACADEMY.]

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 15, 4 p.m. Royal Asiatic: Anniversary Meeting.  
7.30 p.m. Aristotelian: "Occam and the Critics," by Dr. J. Burns-Gibson.  
7.30 p.m. Educational: "Pestalozzi," by Mr. T. M. Williams.  
8 p.m. Society of Arts: Cantor Lecture, "Book Illustration: Old and New," II., by Mr. J. Comyns Carr.  
8 p.m. Victoria: "Didactical Scientific Utterances and the Decline of Thought," by Dr. Lionel S. Beale.  
TUESDAY, May 16, 3 p.m. Royal Institution: "Digestion," I., by Prof. Gamgee.  
7.45 p.m. Statistical.  
8 p.m. Civil Engineers: "The Various Systems of Grinding Wheat, and the Machines used in Corn Mills," by Mr. W. Proctor Baker; "High Grinding by Roller-Mills in England," by Mr. H. Simon; "Roller-Mills and Milling as practised in Budapest," by Mr. W. B. Harding.  
8.30 p.m. Zoological: "Additions to the Menagerie in April," by the Secretary; "New Genera and Species of Araneidae," by the Rev. O. P. Cambridge; "Some Points in the Anatomy of the Todidae, and the Systematic Position of that Group," by Mr. W. A. Forbes.  
WEDNESDAY, May 17, 8 p.m. Society of Arts: "The Constant Supply and Waste of Water," by Mr. George F. Deacon.  
8 p.m. British Archaeological: "The Camden Roll of Arms," by Mr. J. Greenstreet; "Ancient Remains on the Site of the New Stock Exchange," by Mr. E. P. L. du Roi.  
THURSDAY, May 18, 3 p.m. Royal Institution: "The Metals," by Prof. Dewar.  
8 p.m. Royal Historical: "The Iberian and Belgian Influence in Britain," by Mr. Hyde Clarke; "Ancient Britain," by the Rev. G. Edwards.  
8 p.m. Chemical: "The Precipitation of Alums by Soda Carbonate," by Dr. E. J. Mills and Mr. R. L. Barr; "Rotary Polarisation by Chemical Substances under Magnetic Influence," by Mr. W. H. Perkin.  
8 p.m. Telegraph Engineers: "Experiments of Attraction and Repulsion due to Sonorous Vibration, compared with those due to Magnetism," by Mr. Augustus Stroh.  
FRIDAY, May 19, 8 p.m. Philological: Anniversary Meeting; President's Annual Address, by Mr. A. J. Ellis.  
9 p.m. Royal Institution: "The Making and Working of a Channel Tunnel," by Sir F. Bramwell.  
SATURDAY, May 20, 3 p.m. Royal Institution: "Poetry and its Literary Forms," I., by Prof. D. Masson.

## SCIENCE.

*Symbolic Logic*. By J. Venn. (Macmillan.)

THERE is much occasional polemic in this book against the "anti-mathematicians" who object "to the substitution of  $x$  and  $y$  for the customary  $X$  and  $Y$ ;" and Mr. Venn has thought it worth while to devote a chapter to the justification of his own essentially mathematical system of notation. He maintains that the few signs which he has borrowed have not undergone a greater change of meaning in his hands than that which they had previously experienced within the limits of the older science. He dwells on the advantages of familiarity with the symbols which have to be manipulated, and points out "the occasional suggestiveness" of a notation already well known and widely used. He has not, however, brought forward the best argument—the intelligibility of his own book,

given the most elementary knowledge of mathematics. There is little difficulty in reading Mr. Venn: to the practised mathematician there can be none.

A more important question is the relation of symbolic logic to other logics. Mr. Venn thinks that it is to be regarded as a generalisation or development of the common logic. Chap. xvii. exhibits the generalisations actually effected: they are the reconstruction of the theories of contradiction and contrariety, whether as regards classes or propositions; the new schedule of propositional forms, intended to take the place of the old AEIO classification; the disappearance of the syllogism under the general formula of elimination so far as regards terms, under the general formula of inference so far as regards propositions. The process by which these results are obtained may be briefly, if imperfectly, indicated as follows:—The logic which is to be generalised is, of course, taken to be formal logic, and that alone. The terms for which symbols are substituted are strictly denotative class terms. The meaning of the signs  $+$ ,  $-$ ,  $\times$ ,  $\div$ ,  $=$ , and of the quantities  $l$ ,  $o$ ,  $v$ , is explained; and propositions, whether affirmative or negative, categorical or hypothetical, are construed "existentially": the boundaries, that is, of every class are held to cut those of every other class lying within the same "universe of discourse," the only question being whether the compartments thus formed are or are not occupied by individuals. "All  $X$  is  $Y$ " passes on this system from "All  $X$  if there be any is  $Y$  if there be any" into "No  $x$  is not  $-y$ ;"  $x$  multiplied by not  $-y$  is equal to nothing: in other words, the compartment open to individuals describable as both  $x$  and not  $-y$  is on this occasion unoccupied. There is some difficulty in disposing of particular propositions on the same lines, but it is surmounted satisfactorily enough, and there is throughout no loss of clearness or consistency.

Ingenuity and ability, indeed, are obvious on every page, but it may be doubted whether the feeling of the ordinary logician who reads this book will not be one of disappointment. He will be pleased with Mr. Venn's admission that the complicated problems which demand the use of symbols seldom occur in practice; he will be interested to find himself in an ideal world—in a world of green men and red horses, a world in which the employment of five terms "gives rise to 4,294,967,295 possible selections." He will agree that the formula  $f(1) f(0) = 0$  is "something more than a mere translation from the Aristotelian logic." But he will not see his way to a reconstruction of his old theories, to a more scientific explanation of familiar facts. The number and weight of the new generalisations are not great enough to justify, say, the neglect of connotation in dealing with the import of propositions. Nor is Mr. Venn's own attitude aggressive; he rather prefers to decline to discuss "thorny questions;" he has no wish to "enter into Serbonian bogs." It is quite possible that symbolic logic may be the true science of logic; but the science has at any rate not yet reformed the old ideas, it has not effected the advance which is

involved in Mr. Venn's own instance of scientific advance—the substitution of the idea of gravitation for the idea of weight. Before it can prove its value it must become revolutionary; until it becomes revolutionary, it cannot be criticised except on the ground of inconsistency; and, whatever its value—as an instrument of education, it must always be open to the suspicion of being what the quantification of the predicate is felicitously here said to be, "a blind alley," leading nowhither.

C. CANNAN.

## IRISH OGAMS.

THE twenty-seventh volume of the *Transactions* of the Royal Irish Academy contains a contribution by Sir Samuel Ferguson, entitled a "Fasciculus of Prints from Photographs of Casts of Ogham Inscriptions," with five plates. The paper appears to have been read so early as June 28, 1880; but better late than never, and we are very glad that the Academy is at last beginning to give the public the results of Sir Samuel Ferguson's examination of the ancient monuments of Ireland. The present instalment is the first fascicule of Ogam texts, and the account Sir S. Ferguson gives of the undertaking is that

"In inscriptions of this kind, when the characters extend, as they almost always do, to two continuous surfaces of a solid, both cannot be adequately embraced in one direct photographic image. If attempted separately, the heavy masses of stone, on which the inscriptions are generally found, should be shifted and brought into lights falling at similar angles across the indentations on their several faces, which, in most cases, would be practically impossible; and where legends occupy several angles, and, as often happens, the top also of the monument, four or six, or even more, separate images should be taken, and put together, to get the entire text.

"The paper cast, besides its capacity for absolute accuracy in the reproduction of the moulded surface, obviates these inconveniences. It is sufficiently pliable to bear being flattened, and so presented to the action of the camera with both faces of the work substantially in one plane, and in whatever light may be found most effective to bring out all its impressions in one image."

A large number of such casts has been procured, and photographs have been taken of, among others, those from the inscriptions in the Lapidary Museum of the Academy. The prints now presented are autotypes of photographs from these casts. It has been considered advisable to begin with this collection, as being easily accessible and admitting of deliberate examination and comparison with the prints, so that the accuracy of the process may be fully tested, and confidence secured for such further reproductions of Ogam writing, in print from cast photographs, as the Academy may hereafter think proper to publish.

The result is that the prints before us form the first representation of Ogam stones that we have ever seen which would enable a person who had never seen such a monument to form a correct idea of it as a whole. It has been considered advisable to exclude, so far as possible, all matter of a speculative nature. This is, of course, not altogether possible in the reproductions of the Ogam legend in the conventional way of printing them in Roman type; but care has been taken to print doubtful letters in a different character, and to propose alternative readings. The five plates now published give us adequate pictures of no less than twenty-one monuments, so that six or seven more fascicules like the present would embrace all the Ogam monuments still existing in Ireland. The only remark we wish to make is that we sincerely

hope that the Academy means this only as a beginning, and that it is resolved to go through the whole work. The publication of all the inscriptions would be highly welcome to Celtists and archaeologists, as well as the only adequate acknowledgment the Academy could make to Sir S. Ferguson for the years he has devoted to the subject. These specimens are so accurate, so handy, and so vivid that it would be a great pity should they be allowed to stand alone.

JOHN RHYS.

## OBITUARY.

THOMAS DUNMAN.

WE regret to have to announce the death, on May 9, at the early age of thirty-two, of Mr. Thomas Dunman, lecturer on physiology at the Birkbeck Institution and physical science lecturer at the Working Men's College. He made himself master of French, Latin, and Greek, and attained considerable proficiency in mathematics and physical science, while working for his living at a most uncongenial occupation, and it was always in spite of his surroundings that he went on adding to his stock of knowledge. About seven years ago he took charge of the physiology class at the Working Men's College in Great Ormond Street, and the attractiveness of his style soon made the class one of the largest and most popular in the college. The like success attended him in courses of lectures in other branches of science, and it is not too much to say that Mr. Dunman has been greatly instrumental in infusing new life into the admirable institution which Mr. Frederick Denison Maurice founded. At the Birkbeck Institution, too, where he succeeded Dr. Aveling as physiology lecturer, his work was much appreciated, although latterly failing health somewhat interfered with his labours there. In 1879 Mr. Dunman published a Glossary of biological, anatomical, and physiological terms, which has sold well among students both here and in America; and last year he commenced to issue his popular lectures on scientific subjects in pamphlet form. In this way four had appeared—"The Mechanism of Sensation," "The Starlit Sky," "The Historic Man," and "Volcanoes and Coral Reefs." He also contributed to Cassell's *Science For All*, to Ward and Lock's *Universal Instructor, Amateur Work*, and several other publications. His career has been cut short when it seemed that at last the tide was beginning to turn that would bring the fame and fortune to which his hard work and untiring industry would justly entitle him.

## NOTES OF TRAVEL.

MR. STANFORD has almost ready for publication, in his "Compendium of Geography and Travel for General Reading," *Asia*, edited by Sir Richard Temple, with an ethnological Appendix by Mr. A. H. Keane. Two new volumes of this series are also in the press: *North America*, edited by Profs. F. V. Hayden and A. R. C. Selwyn; and *Europe*, edited by Sir Andrew Ramsay. Both of these are translated by Mr. Keane.

THE same publisher announces for issue during the present season four new volumes of his handy and accurate series of "Tourists' Guides." These will be *Berkshire*, by Mr. Edward Walford; *Cambridgeshire*, by Mr. Arthur J. Hill; *Dorsetshire*, by Mr. B. N. Worth; and *Warwickshire*, by Mr. G. Phillips Bevan.

MESSRS. SAMPSON LOW will publish immediately *Camps on the Rockies*, by Mr. W. A. Baillie-Grohman. The author, hitherto known for his books about his native Tyrol, here gives a narrative of his last three years spent in the Far West, with special chapters on sport and

cattle-ranches. The book will be illustrated, and will have a map based upon the most recent Government surveys.

IN travel literature, Mr. Stanford has nearly ready *Madeira: its Scenery and How to See It*, by Ellen M. Taylor; and *Holidays in Spain*, being an account of two recent autumn tours in that country.

## SCIENCE NOTES.

*The Wings of Pterodactyles*.—Prof. O. C. Marsh has published in the *American Journal of Science*, and in the May number of the *Geological Magazine*, the results of his study of a remarkable specimen of Pterodactyle which was found some years ago in the lithographic slate of Eichstätt, in Bavaria. This fossil is unique inasmuch as it retains the impression of the membrane which formed the apparatus of flight. It is now clear that the *patagium* consisted of a thin striated membrane, very similar to that of a bat's wing; it appears to have been attached along the entire length of the arm and onwards to the extremity of the elongated wing-finger, while it also stretched from the hind foot to near the base of the tail. The tail carried at its extremity a remarkable appendage in the form of a thick rhomboidal membrane, set vertically and strengthened with spines, and used no doubt as a rudder. From the fact that the caudal membrane is leaf-shaped, Prof. Marsh has given to the species represented by this specimen the name of *Rhamphorhynchus phyllurus*.

THE *Journal of the North China Branch of the Royal Asiatic Society* for 1881 contains an important and exhaustive article on the bibliography of Chinese botany by Dr. Bretschneider of Peking. In it Dr. Bretschneider gives short *résumés* of the contents of the principal Chinese botanical works, from the days of Shin-nung (B.C. 2697) downwards, and adds the titles of such books bearing even remotely on the science as are quoted in them. In common with all students of Chinese literature, Dr. Bretschneider complains of the want of system in the arrangement of Chinese books, and of accurate observation on the part of Chinese writers; but, notwithstanding these drawbacks, the native works on botany, as on most other subjects, yield to the patient student a vast array of facts and details which are invaluable as tools in the hands of European scientists. Accompanying this paper are some notes on the hydrology of the Yang-tze, the Yellow River, and the Peiho by Mr. Guppy, in which it is stated that the Yellow River discharges into the sea 17,520,000,000 cubic feet of sediment per annum, the Yang-tze 6,428,800,000, and the Peiho 80,000,000. Basing a calculation on these figures, Mr. Guppy considers that in 36,000 years the Yellow Sea, with the Gulfs of Pechili and Liau-tung, would be converted into dry land. The volume closes with an article on the climate of Shanghai by the Rev. M. Dechevrens, and a list of ferns found in the valley of the Min River by G. C. Anderson.

## PHILOLOGY NOTES.

MR. HENRY SWEET has contributed three Reports to the Address which will be delivered by the President of the Philological Society at its anniversary meeting, on Friday next, May 19: (1) "Phonetics," (2) "General Philology," in which the Oxford school is dealt with; and (3) "Germanic and English Philology." Prof. Skeat has also contributed to the same Address a History of the English Dialect Society and its work. The President himself reports on Wencker's grand German-Dialect Atlas, &c.

M. REVILLIOUT has begun a course of Demotic and Coptic lectures at the Louvre, and has taken for his text the celebrated "Philo-

sophical Dialogue between an Ethiopian Cat and a Jackal named Koufi." This text he dissects word by word, comparing the grammatical forms of the Demotic original with the grammatical forms of the same phrases in hieroglyphs and in Coptic. The new number of the *Revue égyptologique*, edited by M. Revillout, is nearly ready for publication, and will consist of thirty sheets of eight pages each.

GEN. FAIDHERBE has communicated to the Académie des Inscriptions, through M. Renan, a paper upon the inscriptions to be found in the Canary Islands. These are Libyan or Berber, and not Phœnician, as has sometimes been thought. Some of them have already been published in a work entitled *Antiquités canariennes* (1879); but many others have been discovered since. On one, Gen. Faidherbe claims to be able to decipher the word *Sardident*, which he would interpret as the name of a place, for many Libyan names end in "ent." He went on to point out the need for the French Government to encourage the study of Berber in its different dialects. Half-a-million of French subjects know no other language. M. Barbier de Meynard took the occasion to announce that M. Basset, one of the two savants sent on a scientific mission to Tunis, had collected four Berber vocabularies, in two dialects, from which he hoped to form the elements of a Berber dictionary.

A CHAIR of Romance Philology has been founded in the University of Freiburg im Breisgau, to which Dr. Fritz Neumann has been appointed, now professor at Heidelberg, and editor of the *Literaturblatt für germanische und romanische Philologie*.

PROF. SCHUCHARDT, of Grätz, will shortly publish, with the help of the Academy of Vienna, a Creole bibliography.

PROF. GUSTAF STORM, of Christiania, proposes to found a Review devoted solely to Norse philology. It will be written in German.

M. DE CHARENCEY has communicated to the Académie des Inscriptions an attempt at the decipherment of some inscribed stones from Yucatan, of which rubbings are preserved at the Trocadéro. He claims to have recognised the name of the supreme being—Hunab-Ku—and also certain signs with the numerical value of 20, 60, &c.

UNDER the title of *Rationalism Thukididatch*, Prof. Mitschenko, of Kieff, has published an elaborate study of the historian. The first part is devoted to the facts of his life, with special reference to the biography of Marcellinus; the second part (of 326 pages) is a sketch of the progress of rationalism in Greece down to the time of Thucydides.

IN the *Revue critique* for May 1, M. Michel Bréal notices the "Etruskische Forschungen und Studien" of Profs. Deecke and Pauli, doubting Deecke's interpretation of Etruscan as an Indo-European language.

HERR OTTO SCHULZE, the well-known Oriental publisher of Leipzig, has just issued a translation into German of Prof. Kern's *History of Indian Buddhism*.

## MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, April 25.)

HYDE CLARKE, ESQ., in the Chair.—The Chairman referred at some length to the great loss that anthropological science had suffered by the death of Mr. Darwin, an honorary member of the Institute. Prof. Flower also offered a tribute to Mr. Darwin's memory.—Mr. E. H. Man read another paper on "The Aboriginal Inhabitants of the Andaman Islands." He touched first upon the important subject of language, and pointed out certain peculiarities connected with the varying

use of several sets of possessive pronominal adjectives with particular classes of nouns. In expectation at an early date of a paper on "The South Andaman Language," by the President of the Philological Society, this subject was briefly dealt with by the author, who next proceeded to describe the Andamanese system of adoption, and the recognised degrees of affinity, especially as bearing on the question of marriage, bringing to notice at the same time the erroneous opinions hitherto held on the latter point, as also concerning their death and burial customs. Numerous superstitions, beliefs, and traditions were related, the latter treating of the account given by the aborigines regarding the Creation, Deluge, and Dispersion. Mr. Man was careful to state that he had taken the precaution to obtain his information from members of distant tribes who had had no opportunity of intercourse with Europeans or other aliens residing at Port Blair; and he added that it was extremely improbable, for the reasons noted in his paper, that any previous generations of these islanders within historic times, by whom these traditions had been handed down, could have obtained their versions from strangers.

#### ARCHAEOLOGICAL INSTITUTE.—(Thursday, May 4.)

T. H. BAYLIS, Esq., in the Chair.—Further notes on the Priory of Dartford, Kent, from the archives of the Master-General of the Dominicans at Rome, by the Rev. C. F. R. Palmer, were read. These extracts, covering a period from 1474 to 1574, are supplementary to Mr. Palmer's elaborate History of Dartford Priory published in the *Journal* in 1879. The following, among other remarkable entries, occurs:—A certain Sister Elizabeth is permitted "to execute last wills, provided only it was for the good of religion."—The Rev. Precentor Venables sent a paper on Carrow Abbey, near Norwich, the remains of which have lately been excavated at the cost of the munificent proprietor, J. J. Colman, M.P., Esq., for Norwich. To the readers of Skelton, Carrow is interesting as being the scene of a humorous poem by him called "Little Boke of Philip Sparrow," which is to be found in Southey's *Select Works of the British Poets*. Photographs were exhibited of the remains, which, until recently, were buried out of sight and forgotten. A plan of the ruins reveals the existence of a cruciform church, consisting of nave, with aisles, transepts, chancel, altar, and chapels to St. Catherine and St. John the Baptist, with bases of piers for a central tower. South of the church and east of the cloister garth was a long building consisting of stye, chapter-house, and day-room. The work of excavation was under the direction of Mr. A. S. King, and the admirable plans and engraved details are by Mr. R. M. Phipson.—The Rev. Edward King exhibited a rare Toft dish procured from the neighbourhood of Werrington, Devon. Though not the largest, being barely eighteen inches in diameter, this dish is considered by Mr. King to be the finest known to collectors, except the example at South Kensington. In addition to the name "Thomas Toft," it bears the initials "T. L.," probably those of one of Toft's potters.—Capt. E. Hoare exhibited a bronze medal commemorative of the first meeting of the British Archaeological Association at Canterbury in 1843. The medal was distributed among subscribers only, and is rare, not more than a hundred having been struck.

#### SOCIETY OF ANTIQUARIES.—(Thursday, May 4.)

EDWIN FRESHFIELD, Esq., V.P., in the Chair.—Mr. F. M. Nicholls contributed an account of an historical poem of the fifteenth century found among the Rawlinson MSS. in the Bodleian Library. The subject is the mutability of fortune, illustrated by accounts of the life and death of Eleanor of Cobham, Humfrey Duke of Gloucester, and the Duke of Somerset. From the mention of the time elapsed since the occurrence of certain historical facts referred to, the poem must have been written before 1462. It is addressed by R. W. to A. L.—Dr. Barron read a paper on the artistic representations of St. George. The dragon does not appear in connexion with this saint in Greek art, nor in Europe until the twelfth century. In England the earliest figures are in the Norman churches of Fordington, Dorsetshire, and Ruardean, Gloucestershire. Dr. Barron then described other representa-

tions of St. George in order of their date—the brass of Sir Hugh Hastings at Elsing, and a MS. in the Bodleian much resembling it, where the devil takes the place of a dragon; a sculpture at St. Martin's, Bowness; a fresco at Dartford, described in the *Gentleman's Magazine* of August 1836; the Spanish reredos of scenes in the life of the saint lately exhibited at South Kensington; and the suit of armour in the Tower, with engraved figures, which formerly belonged to Henry VIII., and of which drawings are given in the *Archæologia*. It was this Sovereign who added the George to the insignia of the Garter.

#### PHILOLOGICAL SOCIETY.—(Friday, May 5.)

A. J. ELLIS, Esq., President, in the Chair.—A paper entitled "Some Notes on Grammar" was read by Mr. E. L. Brandreth. It was contended that words ought to be classed as parts of speech with reference to their functions in a sentence, not by attaching meanings to them independent of such functions, and that some of these functions were primary, others secondary. Thus the primary function of a substantive was to express the (grammatical) subject of a sentence, whereas an adjective could not be the subject of a sentence. On this and other grounds the reader of the paper attempted to show what he considered the error of such teaching as that of Morris, Thring, Smith and Hall, and other grammarians who held, for instance, that in such a construction as *silk thread*, *silk* was an adjective. It was next observed that the grammar, especially of modern languages, was usually treated in accordance with a fixed order of ideas, which order was determined, to a great extent, by the forms of the Latin grammar; whereas it was held that the mode of formal expression of each language should, as far as possible, be made to determine the order of ideas, that the genius of a language could not otherwise be properly represented. It was not a sufficient reason, for instance, for calling a construction in other languages a case or a tense merely because that would be the way in which we should translate a Latin case or tense. The paper concluded with a reference to compound words. It was held that it was form, not meaning, that made true compounds. Such phrases, for instance, as *morning-star*, *silver-fir*, *black-pudding*, were not to be accounted true compounds from the point of view of grammar, however necessary it might be to give an explanation of their meaning in a dictionary.

#### FINE ART.

##### THE ROYAL ACADEMY.

##### (Second Notice.)

ONE at least of the finest pictures of the year was left unnoticed in our first summary article—Mr. Yeames's "Prince Arthur and Hubert." The conception of both murderer and victim is original, and of no ordinary imaginative power. The pathos is neither forced nor lachrymose, and both figures are full of strong feeling from head to foot. Every inch of the boy is alive with appeal, every inch of Hubert with resistance. The young face pleads, not with terror or tears, but with earnestness, and faith, and affection; the gentle touch of his hand on Hubert's arm seconds the prayer, and his very legs and feet join in pitiful, but tearless, remonstrance. The figure of Hubert, with one hand pressed between his knees, and his eyes fixed on the ground, shows the resolution with which he shuts his ears (not easily, but yet effectually) against all tender promptings. He is hard and relentless as a rock against which the waves of pity beat vainly; but he feels their shock nevertheless. It is strange that a painter who can on occasion give us a picture like this, who drew the, in some respect, even finer "Amy Robsart" (one of the best purchases of the Royal Academy under the Chantrey bequest), should so often be uninteresting in his minor works. We know no living English painter who possesses in so great measure the rare gifts of being dramatic without being theatrical, and sentimental without weakness.

Once in a while his genius stirs him to a great and successful effort, and then it goes to sleep. The same cannot be said of the two artists and fellow-academicians with whom he can be most nearly compared—viz., Messrs. Orchardson and Pettie. They are both more original and attractive as colourists, and this goes a long way in making agreeable whatever they may choose to paint; but they have also more spirit and character in scenes from ordinary life. No one could, for instance, pass Mr. Orchardson's "Housekeeping in the Honeymoon" (235) without some sense of attraction, either towards the pleasant quaintness of its fancy or the clever management of its colour. Mr. Orchardson has no work of general interest here, but his sheer power as a colourist makes his other works (all portraits) pictures which can by no means be passed by. The greatest triumph of his pictorial skill is doubtless the life-size portrait of "Mrs. J. P. B. Robertson" (377). If he had confined himself to painting this lady it would not have been easy to make an unattractive picture, but in most other hands even her charm would have been insufficient to fill the large canvas, on one side of which she is seen seated in profile. Chairs and tables, work-basket and carpet flower-vases, and all the paraphernalia of a large, well-furnished room, of which she is the solitary occupant, take up by far the larger part of the composition. As it is, the artist has scarcely overcome the sense of emptiness, but yet so great is the beauty and luminousness of the colour that its clear and refined grays, and reds, and yellows make a splendid setting to the fine figure in its black velvet dress; and the work is charming, whether considered as a portrait or a picture. In like manner it is principally due to his rare skill as a colourist that Mr. Pettie reconciles us to the use of so large a scale for his composition called "The Palmer" (252). To say that the figures are well drawn and the gestures expressive is unnecessary, but the picture is (to say the least against it) not remarkable for its novelty of interest. The palmer, with scallop shell and sandal shoon, brown robe and gray beard, is sitting beside a large open hearth, and, with outstretched hands, is telling a tale to his thirteenth-century host and hostess and their little boy. The breathless interest of this child, contrasted with the indifference of his parents and the energy of the story-teller, is the most telling point in the picture. It is not easy to understand why Mr. Pettie should have chosen to paint this empty invention on a canvas larger than that of either his "Eugene Aram" (18) or his "Duke of Monmouth's Interview with James II." Both are terrible in subject, but in both, as in "The Palmer," he shows his strength as a colourist. It is notable how in the latter the elegance of the room, with gold-gleaming chairs and delicate blue hangings reflected in the rich brown polish of the floor, seems to aggravate the cruelty of the scene; and that, in the former, the artist has chosen to make the usher "talk of Cain" standing instead of sitting beside the lad—standing at a good distance too—as though he were declaiming his fearful story. Mr. Yeames would not, we think, have made such a mistake.

Of Sir Frederick Leighton's "Phryne" we have little to add to what we have already written. It is a true vision of magnificent beauty, realised with great knowledge and skill. To us the colour, though glorious, does not seem quite successful, suggestive neither of flesh nor sun. The brilliant background of blue and white sky seems to demand a more natural treatment. Some such feeling also interrupts our otherwise perfect enjoyment of his exquisite group of "Wedded," in which the very bright blue sea seems slightly out of harmony with the delicate colour of the drapery and the vivid light with the

soft shade in which the lovers stand. Nevertheless, of all the President's pictures of tender sentiment we know of none more lovely in design than this. We prefer it, and this is saying much, to his lovers of last year. Blending something of classical dignity with an almost Oriental luxury of contour and colour, two of his single figures, the one called "Daydreams" (56), the other "Melittion" (1244), are almost equal in beauty. We prefer the face of the former and the drapery (unusually beautiful even for the artist) of the latter. A nobler type is his "Antigone;" but all his pictures this year are poems of line and colour whose charm, like that of music, it is impossible to convey in words.

Poetical also, but with a poetry which needs no specially artistic perception to appreciate, are Mr. Goodall's fine pictures of Eastern life and scenery. This year the place of honour in the large gallery is worthily occupied by his large and solemn picture of the site of Memphis (212), with its tall palms and sandy pools, and colossal statue prone upon the ground. It is difficult not to be pathetic with such a subject, but still more difficult not to overdo the pathos. Mr. Goodall's picture is remarkable for its reticence and dignity, and would be beautiful (as his "Arrival at the Well" is) with any historical sentiment. This, perhaps, closes the list of the works of Academicians (apart from portraits) which seem to us as particularly striking; but some others send works which well sustain their reputations. Among these is certainly Mr. Hook, who has two pictures in his best style, strong and rich in colour, and full of broad sunlight. In "Caller Herrin" (303) some of his fishermaidens, robust and comely as usual, carry baskets full of fish like living rainbows, and the sea and air are fresh as ever. In the "Devon Harvest Cart" (308) he has painted true green fields and trees, and a deep clear-brown river falling over rocks, with unfailing power and charm. If Mr. Vicat Cole has attempted no novel effect, his "Abingdon" (289) and "In Sylvan Solitude" (92) are fine examples of his thorough study of nature, and charm like the real scenes. The painting against the light of the large willow in the latter picture is very thorough; and, if the present rage for splashing continue, it is doubtful whether there will be anybody in the next generation who will be capable of such a piece of honest and careful painting. Mr. G. D. Leslie sends only small work. This artist never dares any high poetical flight, but he never paints prose. He has a personal scale of colour and a generalisation of flesh analogous to those of the President; his tints are as choice and delicate if not so rich and beautiful, and he arranges them with not unskillful artifice; like the greater master also, he sometimes disturbs the keeping of his delightful fiction by a bit of nature too near real strength of hue. An objection of this sort may be made to the cabbage which his "Sally" (281) is carrying in her alley. A graver objection might be urged against both his "Sally" and his "Polly" (202)—viz., that they are too ladylike for the heroines of the famous ballads which they illustrate; but who would quarrel with Mr. Leslie on such a score as this? At least, no fault of any kind can be found with his rosy-cheeked "Foundling" (582), with her sweet, innocent face and bright blue ribbons; and his little picture of "Pique" (512) is a perfect example of his delicate art—figure, landscape, and architecture being alike admirably selected and disposed.

There are few humorists among our Academicians, though, unfortunately, in this Academy, as in previous ones, some of their works raise mirth unintended by the artist. To these there seems no profit in alluding. Mr. Marks is, perhaps, the only name on the roll who

cultivates humour as a profession; and this year he has a very clever scene from Shakspeare, besides two smaller works. "The Lord Say brought before Jack Cade" (242) is a rare collection of quaint faces and gestures—a little too suggestive, perhaps, of stage traditions, but admirably grouped, and full of spirit and character. It is seldom that an artist can attain such well-deserved distinction as Mr. Armitage without either a sense of humour or female beauty; but this would seem to be no less than the truth when we look upon this artist's "One of Raffaele's Models" (803). His learned design and strong drawing are visible to greater advantage in his "Meeting of St. Francis and St. Dominic" (267). Mr. Poynter, besides his designs for the dome of St. Paul's, sends but one small work, "In the Tepidarium;" but this is exquisitely painted, and delicate and choice, if not altogether pleasant, in colour. Of Mr. Briton Rivière's imaginative compositions, the "Magician's Doorway" (25), with its finely drawn leopards, is the most successful. For the rest there is nothing by an Academician which seems to us worthy of special notice except portraits and landscapes, and these will be best considered in connexion with those of the unprivileged.

The portraits make so strong a feature in the present exhibition that they deserve more careful attention than usual. Artists generally seem to be newly conscious of the great—we might almost say supreme—interest which attaches to portraiture. Some of the greatest artists of old were little else than portrait painters, and the portrait is at the root of all except ideal art (and can we except even that?). It is not true as regards art that "the individual withers," for day by day artists find more interest in the study of human individuality, and the search for character has well-nigh superseded the pursuit of the ideal. As long as portrait painters thought only of "favourable" likenesses, and their main object was to make the faces of their sitters conform to the fashionable ideal of society, there was no hope for noble portraiture; but now that they have become alive to the fact that each man has a separate individuality that is more or less expressed in his features, and not only in his features, but in his whole body, the art has become fascinating and fruitful. It has not only gained in sincerity, but it has gained in poetry, for it aims at revealing man to man. The rare power of Mr. Watts is not displayed with any force in this exhibition, but his influence (so long and deep) is observable in not a few portraits by not a few men who, if they do not possess to the full his rare power of divination, have profited by seeing his exercise of it.

If Mr. Millais is not a greater portrait painter than Mr. Watts, he is certainly a more splendid and more certain colourist. His "Cardinal Newman," seen under less fitful and dazzling effects of light than on our first visit, proves nothing less than a masterpiece. Bold as he was to paint these rosy robes in their natural strength, he was perhaps bolder to paint, full face, a countenance whose powers in profile is so marked. But the success is undoubted. By the use of the lights upon the thick sheeny texture he has subdued the heat of the colour, and (by what means it would be rash to say) he has managed to represent the transparent pallor of the complexion and the strong, but yet soft, modulations of the flesh, so that we have the man as well as the robes—a feast of colour and a noble portrait. His portrait of "Sir Henry Thompson" is of a different order; but he has seized the character with his first effort, and executed it with masterly decision. "Mrs. Budgett" is charming in her unaffected freshness; and in "Dorothy Thorpe" the artist has found a sweet, frank face. It is a pity that Dorothy is apparently not in the

least interested in what she is about; but this is possibly characteristic, and the painting of the silver bowl in which she is breaking biscuits for her dogs is superb. Mr. Millais has also a pretty portrait of "Princess Marie, the Daughter of the Duke of Edinburgh." On the whole, his display is a wonderful one. Other portrait painters, like Mr. Oulless and Mr. Holl, may be more patient in their investigation for the man behind the flesh, but no one can rival the force and decision with which he seizes whatever of character may lie on the surface. If he fails in his first magnificent spring—and he sometimes does—he does not, like Byron and the tiger, go growling back to his jungle, but wins by colour or by happiness of expression or attitude, or one or other of his never-failing resources, so that his portraits are more vivacious and striking than those of any other living English painter. Mr. Herkomer seems to come nearest to him in this respect. His "Archibald Forbes" (787) is a fine presentation of the man of confidence, ability, and action, all of which qualities he carries in his face; and the "Master of Trinity" (251) affords him a still more marked and picturesque countenance. Few artists could have made more of either of these fine subjects; but Mr. Herkomer is apt to be careless, especially in his hands.

COSMO MONKHOUSE.

### THE SALON OF 1882.

(Second Notice.)

AMONG the numberless "academics" more or less draped which still people, as of old, the walls of the Salon it is not easy to discover a work which impresses itself on the memory as thoroughly competent and completely carried out. One must, though, specially except M. Henner's "Barra," for so he has christened his study of the corpse of a little lad, thrown across a brown ground, and relieved against shades of the same tint, through which dimly looms on the left the outline of a drum. It is almost needless to say that the flesh-painting, especially in the lights, is of remarkable beauty, laid on with a full and certain brush, and that the contours are suggested after that mysterious system peculiar to M. Henner, which appears slovenly only to a careless observer. His system seems to be to suggest forms, not by affirming them, but by never running counter to them; and to adequately appreciate the science by which he obtains this suggestion of a positive result by an exhaustive series of negations requires, it seems to me, almost as much knowledge and power of observation in the spectator as in the master himself. Besides "Barra," M. Henner contributes a portrait, a half-length. The handsome head of his black-haired sitter and her black satin gown are detached on a hard, crude, blue ground with somewhat brutal force, the throat and arms are bare, and the flesh is isolated by a drapery of copper-coloured plush wound about the shoulders. In these hues and their treatment one sees an exaggeration of M. Henner's habitual choice of colour—brown, turquoise, and black or dull green serving as a foil to flesh. He seems to have at his command only this single set of harmonies; but he has employed them often more skilfully than in the present portrait, which is decidedly inferior to the "Barra," a work which, by its solidity and the beautiful quality of the flesh painting, recalls the memorable "Dead Christ" exhibited by M. Henner, I think, in 1876.

The back of M. Callot's "Le Crépuscule" is carefully studied, and M. Berton's "Eve" is a serious work. The head of Eve, with its chestnut locks seen against the blue sky, shows grave and graceful sentiment and a pleasant quality of colour, but the lower part of the figure



seems insufficiently worked out. M. Berton is, however, a master, if compared with M. Collin, who has a prettily conceived group of Adam and Eve, empty of every other claim to notice except that of pleasant feeling. Among smaller works of this class, M. Priou's little group, "Le Réveil du Printemps," attracts attention, for it is very gracefully composed. The girlish, fair-haired figure of Spring is roused from slumber by blonde and dark-haired Loves, who support her as she sways lazily in her transparent white draperies. The dark one pushes and the fair one pulls to right and left with joyous might and main as Spring stretches herself with arms extended, and coyly averts her head as a third imp, azure-winged, insists on pouring insinuating whispers in her ear. The grace and balance of this little group almost compensate for a certain old-fashioned sort of unreality in the treatment of the flowery bank and other details of the landscape background, for the signs of power of composition, as well as of that searching study of the model which has made the French school famous, are becoming, if I am not much mistaken, rarer every year.

It is now quite evident that the "modern" movement and its allied current—"impressionism"—have deeply affected the whole of the present generation of artists; and they have laid hold of even those who, at first sight, would seem to be beyond the reach of these influences. This is due probably to the extraordinary technical gifts which distinguish several of the leaders. Can one conceive of a painter more happily endowed by nature in certain respects than M. Bastien Lepage? Is it possible for eye and hand to be more true and sure? Every touch is laid with absolute certainty, with astonishing directness; and when his work is fresh from the easel what a world of infinite delicacies of observation are to be found in it! But here arises a question: Do these exquisite refinements in which the charm of his work consists stand the action of time? I am afraid, from what I have observed of M. Bastien Lepage's work, that they do not. I believe that if we compare our memories of special delicacies of hue in pictures of his executed six or seven years ago with the present condition of those pictures, we shall find that a large part of their original beauty has been lost through the inevitable change which has taken place in the colour. If this change is to go on destroying and metamorphosing the delicate relations of value which give such extraordinary charm to M. Bastien Lepage's workmanship, what will remain of his pictures? What will remain, for instance, of the work which he has this year exhibited? An old woodman, stooping beneath his load, walks towards us accompanied by his little grandchild, who turns aside to the left to gather flowers. The two figures are seen almost enveloped in the infinite perplexity of light and graceful growth which marks the edge of a forest; the leafless trunks of the silver rind birch behind show like pillars of gray and silver against the bluish tints of the distant sky. The head of the old woodman tells out forcibly above his dark jacket, and the soft gray of his woollen cap is relieved with marvellous dexterity against the bundle of faggots which he bears on his shoulders. The painting of these faggots, with their innumerable multiplicity of tiny twigs, is just as wonderful in its way as the execution of the old man's head, which is as vital in expression as the lovely movement of the little girl or her no less lovely face. The beauty of these two heads time will probably be powerless to destroy; but as for the rest of this immense canvas, will it exist in ten or fifteen years' time? Will not all these exquisite subtleties of execution have gone the way of the delicate refinements of hue which once distinguished "La

première Communiant" ? And, if so, what will remain? There is no *silhouette*, no beauty or science of design, which may speak to a distant age and explain the wonder and admiration of to-day, when the lovely mysteries of the painter's execution have become a blank.

This line of criticism is, it seems to me, of general application; that which one says of the work of M. Bastien Lepage may be said in altered terms of that of another very remarkable, if less distinguished, talent. The "Coal-heavers" of M. Gervex hangs opposite to M. Ferrier's noticeable "Roi des Juifs." M. Ferrier's work is a magnificent *décor* of a solemn order; Christ, crowned with thorns, is bound to the column against which he has fallen on his knees, and turns his head in anguish towards his persecutors. On the left M. Ferrier has massed hues of deep brown and other neutral tints cooled with blue (on the system generally pursued by M. Munkacsy), and above the heads of the figures is a darkling gleam of sombre landscape distance; on the right, in the immediate foreground, stoops forward a figure robed magnificently in green covered with gold embroidery, and wearing a pale-blue cap, above whom is seen a soldier, whose glittering helmet tells against draperies of purple and red. There is, perhaps, no more dexterous achievement of the brush in the Salon; and the beauty and variety of the colour only enhance the value of the flesh painting—the effect of which, especially in the passage of reflected light on the upper part of the bust (against which the head of Christ is shown in deep shadow), is particularly fine. The flesh painting in M. Gervex's "Bassin de la Villette," which may be shortly translated into English by the word "Coal-heavers," is the remarkable point. The back and shoulders of the centre figure stooping forwards over the basket of coal which he is about to lift form the subject of the picture; on the left a second man stands ready loaded with his burden; on the right we get the back view of a gendarme, and, in the distance, a bit of a quay with barges and shipping. There is enormous talent in this big canvas, and evidence enough, and to spare, that M. Gervex possesses incontestably some of the chiefest gifts of a painter; by these alone does he save a subject which would be dull and ridiculous in other hands. Still, this is a question which one asks oneself about his picture (as about so much else of a similar class in the Salon): Has the painter really succeeded in finding a form of artistic expression for his subject? It seems presumptuous to answer positively "No." Perhaps it would be more presumptuous still to assert that the "modern" and "impressionist" movement in its most strictly defined form offers no prospect of further development, and has, perhaps, already said all that it is ever likely to say. Its office appears to me to be at the present moment that of extending the field of technical achievement in the imitation of every-day aspects of life and nature, and the task is sufficiently gigantic to absorb the energies of a generation; by-and-by, I believe, the eternal principles of art will again assert their power, and bring practice once more within her rules.

Even as it is, one sees that men not standing precisely within the ranks of the fanatics yet take something of value from them; we see that their practice is insensibly affected by the zealous desire to "faire vrai." M. Dagnan-Bouveret's execution is by no means to be placed on the same line of masterly achievement as that of M. Bastien Lepage, but his "Bénédiction des Epoux avant le Mariage"—Franché Comté—is, in its way, a deeply interesting work. M. Dagnan is not content with an "impression," and every part of his picture shows delicate and patient study. The

white robes of the bride, who kneels beside her groom in the sunlight which glorifies the bare boards and whitewashed walls of the best room of the little village inn, are treated with scrupulous perfection of detail, and the tender emotion which bows her young head is felt with rare sincerity. In front of the kneeling couple stand (to the left) the parents, the men holding lighted candles; the quivering flames cast a rosy hue on walls and rafters. The face of the aged mother who stands nearest is instinct with grave sympathy, which is characterised as firmly as the varied shades of interest and amusement which mark the faces of the young men and maidens standing behind the white-draped tables which are ready to receive the wedding breakfast and the wedding guests. The dark mass of colour is obtained on the left by the heavy red curtains which mark the entrance to the room, and by the dark robes of the elders standing in front of it; and this mass is broken and carried across into the sunlight by a group of three old men who look on from an opposite corner. In front of the bridal pair are scattered rose-leaves on the floor; and these hues of rose are carried all round the group by flowers on the table behind them, and by knots of rose or red in the white dresses of the bridesmaids. But M. Dagnan's work, charming as it is in performance, is, above all, a work full of promise.

E. F. S. PATTISON.

#### EXHIBITION OF FANS AT THE FINE ART SOCIETY'S.

HARDLY since the exhibition of fans at Kensington some twelve years ago can there have been exposed to sight so many and so varied specimens of the fan-maker's art as may now be seen in Bond Street. Among countries that would seem to claim representation, only Spain is not represented. There are Chinese fans, Italian fans, French fans, English fans, and fans of all the best historical times, beginning, at least in Europe, with Louis Treize and ending with Louis Seize. There are three or four hundred altogether, so that if ever a collector deserved that highest word of commendation in the collecting world, to be called "diligent," Mr. Walker has been a "diligent" collector. His collection has long been known, and there is some reason to regret its probable dispersion under the hammer. The compensation must be found in the fact that it will now be in the power of many an amateur to possess what has hitherto been withheld from him. Mr. Walker, like most collectors, is in love with his own collection, and we should not like to be called upon to vouch for the correctness of the attribution which the owner has in some instances bestowed upon the delicate works of art it has been his pleasure to assemble. He is naturally somewhat readier than we should be to believe that this pretty thing was from Watteau's own hand and that pretty thing from Boucher's. Who is there that possesses a fan authoritatively known as Watteau's? Even Boucher's can be counted on the fingers, in all probability; though this facile painter of impetuous love furnished, we take it, designs for much more work than with his own hands he executed. The sense of decoration possessed by him and by his school is abundantly evidenced by many of Mr. Walker's treasures; and on many a "chicken-skin, delicate, white," is there depicted those

"Loves in a riot of light,  
Roses, and vaporous blue,"

which a poet who knows the French eighteenth century alike in its weakness and in its charm has so expressively written about. The French contemporaries of M<sup>me</sup>. de Pompadour—the artists who wrought upon the fans that rustled as courtiers flattered pleasantly or women

cleverly acquired the secrets of great Ministers who were but men—these French artists, we say, understood their work as a whole, and even where there is clumsiness in a detail, there is harmonious effect in the *ensemble*. But there are people who will like still better the Oriental decoration, some of which has the glow and the undiscoverable gradation of a fine sea-shell, and some the sharper colouring of a bright bird's wing. For others there is the English, of which some is independent, while much must be perceived to have been modelled on the French. Of that which is most independent, and on that account most interesting if not always most beautiful, there may be cited the work from the designs of Angelica Kaufmann—Miss Thackeray's "Miss Angel." The classical feeling in the nudities she drew was shared by Bartolozzi; and, whatever was its worth, it was totally different from the impulse which stirred the hand of Boucher, and the delicate perception of actual life to which the design of Watteau and his followers owes so much of its charm. The collection, containing, though it does, some specimens of smaller interest, is on the whole extraordinary for variety and completeness.

#### DISCOVERY IN THE ABBOT'S HOUSE, WESTMINSTER ABBEY.

A FEW days ago, when some boards were taken up in the floor of the back library of the Deanery at Westminster, it was discovered that under the wooden floor there is a fine pavement of encaustic tiles covering the whole area of the room. This room is over the Monastic Parlour, which also formed the western access to the cloister. The lower part is vaulted with stone in two bays, and it is on this stone vault that the newly discovered tile pavement rests. The building is of the fourteenth century, though the upper part has been much modernised to fit it for use as the Dean's library. It is probable that this upper room is the one referred to in the inventory of goods belonging to Westminster, made at the dissolution, as "My Lordys [Abbot's] Newe Chapell." The fine encaustic tiles are chiefly in red, buff, and yellow, with geometrical patterns; they appear to be of the fourteenth century, probably contemporary with the room itself. The wooden floor which covers them has caused them to be preserved in a very exceptional state of freshness and freedom from wear.

It is to be hoped that the Dean will have the wooden floor removed so as to expose to view this interesting find. If the eastern part is uncovered, it will probably be possible to decide the doubtful point as to whether this was the Abbot's Chapel or not. It is almost certain that some indications of the altar would remain on the pavement if an altar ever stood there.

J. H. MIDDLETON.

#### ROMAN INSCRIPTIONS IN ALGERIA RELATING TO BRITAIN.

39 Plumptre Street, Liverpool.

The recent publication of vol. viii. of the *Corpus Inscriptionum Latinarum* has been the means of bringing together a number of inscriptions found in Algeria which have a close connexion with those of the Roman period found in our own island, and several interesting facts may be gathered from these memorials of the past.

The historian Herodian, for instance, informs us that the Emperor Septimius Severus divided this island into two parts, or provinces, for the purposes of government. Of this division little has hitherto been known. Two fragmentary inscriptions found at the Roman station at

Greta Bridge, in Yorkshire, referred to a *Provincia Superior*; and this was the sum total of lapidary evidence. But M. Wilmanns, the editor of the new volume of the *Corpus Inscriptionum Latinarum*, gives us (No. 2080) a copy of the inscription on a broken tombstone found at Ksar-el-Birsgaun, in the vicinity of the ancient *Colonia Theveste*, in the province of Numidia, which names a soldier of the Twentieth Legion, EX PROVINCIA BRITANNIA SVPER.

Of the other province, we also find considerable traces in this volume. No. 1578, which is a portion of a large and much-shattered epistyle found at the ancient *Mustis* (now Hr Mest), mentions BRITANNIAE INFERIOR (the word *Provincia* is lost). No. 5180, found on the site of the ancient Zattara, in Numidia, is the tombstone of Titus Flavius Ingenius, a soldier of the Sixth Legion, PROVINCE BRITANNIE INFERIORIS; while No. 2766, found at Lambèse, the ancient *Lambaesis*, names Publius Furius Rusticus, Praefect of the First Cohort of the Astures, PROV. BRITT. INFER. Another praefect of this same cohort (PR. BRITANNIAE) is named in No. 9047, found at Aumale, the Roman *Auzia*. An additional value is attached to the two last-named inscriptions, which consists in their proving the first cohort of the Astures to have been in Britain. This had previously been doubted, as, though the *Notitia Imperii*, places the first cohort at the station of *Aesica*, on the Roman Wall, the inscriptions found there prove that it was the second cohort of the same people which formed its garrison.

Another inscription, and perhaps the most interesting of all, was found on the site of the Roman *Gadiufala*, in Numidia, which is now called Kasr Sbai. With the exception of a few lines at the bottom which are much shattered, I here give the inscription in full:—

D. M. M  
P. LIC. AGATO  
PVS. VETERAN  
VS PRAEFECTVS  
IN. BRITANIA. EQ  
ALARIS. MILITA  
NS. BRAVNIACO  
DISMISSVS  
REPETENS GADI  
AVFALA PATRIAE  
SVAE VIXIT ann.  
LXXXI . . . . .  
. . . . .  
. . . . .  
. . . . .

Here we have the case of a veteran praefect of horse, who had been serving in Britain, and, after having been dismissed at *Brauniacum*, in this country, was sent back to his native town (or district), where he dies, the above being the inscription on his tombstone. *Brauniacum* is unknown as a Roman British town; is it not, as some suppose, the *Braboniacum* of the *Notitia*, and the *Brovonacae* or *Brovacum* of the Antonine Itinerary? There is another point which is peculiar in this inscription—i.e., the first line. Does it read *Diis Manibus Magnis* (or the last M may be for *Majoribus* or *Maximis*)? I suggested this reading lately to Lord Brougham, to whom I had sent a copy of the inscription, he being interested in it as possibly referring to the Roman station adjoining his residence. His lordship, however, was not satisfied with my expansion of the second M, and, I believe, referred it to Dr. Bruce, with what result I have not heard. I have never met with an example of a second M attached to this formula elsewhere.

As to the boundaries of the superior and inferior provinces, it would be an interesting study to endeavour to define them. For various reasons I am inclined to think that the line of the River Tees marked a portion of them.

W. THOMPSON WATKIN.

#### EXPLORATION IN THE DELTA OF THE NILE.

MR. REGINALD STUART POOLE delivered the first of three lectures on this subject at St. Mary Abbott's Vicarage, Kensington, on May 4. His purpose was to speak of the society which is being formed, and of which he is one of the hon. secretaries in conjunction with Miss Amelia B. Edwards, with the object of exploring the unexamined sites of the great cities of Lower Egypt. M. Maspero, the French director of archaeology in Egypt, had consented to allow the society to join in his work of exploration, and had agreed to abandon to them, on certain conditions, the whole of the Delta. Mr. Poole sketched the history of discovery in Egypt, from Napoleon's Egyptian Institute to M. Maspero's wonderful find at Dayr-el-Baharee, and pointed out that, with the exception of Col. Vyse's architectural survey of the pyramids, England had taken no part in this history of great discoveries. The time might soon come when this disgrace shall be wiped out. There was plenty of exploration remaining to be done; the greater part of Lower Egypt was still untouched; and such were the dangers of half-knowledge that, so long as a single temple or tomb remained unopened, our efforts must not be relaxed. Although no plans were yet mature, it was hoped that the work in contemplation would involve but a moderate expenditure. Mr. Poole estimated the annual budget of exploration at no more than the cost of keeping up a pack of foxhounds. The principal forms of religion in Ancient Egypt formed the main subject of the lecture, considered with a view to possible discoveries in the Delta. The ancient animistic cult, which M. Mariette illustrated by his excavation of the sepulchre of the bulls at Memphis, would undoubtedly be further illumined by the excavation of the site of Mendes in the Delta, where was the temple of the sacred Ram, under which would doubtless be found the ram mummies, like those of the bull Apis, and a long line of historical tablets like those found at Memphis. The survival of the ancient fetish worship was shown to have lasted almost to the present day, for it is not half-a-century since a sacred crocodile was revered at the tomb of a Moslem saint. The introduction of solar worship and the growth of henotheism were explained, and the chief characteristics of the priestly religion were set forth. Mr. Poole regarded the social system of the ancient Egyptians as more nearly resembling our own than any other ancient society, especially in respect to the high position held by women. Stress was laid upon the writings of the philosophic prince, whose doctrine of a good principle, instead of a pantheon, may have been known to Moses. In his account of the Hebrew religion Mr. Poole entered upon more debatable ground, as the audience of Dr. Kuenen's Hibbert lectures at St. George's Hall have doubtless discovered; but the argument for exploration is undoubtedly strengthened by the prospect of discoveries which may throw light on the sojourn of Israel in Egypt. To happen upon the mummy of a Hebrew patriarch at Migdol or Ramees would probably reveal something of the Hebrew religion at the time, and undoubtedly would further the cause of research in a substantial manner. Perhaps the most interesting part of the lecture was that in which Mr. Poole spoke of the mysterious Shepherd religion of the border, with its strange gods, Horus of the Triangle, and Typhon, and the grotesque and satyr-like Bes, god of war and music, who appears on ladies' toilet-boxes and other incongruous articles. Mr. Poole said this curious, dark border-religion was neither Egyptian nor Hebrew; and, if the Egyptologists were right in the age of the substantial parts of the first four books of the Pentateuch, there was

no room for any development of Hebrew belief out of this primitive idolatry, which, however, doubtless was the cultus of the many during the sojourn.

#### NOTES ON ART AND ARCHAEOLOGY.

THERE is a charming collection of modern Dutch water-colours now on exhibition at Messrs. Goupil's galleries in Bedford Street. No nation has taken more kindly to the use of transparent colours, or employs them with greater purity or power. Those who love rich but sober colour, the simplicity of peasant life, and the freshness of air and sea and meadow will take unwearied delight in these examples of the modern "little masters" of Holland—Israels, Neuhuys, Artz, Mesdag, the Maris, Mauve, Blommers, Sadée, and the rest. No landscapes are more original and masterly than those by Vrolyk, and du Chattel is another young painter of great promise. At Goupil's, also, may be seen a masterpiece of Rousseau, and the last, and one of the finest, of Mr. Herkomer's portraits.

AT Messrs. Dowdeswell's is to be seen what is probably the finest battle-piece now on exhibition in London. Those who know the art of de Neuville do not need to be told that the composition is very skilful, and the drawing of the various figures thorough. A desperate struggle is taking place at the gate of the little cemetery of St-Privat, where the French made such a gallant and hopeless defence. Not the least moving part of the picture is a row of Frenchmen (some wounded), who have "given up," and are watching the pouring in of the Germans with hopeless but not ignoble inactivity.

MESSRS. MENDOZA, of Duke Street, St. James's, and Mr. Edward White have small exhibitions of some interest. At the former is Focardi's new piece of humorous sculpture; and at the latter a fine and important Constable. There is also an exhibition, in Pall Mall, of the Russian painter Aivasovsky's latest pictures, which are brilliant and bold, and interesting as presentations, and probably faithful presentations, of the scenery of the Crimea.

MILLET's noble picture of "The Sower" has been etched by Matthew Maris, one of the three clever Dutch artists of that name, in a manner which admirably reproduces its grand design. As in Millet's famous "Angelus," the figure is seen in shadow, partly against a field, and partly against a softly glowing sky, and this difficult effect of light is finely rendered. Altogether it reproduces the spirit and handling of the master more completely than any etching we know, except Millet's own. It is on a large scale, and obtains its great breadth and luminousness by extremely minute workmanship. It will, we understand, be published by Messrs. Goupil.

WE understand that during the month of June there will be an exhibition of the works of modern artists at La Belle Sauvage Yard, Ludgate Hill, of the original drawings and paintings collected by Messrs. Cassell, Petter, Galpin and Co. in the illustration of their fine-art publications. The collection will include "The Symbol," by Frank Dicksee, A.R.A.; "Twilight," by P. H. Calderon, R.A.; and "Elijah confronting Ahab and Jezebel," by F. Dicksee, A.R.A. The following artists will also be represented: Messrs. Birket Foster, E. Crofts, A.R.A., A. C. Gow, A.R.A., R. W. Macbeth, W. Small, M. L. Gow, A. Hopkins, G. L. Seymour, A. Barraud, G. G. Kilburne, W. B. Hole, A.B.S.A., C. Gregory, Carl Werner, W. B. Gardner, C. Clausen, E. Blair Leighton, Percy Macquoid, H. M. Paget, Sutton Palmer, W. Balston, C. Burton Barber, and C. T. Garland.

By what would seem to be more than a curious coincidence, the very clever picture by Francesco Vineas called "The Queen of the Revels," No. 852 in the present exhibition of the Royal Academy, is precisely similar in design to one of the illustrations to the Catalogue of the Paris Salon. This illustration is said to represent a picture by G. Fraipont, called "A la plus belle," and is numbered 216.

M. MASPERO AND HERR EMIL BRUGSCH are re-arranging the contents of the Boolak Museum, and lodging the lately discovered treasures of Dayr-el-Baharee in the new halls built for their reception. The work of placing and cataloguing these 6,000 objects will take at least two or three months to complete.

THE city council of Manchester have decided to establish in the Queen's Park an art museum of an educational character. It will contain carefully selected collections both of works of fine art and of industrial products, arranged and ticketed in such a way as to teach their meaning to all visitors. Lectures on art and literature, and musical performances, will also be given in the same building. Messrs. Ruskin, Hamerton, Newton, Sidney Colvin, William Morris, and others have already promised their assistance in the preparation of the explanatory notes, &c., upon which the success of the institution must so largely depend. In no sense will it be a rival to the proposed municipal picture gallery in what is now the Royal Institution.

M. RAFFRAY, the French vice-consul at Massowah, has communicated to the Académie des Inscriptions an account of the churches cut out of the solid rock which he recently visited in the Galla country, and of which he has brought back drawings and plans. They were made by cutting away the surrounding stone, in the same manner as the so-called rock temples of India. Six of them are in the town of Lalibela, capital of the province of Lasta. According to tradition, which is said to be corroborated by a MS. in the Giz language preserved in one of the churches, they were constructed (or rather excavated) by a king named Lalibela, the thirteenth in descent from the founder of the city, and fifth Christian Negus of Abyssinia. He is alleged to have brought 500 workmen for the purpose from Egypt. His date is assigned to the fifth century A.D. Other similar churches in the neighbourhood are stated to be of later date and of native workmanship.

THE June number of the *Magazine of Art* will comprise among its contents an article by Mr. Basil Champneys on "Wren and St. Paul's," an important paper by Prof. Sidney Colvin on "The Drawings of Albert Dürer," an "Art Fable," by Mr. Austin Dobson; and, under the title of "Fitness and Fashion," an account of the recent exhibition of hygienic clothing. The frontispiece to the part will be an engraving of "The Widower," after Luke Fildes, A.R.A.

THE *Portfolio* contains G. P. Jacomb-Hood's etching of "The Combat of St. George and Sanfoy," from the "Faerie Queene," which does not please us so well as his first illustration of that poem. The other plates are one of the Chapel of Nine Altars in Fountains Abbey, by Brunet-Debaines, and a facsimile of a fine study by E. J. Poynter, R.A., for the head of St. John, forming part of that artist's designs for the decoration of the dome of St. Paul's Cathedral. Miss Julia Cartwright continues her very interesting study of Botticelli.

THE best articles in the *Magazine of Art* for May are "A Man of Culture (*cinq cents*)," by the Rev. Mandell Creighton, founded on Charles Yriarte's "Études sur les Lettres et les Arts des Malatesta," and one by Egmont Hake on Boucher, called a "Rosewater Raphael," after

Mr. Dobson. It is written with due appreciation for the supreme gifts of this little-comprehended artist, and in quite the right critical temper. The illustrations to it are also very good. The article by S. G. W. Benjamin, on the clever artist J. G. Brown, called "The Painter of the Streets," is not worthy of the magazine.

THE issue of *The Great Historic Galleries* in German has been commenced by Otto Schulze, of Leipzig, under the title of *Die Schätze der Groszen Gemälde-Gallerien Englands*. The first number seems in all respects equal to the English edition.

M. ANTONIN PROUST, during his brief tenure of office as Minister of Fine Arts in France, abolished what are known as the *ateliers*. M. Jules Ferry has decided to re-establish them, but with a slight change of system. They will not be open to all comers, but only to selected candidates. At the same time it is proposed to institute a course of instruction in the three arts of painting, sculpture, and architecture, to which the student in each one of these arts must conform.

WE have received a half-size facsimile of the inscribed red-granite block found by Mr. G. Wild on December 29 last, near the mosque of Amer at old Cairo (Fostat), where Mr. Wild had permission to excavate. The surface is well preserved, and is sculptured with the two royal ovals of Ouab-Ra—the Apries of the Greeks, the Pharaoh Hophra of the Bible. Above the ovals there runs a line of hieroglyphs, reading "Lord of the Two Lands, the Good God, Pthah;" while below them runs another line, reading "Giving Life Eternal," followed by the two reeds which stand for the letter i. It is evident that another hieroglyph is either effaced or was omitted by the sculptor, and that the missing figure is the hoe, standing for *Mer*, and here necessary to complete the word "*Meri*," or "Beloved." Were this hieroglyph supplied, the sense of the inscription would be: "The Lord of the Two Lands, the Good God Ouab-Ra Ha-ab-Ra, Beloved of Pthah, giving Life Eternal." The inscription is enclosed in a parallelogram formed by the determinative sign signifying the heaven above, and by the so-called *coucoucha*, or greyhound-headed, sceptres. Ouab-Ra was a Pharaoh of the XXVth Dynasty. No other discoveries having resulted from Mr. Wild's excavations in the locality where this stone was found, it may be concluded that the block was originally brought from Memphis for building purposes, when the mosque of Amer was in process of construction.

IN the last week of April a black pot, containing about 3,000 mediaeval coins, was dug up in the yard of Frau Werthemann, of the St. Johann-vorstadt in Basel. About two-thirds of these came from the mint of the Bishop of Basel, and the remainder bore the impress of various cities and lordships from the eleventh to the thirteenth century. This find has excited great interest among numismatic experts, both on account of the unusual quantity and variety of the specimens. The coins, according to Basel law, are the property of the lady in whose ground they were discovered, who has given some of them to the public Münzsammlung, but has resolved to keep the rest, and not allow them to go into the market. Dr. Achilles Burckhardt conjectures that the pot was buried in 1272 or 1273. On August 24, 1272, Count Rudolf of Hapsburg, afterwards German king, was at war against Basel, and burned and plundered the Vorstadt zum heiligen Kreuz, as the present suburb of St. Johann was then called.

THE first number has appeared (Brussels: Muquardt) of a *Bulletin Rubens*, in which a Belgian society propose to publish, periodically, documents relating to the life of the painter and his works. The president of the society is M. Gachard; the secretary, M. Ruelens.

## THE STAGE.

## "FAR FROM THE MADDING CROWD" AT THE GLOBE THEATRE.

If the production of "Far from the Madding Crowd" has revealed to the public some likenesses to a much-talked-of drama which there had not before been any opportunity to trace, it has shown also essential differences. A visitor might say that one of the two plays had been suggested by the novel's main story and by the rustic world in which its action is laid, and that the other was a dramatisation of the novel, with as little modification as possible of its incidents. In some respects "The Squire" may be asserted to be a better stage play—a thing of better construction—than "Far from the Madding Crowd." The real point of the story, as a story for acting, is gone to more promptly. The theme is well exposed. In "Far from the Madding Crowd" there is, for the everyday playgoer, too much of leisurely development of secondary characters. In the first act the country people gossip too continuously for every-day taste, while the story waits. But then, on the other hand, this same leisurely development of character tells in favour of our interest in the heroine. She, in Mr. Pinero's piece, is a very ordinary and well-conducted young woman indeed, who would owe whatever charm she had to one of two causes. She might charm us being beautiful, or charm us being represented by Mrs. Kendal. But Bathsheba Everdene at the Globe Theatre is not an ordinary and well-conducted young woman. She is the original and fascinating young woman of the admirable novel. Her temperament of waywardness and tenderness, of quickly stirred liking, of restlessness, of gentle remorse, counts for the greatest part in her fascination; and it is much to have preserved on the stage the essential part of anything so subtle as a heroine of Mr. Hardy's.

Even with regard to the peasant folk and to their apparent reluctance to contribute too swiftly towards the development of the tale, it must be said that, as a compensation, their own talk remains, as in the novel, characteristic and good. There is local colour in it in abundance. Much of the charm of peasant life—the charm that peasant life seems to present to the citizen—is skilfully kept; and though this is not the sort of thing that has ever before brought success, or even helped to bring success, to an English contemporary drama, it is a quality to recognise, and there should nowadays be playgoers willing and able to recognise it. One feature of the play which was not in the novel at all we are bound to take exception to, and that is the introduction of the gipsy, Will Robin, Fanny Robin's brother, as the instrument that is to compass the death of Sergeant Troy, and set Bathsheba free to reward the constancy of Oak. The presence of this otherwise superfluous youth as a chivalrous relative bent upon avenging the offence against his sister savours distinctly of melodrama. Boldwood, who accomplishes the same object in the novel, was in the novel a character of mark; and the play, in dispensing with him, dispenses with something that, with all its difficulties, was worth keeping. Boldwood's character had artistic value. He

was a true, if a repulsive, study. A countryman, long a bachelor and thinking little of women, he was likely, when at last the thought of a woman grew familiar to him, to be too zealous in his love and too obstinately faithful to the thought of her, even when she was not for him. He was prosperous in affairs: "the ignoble melancholy of pecuniary embarrassment" never sat on him; he had few amusements if he had few anxieties, and it was natural that in his isolated life the love he at last longed for should be everything to him. The gradual mastery which this thought of Bathsheba obtains over his reason is indicated admirably, and in the novel Boldwood stands as the natural solution of the difficulty when Troy re-appears and must somehow be got to disappear. The touch is truly dramatic, dramatic in the deepest sense, when he quietly takes his gun down from its place against the wall, and "click"—there is an end of the devil of the story. It was necessary someone should do this, and this was precisely what Boldwood would have done. Will Robin's chivalry is a much more commonplace and melodramatic solution. But it must not be imagined that we mention this one weakness in art as acting seriously against the general interest of the play. Not at all. The play is on the whole well constructed, which means, in this case, that Mr. Comyns Carr has made thoroughly skilful use of a creation of genius.

And it is excellently acted. Mr. Charles Kelly, who has long been absent from the London stage, finds in Gabriel Oak a part absolutely suited to him. Gabriel is indeed made needlessly uncomely, but there pass over the actor's face expressions of a quiet tenderness and of a force of feeling which denote a really sympathetic art; there is more than one passage of acting, and especially towards the end of the play, which should add to Mr. Kelly's reputation. Again, Mrs. Bernard Beere enters with full intelligence into the part of Bathsheba. A little more subordination of the graces of the lady—of the refinements which belong to gentle life, as distinguished from those which belong to attractive character—and Mrs. Bernard Beere would be a model Bathsheba. Comparisons with Mrs. Kendal are completely unnecessary, for, in the first place, Mrs. Kendal in "The Squire" does not try to be Bathsheba. She gets ample opportunity for the display of her own emotional art, and has no character by Thomas Hardy to embody. Mrs. Beere has tact and is winning, and moves gracefully, and is graceful and natural too in the absence of motion; and as for her gowns, they are as pretty as any that may now be seen in London. She is earnest and intelligent and pleasant, and Mrs. Kendal is great. Mr. Barnes looks handsome enough as Sergeant Troy; but neither his nor anybody else's masculine beauty could quite explain to us Troy's fascination for Bathsheba. That fascination is a secret of her own heart, which proves her to have some weakness no one would suspect, and to be thoroughly a woman.

Miss Alexis Leighton and Miss Hunt—both of them actresses new to our London theatres—contribute to the general refinement of a performance one of whose characteristics

is indeed its refinement. Mr. A. Wood and his comrades enact the peasants with as great success as can attend upon the efforts of artists whose studies from the life must have been few. With some natural touches, and with much of stage effectiveness, they bring before us in skilful fashion that Dorsetshire country-folk which talks quaint wisdom oftener, no doubt, than does the rest of the world, if not quite so often as we should think if we assumed Mr. Hardy's dialogue to be a literal transcript, a direct photograph. But there is no necessity for assuming it to be that, nor for blaming it because it is not that. As Sheridan's dialogue is the quintessence of the wit of an artificial society of drawing-rooms, so Mr. Hardy's is the quintessence of the humour of the village-folk of Wessex. The talk of his characters is nature wrought into art, and the licence he has allowed himself, in the novel as well as in the play, is the legitimate licence of comedy.

FREDERICK WEDMORE.

## STAGE NOTES.

On the occasion of Mr. James Mortimer's benefit at the Lyceum Theatre, on the afternoon of Monday May 22, a new version of "Robert Macaire" will be produced, in which Mr. Henry Irving will appear as Macaire and Mr. David James as Jacques Strop. Though we are informed that no performances of the piece are now contemplated under the regular Lyceum management, it is possible that at a future time Mr. Irving will be seen in a character which he will hardly fail to make his own. On this occasion, Mrs. Bancroft, Miss Ellen Terry, and Mr. Coghlan will appear in the first act of "Money," and Mr. Toole, Mr. Billington, and Miss Effie Liston in "The Steeplechase." These performances, along with that of "Robert Macaire," ensure a satisfactory afternoon to the provincial visitor, as well as to the Londoner curious to see Mr. Irving in Frederick Lemaître's great character.

"ODETTE" is such a strongly constructed piece—so much the work of a skilled mechanic of the theatre—and it is so carefully acted all round at the Haymarket, that, in spite of a certain coldness manifested by the audience on the first night, it is likely to have a run. Its manner of dealing with the always difficult theme of adultery is not, however, so happy as to invest the piece with notable charm—it has at least one scene that savours a little of brutality of treatment—and if Mr. and Mrs. Bancroft and Mr. Arthur Cecil put forth their best skill it must be allowed that it has often been exercised in a more agreeable way. For the part of the heroine, Mdme. Modjeska, with her foreign elegance, her distinction and style, is no doubt well fitted; and it might be ungracious to perpetuate the complaint which, nevertheless, it is not easy to forget—that the delivery of the English tongue by this accomplished and elaborate actress is not such as to give pleasure. Mdme. Modjeska, however, overcomes her difficulties as valiantly as she can.

"LA MASCOTTE," which has some good music, and some not very bad fun, but which really owed its success to Miss Violet Cameron's spirited and clever performance, is to be revived at the Strand, where "Manola" has not had the success that had fallen to the lot of "Olivette" and "Madame Favart." It appears to be the office of Miss Violet Cameron to endow poor material with temporary popularity. Further acquaintance with "Boccaccio," in which this lady and Mr. Lionel Brough are now



appearing with much energy at the Comedy Theatre, convinces us, we are sorry to say, of the dullness of much of that production. The music, without being learned, is not at all "taking." Miss Cameron's cheerful song,

"O! sir, I am but country-bred,  
I'm not much learnt, I'm not much read,"

is the best thing in it—at least from a dramatic point of view; and the piece lasts three hours, or one hour longer than "Romeo and Juliet" lasted in the time of Shakspeare. But, as a spectacle, nothing more gorgeous has been done in the way of comic opera; and many of the dresses are really tasteful. The intrinsic merit of the piece turns out, however, to be slight, and the financial success—as to which there can be no question—presents a curious problem.

### MUSIC.

#### "THE NIBLUNG'S RING" AT HER MAJESTY'S THEATRE.

THE first performance in London of Wagner's "Ring des Nibelungen," the Festival Play produced at Bayreuth in 1876, is an event of great interest, and of the highest importance with regard to the future progress of art. This wonderful music-drama has been for many years a subject of earnest and vehement discussion among musicians. The strong feelings, both of admiration and dislike, which have been called forth by the work testify to the marked individuality of the composer. No shallow theories, no commonplace, every-day music, could have survived so much foolish praise and so many hostile attacks. History repeats itself, and all great men in every department of human knowledge have had to endure the penalty attaching to greatness—that of being at first understood by the few and oftentimes opposed by the many. It is, indeed, difficult to estimate the right value and importance of the art productions of the present; but we may certainly venture to affirm that, whatever may be thought in the future of Wagner's operas or music-dramas, his theories and earnest endeavours to avoid what is superficial and formal in art have already been productive of much good, and are not unlikely to influence, in a most powerful manner, both the musicians and the music of future generations. The enthusiastic and, at times, very extravagant encomiums of Wagner's friends and partisans have done harm rather than good. His blind admirers refuse to see any faults in his works. The length of the "Nibelungen" play is, as Schumann said of Schubert's symphony in C, "a heavenly length;" and the number of notes in it, as Mozart said of one of his own operas, "exactly right—neither too few nor too many." If, however, these partisans would only acknowledge that an opera making such a prolonged and exhausting demand upon the intellect, the nerve-power, and the time of the listener may be possibly regarded as an error of judgment on the part of the composer; and if, moreover, these hero-worshippers would not be afraid to admit that some of the sounds (however justifiable in connexion with the scenes they are intended to depict) are positively painful to listen to; that some of the music is dull and even tedious; that the bear, the bird, and the dragon are puerile mistakes in the direction of ultra-realism; and that the form of the whole work is not to be set up as a model, they would perhaps be able to persuade some who now stand aloof to listen to, and attempt the study of, this really great music-drama. Certainly no one with music in his soul can hear the four great tone-poems of "The Nibelung's Ring" without feeling that some of the music is immeasurably grand and

dramatic, and that the whole work teems with beauties indescribable and abounds in magic sounds never before heard by mortal ears. Many parts of the "Rhinegold" (the prelude to the opera, performed on the first evening) are sweet, beautiful, and highly effective. Such are, for instance, the opening strains and the scene with the Rhine-daughters, the majestic Valhall theme, the "Loge" music, and the conclusion, when the Gods enter the palace built by the Giants. The "Valkyrie" (performed the second night) is, in our opinion, the most wonderful and fascinating music ever written. The first act, depicting the scene in Hunding's home between the ill-fated lovers, Sieglinde and Siegmund, is love-music of immense emotional power. The scene where Brynhildr announces to Siegmund his approaching death is full of dramatic power and pathetic utterance; while for the closing act, with the famous Valkyrie's ride and the scene between the "wandering" Wotan and the unfortunate Brynhildr, no words of praise would be too extravagant. Attempts have been made to prejudice the public mind especially against this portion of the tetralogy on the score of its alleged immorality. Without wishing to defend Wagner from the charges brought against him on account of his choice of subject-matter in this work, and also in "Tristan and Isolde," we certainly think that in this case Wagner was fully justified in preserving the Icelandic version of the story. The union of Sieglinde and Siegmund within the proscribed degrees is not, we think, likely to alarm, or in any way to demoralise, intelligent people or the readers of either sacred or profane history; while those unacquainted with the habits and customs of ancient people may feel quite at ease in listening to the "Valkyrie," for it is but an ancient nebulous myth, not likely to scar virtue, and neither better nor worse than many a well-known Grecian fable. In "Siegfried" we have a most interesting scene between the sword-hero and the ugly dwarf, Mime, a most poetical tone-picture of the woods, and another love scene between Siegfried and Brynhildr, quite equal to, though utterly different from, that in the "Valkyrie." In the "Dusk of the Gods" (the last night's performance) the music rises to heights of immense grandeur and pathos; the weird opening scene of the Norns, and the conclusion, with the deaths of Siegfried and of Brynhildr, are wonderfully interesting.

We have not analysed the plot, because space prevents us doing so, and the whole story has been again and again described in pamphlets, books, newspapers, and in the columns of the ACADEMY in a series of articles written by Mr. Ebenezer Prout on the occasion of the Bayreuth Festival in 1876. We have tried to give our own impressions of some of the most wonderful portions of the work in order to attract the notice of those who have hitherto seen no good in the music, or of those still almost ignorant of the composer and his works. The extraordinary use of *Leitmotive* can only be understood and appreciated by musicians who have the time to study the complicated, but most ingenious, combinations. In almost every note the orchestra speaks with a power and meaning that well-nigh baffles description. Let it be clearly understood that the wonder of this new form is to be judged by the resultant effect. Take, for example, some of Bach's finest fugues. Play them to anyone of ordinary musical education and proper musical feeling. They will not fail to delight and impress. The marvellous contrapuntal combinations and devices of course help to produce the result; but the canon *ars celare artem* is observed, and these can be studied and admired afterwards. And so with Wagner. The music appeals first to the emotions and afterwards to the intellect, or perhaps it would be more logical to say to a

union of both. These combinations, had they been merely a mathematical calculation, a sort of mosaic, might have been clever, but would inevitably have been dry. The power of discovering pregnant themes, and the skill of weaving them together with subtle but lucid artifice, are allotted in no less proportion to Wagner than to Bach. Whole columns could be devoted to the orchestration, but we must refrain from noticing any of the innumerable beauties and magical orchestral effects, the result of years of both labour and thought. There is no great need to dwell upon this particular side of Wagner's work, for his mastery of instrumentation is well known, and is conceded even by his bitterest opponents.

The performance of the "Rhinegold" on Friday, May 5, was good, and the excellent singing and acting of Frau Hedwig Reicher-Kindermann as Fricka gave general satisfaction. The elaborate rôle of Wotan was entrusted to Herr Emil Scaria, who in this and the other portions of the work interpreted his part with becoming dignity, and sang with power and effect the difficult and often unthankful music allotted to him. The Giants, Goddesses, and Rhine-daughters were satisfactorily represented; and Herr Max Schlosser and Herr Otto Schelper, as Mime and Alberich respectively, were excellent. In the "Valkyrie," Herr Albert Niemann created a marked impression by his powerful and dramatic impersonation of the unhappy Siegmund; and Frau Anna Sachse-Hofmeister was especially admired for her charming and sympathetic voice and for her natural and excellent acting. Hunding was ably represented by Herr Heinrich Wiegand. Frau Therese Vogl took the part of Brynhildr. In "Siegfried" Herr Vogl sustained the difficult rôle of Siegfried with wonderful ability; Herr Max Schlosser took that of Mime, and his finished picture of the ugly and mischievous dwarf was one of the successes of the whole series of performances. In the "Dusk of the Gods," Herr Schelper (the Alberich of the "Rhinegold") took the part of Hagen, and Herr Robert Biberti that of Alberich. Frau Scheiber (the Freia of the "Rhinegold") gave a very satisfactory rendering of the Gutrune music. We have said but little about the distinguished actors and singers, Frau and Herr Vogl, but the manner in which they fulfilled their onerous duties is worthy of the highest praise. They both form the chief ornaments of the Opera at Munich. The orchestra of German players under the careful and intelligent direction of Herr Seidl gave a fair rendering of the very difficult music. The stage management was generally very good, and some of the scenery very effective.

The acting has been, throughout the series of performances, exceptionally fine, and indeed in some cases even superior to that at Bayreuth. The orchestra here was, of course, not in any sense so complete as at Bayreuth; and the fact of its coming between the audience and the stage, and not being invisible as at Bayreuth, accounted for the undue prominence at times of the accompaniments. There is, however, no need to dwell in detail on the merits or demerits of the performances. All musicians and lovers of the art have only to be most thankful for the opportunity granted to them of hearing the tetralogy in London; and we must credit Herr Angelo Neumann and Messrs. Schulz and Curtius with great praise for their spirit and energy in undertaking so difficult and costly an enterprise.

We hope that the remaining three cycles will be well attended, and that the final result will be both a financial and artistic success. The second cycle commenced yesterday (May 12); the third will commence on May 19, and the fourth on May 25.

J. S. SHEDLOCK.

## CROSBY LOCKWOOD & CO.'S NEW BOOKS.

### MODERN METROLOGY: a

Manual of the Metrical Units and Systems of the Present Century. By **LOUIS D'A. JACKSON**, Author of "Aid to Survey Practice," &c. Large crown 8vo, 12s. 6d., cloth. [Just published.]

### THE COAL and IRON INDUS-

TRIES of the UNITED KINGDOM. By R. MEADE, Assist.-Keeper of Mining Records. With Maps of the Coal Fields and Ironstone Deposits of the United Kingdom. Demy 8vo, 900 pp., 29s., cloth. [Just published.]

### THE ACTION of LIGHTNING,

and the Means of Defending Life and Property from its Effects. (Suggesting some New and Economical Methods of Defence.) By Major **ARTHUR PARNELL**, Royal Engineers. 12mo, 7s. 6d., cloth. [Just published.]

### MATHEMATICS as APPLIED to

the CONSTRUCTIVE ARTS. Especially prepared for the Use of Practical Mechanics, Students, &c. By **FRANCIS CAMPIN, C.E.** 12mo, 3s. 6d., cloth boards. [Just published.]

### THE JOINTS MADE and USED

by BUILDERS in the Construction of Various Kinds of Engineering and Architectural Works. By **WYVILL J. CHRISTY**, Architect and Surveyor. With upwards of 100 Illustrations. 12mo, 3s. 6d., cloth boards. [Just published.]

### THE CONSTRUCTION of ROOFS

of WOOD and IRON. Deduced chiefly from the Works of **ROBISON, TREGOLD, and HUMBER**. By **E. WYNDHAM TARN, M.A.** Architect. With Illustrations. 1s. 6d., cloth limp. A NEW VOLUME of **WEALE'S SERIES**. [Just published.]

### MECHANICAL DENTISTRY:

a Practical Treatise on the Construction of the Various Kinds of Artificial Dentures. By **CHARLES HUNTER**. Second Edition, Revised, including a New Chapter on the use of Celluloid. With Wood-engravings. Crown 8vo, 7s. 6d., cloth. [Just published.]

### HINTS for INVESTORS: being

an Explanation of the Mode of Transacting Business on the Stock Exchange, with Comments on the Fluctuations of Consols since 1759, and Table of Quarterly Average Prices; also, a Copy of the London Daily Stock and Share List. By **WALTER M. PLAYFORD**, Stock-Broker. Small crown 8vo, 2s., extra cloth. [Just published.]

### ELECTRIC LIGHT: its Produc-

tion and Use. By **J. W. URGHART, C.E.** Edited by **F. C. WEBB, M.Inst.C.E.** Crown 8vo, 7s. 6d., cloth.

### NAVAL ARCHITECT'S and

SHIPBUILDERS' POCKET-BOOK of FORMULÆ, RULES, and TABLES. By **CLEMENT MACKROW, M.I.N.A.** Second Edition, Revised. Fcap. 8vo, 500 pp., 12s. 6d., leather.

### LATHE-WORK: a Practical

Treatise on the Tools, Appliances, and Processes employed in the Art of Turning. By **PAUL N. HASLUCK**. Crown 8vo, 3s., cloth.

LONDON: CROSBY LOCKWOOD & CO.,  
7, Stationers' Hall-court, E.C.

In square 10mo, tinted wrapper, price 6d., post-free.

## HOW TO ESTIMATE THE TRUE WORTH OF A PICTURE.

A NEW METHOD OF SYSTEMATIC CRITICISM.  
By **AN OLD CRITIC.**

LONDON: ELLIOT STOCK, 62, PATERNOSTER-ROW, E.C.

Eleventh Edition, 12mo, cloth, price 3s.

## MARIOTTI'S ITALIAN GRAMMAR.

Revised and Improved by **A. GALLEGA**, late Italian Professor at King's College, London.

A KEY to the Exercises, 12mo, sewed, 1s.

Crown 8vo, price 7s. 6d.

## THE ODES of PINDAR. Translated

into English Prose, with Notes and a Preliminary Dissertation, by **F. A. PALLEY, M.A.**

Third Edition, 8vo, cloth, price 3s. 6d.

## EURIPIDIS ION. With Notes, Introduc-

tion (on the Greek Metres, &c.), and Questions for Examinations, by the Rev. **CHARLES BADHAM, D.D.**

8vo, cloth, price 3s. 6d.

## THE PROMETHEUS VINCTUS of

**ÆSCHYLUS**. Edited, with English Notes, by the Rev. **J. S. WATSON, M.A.**

Ninth Edition, 12mo, cloth, 3s. 6d.

## THNE'S LATIN SYNTAX.—A Short Latin

Syntax, with Exercises and Vocabulary, by **DR. W. HUNE**.

LONDON: F. NOBGEAT, 7, King-street, Covent-garden.

Crown 8vo, cloth, price 3s.

## THE NEW TESTAMENT SCRIPTURES

In the ORDER in which they were WRITTEN: a Very Close Translation from the Greek Text of 1611, with Brief Explanations. The First Portion: The Six Primary Epistles to the Romans, Corinthians, Galatians, and Romans, A.D. 52–58. By the Rev. **CHARLES HERBERT, D.D.**, of Trinity College, Cambridge; Author of "Uninspired Teaching on the Lord's Supper."

LONDON: HENRY FROWDE, Oxford University Press Warehouse,  
7, Paternoster-row

## COMPLETION OF PROFESSOR DORNER'S SYSTEM OF DOCTRINE.

In 4 vols., 8vo, price 42s.

## A SYSTEM of CHRISTIAN DOCTRINE.

By **DR. I. A. DORNER**,  
Professor of Theology, Berlin.

Translated by Rev. Professors **CAVE** and **BANKS**.

"The author's masterpiece, the ripe fruit of a long and thoughtful life. . . . As a system, this work is remarkable; it is the first consistent application of dogmatics of the principle of faith."—**Principal CAVE**.  
"A noticeable power of profound thought."—**Spectator**.  
Edinburgh: T. & T. CLARK. London: HAMILTON, ADAMS, & CO.

Just published.

## THE RING of the NIBELUNG: an

Illustrated Handbook to Richard Wagner's Music Drama. By **J. F. JACKSON**, Author of the English Versions of "The Flying Dutchman," "Hänsel," "Lohengrin," "Tannhäuser," &c. Price, in paper covers, 2s.; in cloth, 3s.

LONDON: DAVID BOOKE, 3, St. Martin's-place, W.C.

## SCOTTISH RECORD PUBLICATIONS.

Now ready, in imp. 8vo, cloth, price 15s.

## THE REGISTER of the GREAT SEAL

of SCOTLAND, A.D. 1424–1513. Edited by **JAMES BALFOUR PAUL**, Advocate.

Also, in royal 8vo, half-bound, price 10s.

## THE EXCHEQUER ROLLS of SCOT-

LAND, Vol. V., A.D. 1427–1454. Edited by **GEORGE BURNETT**, Lyon King of Arms. Published by Authority of the Lords Commissioners of the Treasury, under the direction of the Deputy Clerk Register of Scotland.

Edinburgh: A. & C. BLACK and DOUGLAS & FOULIS. London: LONGMANS & CO. and TRUBNER & CO. Oxford: PARKER & CO. Cambridge: MACMILLAN & CO. Dublin: A. THOM & CO.

## BEVERLEY'S ROLL of HONOUR:

BEING  
SKETCHES of the WORTHIES of BEVERLEY.

By **EDMUND WHIGGLESWORTH**,  
Author of "History's Romance," &c.

Price, in cloth, 2s.; half-calf, gilt edges, 4s.

Beverley: GREEN & SON, Market-place.

LONDON: W. KENT & CO., Paternoster-row.

And all Booksellers.

## PERSIA: an Essay in Greek. By

the Rev. **LAUNCELOT DOWDALL, M.D., F.R.G.S.** 2s.

Cambridge: JOSEPH.

"The result in the pages before us is a piece of work done in a thoroughly good and scholar-like fashion. The author's style is marked by an ease and naturalness meriting the highest praise. . . . To all lovers of Greek . . . we most cordially recommend this little book."—**Spectator**.

Now ready, Vol. XII.—EGYPTIAN TEXTS.

## RECORDS of the PAST:

Being English Translations of the Assyrian and Egyptian Monuments.

Published under the sanction of the Society of Biblical Archaeology.

Edited by **S. BIRCH, LL.D.**

With an Index to the Contents of the Series. Cloth, 3s. 6d.

LONDON: S. BAGSTER & SONS, 15, Paternoster-row.

## NINEVEH STATUETTES

At Greatly Reduced Prices. Under

Royal and Imperial Patronage.—STATUETTES in PORCELAIN, of SENNACHERIB, SARDANAPALUS, &c.—Mr. HORWOOD HASAM says: "I have much pleasure in recommending Mr. Jarvis's Assyrian statuettes; these unique representations, especially the human-headed Lion and Bull; they reflect great credit on the designer's skill."—Prospectus and Press Opinions of ALFRED JARVIS, 43, Willes-road, London, N.W. (Sole Publisher).

## LONDON LIBRARY.

12, ST. JAMES'S SQUARE.—Founded in 1841.

PATRON—H.R.H. THE PRINCE OF WALES.

This Library contains 90,000 Volumes of Ancient and Modern Literature in various Languages. Subscription, £3 a-year, or £2 with Entrance-fee of £6; Life Membership, £25.

Fifteen Volumes are allowed to Country, and Ten to Town, Members. Reading-room open from Ten to Half-past Six. Prospectus on application.

ROBERT HARRISON, Secretary and Librarian.

## THE AUTOTYPE COMPANY,

74, NEW OXFORD STREET, LONDON, W.C.

(Twenty doors west of Madie's Library.)

NOTICE! The address changed as above in the re-numbering of Oxford-street

The AUTOTYPE COMPANY are producers of Book Illustrations by the Autotype and Sawyer's Collotype Processes. Employed by the Trustees of the British Museum, Palaeographical, Numismatical, Royal Geographical, and other learned Societies.

Facsimiles of Medals and Coins, Ancient MSS., Paintings, Drawings, Sketches, Views and Portraits from Nature, &c.

AUTOTYPE represents permanent photography, with unique powers of artistic expression.

AUTOTYPE is celebrated for its noble collection of Copies of the OLD MASTERS, and for numerous fine examples of MODERN ART selected from the works of Reynolds, Turner, Poynter, Meissonier, Corot, De Neuville, Burne-Jones, Rossetti, Cave Thomas, &c., &c., &c.

MRS. J. M. CAMERON'S FINE PORTRAIT of the late **CHARLES DARWIN**. Price 7s. 6d.

## MUSEO DEL PRADO, MADRID.

Subscription issue of 397 Autotype reproductions of Paintings in this Celebrated Gallery, comprising 34 examples of Murillo, 48 Velasquez, 11 Raphael, 25 Titian, 16 Van Dyck, 22 Rubens, &c. For particulars and terms, apply to the MANAGER.

"AUTOTYPE IN RELATION TO HOUSEHOLD ART." With Three Illustrations, 31 pp., free to any address.

PICTURES CLEANED, RESTORED, FRAMED.

To adorn the walls of Home with Artistic Masterpieces at little cost visit the AUTOTYPE FINE ART GALLERY, 74, New Oxford-street, W.C.

The Works, Ealing Dens, Middlesex.

General Manager, **W. S. BIRD**. Director of the Works, **J. R. SAWYER**.

## UNITARIAN BOOKS and TRACTS on

SALE at the UNITARIAN ASSOCIATION ROOMS, 37, NORFOLK STREET, STRAND, LONDON.—CATALOGUE sent free.

## EBENEZER PROUT'S "ALFRED": a

Dramatic Cantata. The Libretto by **WILLIAM GRIST**. For Soprano, Tenor, and Bass, with Chorus and Orchestra.

Vocal Score, net, 3s.; Chorus Parts, each, net, 8d. Score and Orchestra Parts to be had on hire from the Publishers, AUGER & CO., 55, Moorgate-street; Foubert's-place; and 81, Regent-street, London.

Now ready, crown 8vo, cloth extra, 3s. 6d.

## BRITISH SCHOOL of PAINTING

(short History of). By **G. H. SHEPHERD**.

"This is a very useful little book."—**Academy**.

LONDON: SAMPSON LOW & CO., 188, Fleet-street.

## TO PROPRIETORS of NEWSPAPERS

and PERIODICALS.—WYMAN & SONS, Printers of the *Builder*, the *Printing Times*, *Knowledge*, *Truth*, *Capital & Labour*, the *Farmer's Gazette*, the *Review*, and other high-class Publications, call attention to the facilities they possess for the COMPLETE, ECONOMIC, and PUNCTUAL PRODUCTION of PERIODICAL LITERATURE, whether illustrated or plain. Estimates furnished to Proprietors of New Periodicals, for either Printing, or Printing and Publishing.—74 and 75 Great Queen-street, London, W.C.

## SUN FIRE and LIFE OFFICES,

THREADNEEDLE STREET, E.C.; CHANCING CROSS, S.W.;

OXFORD STREET (corner of Vere-street), W.

FIRE. Established 1710. Home and Foreign Insurances at moderate rates.

LIFE. Established 1810. Specially low rates for Young Lives. Immediate settlement of Claims.

## ASSURANCE AGAINST ACCIDENTS of ALL KINDS.

ASSURANCE AGAINST RAILWAY ACCIDENTS ALONE.

ASSURANCE AGAINST FATAL ACCIDENTS AT SEA.

ASSURANCE of EMPLOYERS' LIABILITY.

## RAILWAY PASSENGERS' ASSURANCE COMPANY,

The Oldest and Largest Company, insuring against Accidents of all kinds.

The Rt. Hon. Lord KINNAIRD, Chairman.

SUBSCRIBED CAPITAL, £1,000,000.

PAID-UP CAPITAL and RESERVE, £240,000.

MODERATE PREMIUMS.

Bonus allowed to Insurers after Five Years.

£1700,000

HAS BEEN PAID AS COMPENSATION.

Apply to the Clerks at the Railway Stations, the Local Agents, or

64, COHN HILL.

Or 8, GRAND HOTEL BUILDINGS, CHANCING CROSS, LONDON.

WILLIAM J. VIAN, Secretary.

## PHOENIX FIRE OFFICE, LOMBARD STREET

and CHANCING CROSS, LONDON.—Established 1798.

Insurances against Loss by Fire and Lightning effected in all parts of the world.

Loss claims arranged with promptitude and liberality.

JOHN J. BROOMFIELD, Secretary.

ESTABLISHED 1861.

## BIRKBECK BANK,

Southampton-buildings, Chancery-lane.

Current Accounts opened according to the usual practice of other Bankers, and interest allowed on the minimum monthly balances when not drawn below £25. No commission charged for keeping Accounts.

The Bank also receives money on Deposit at Three per cent. Interest, repayable on demand.

The Bank undertakes for its Customers, free of charge, the custody of Deeds, Writings, and other Securities and Valuables; the collection of Bills of Exchange, Dividends, and Coupons; and the purchase and sale of Stocks and Shares.

Letters of Credit and Circular Notes issued.

A Pamphlet, with full particulars, on application.

1st March, 1880. FRANCIS RAVENSCROFT, Manager.

## FURNISH your HOUSES or APARTMENTS

THROUGHOUT

## ON

## MOEDER'S HIRE SYSTEM.

The original, best, and most liberal

Cash prices.

No extra charge for time given.

Illustrated Priced Catalogue, with full particulars of terms, post-free.

F. MOEDER,

248, 249, 250, Tottenham-court-road, and 19, 20, and 21, Morwell-street, W.

Established 1862.

## TERMS OF SUBSCRIPTION

TO  
THE ACADEMY.

(PAYABLE IN ADVANCE.)

	YEARLY.	HALF-YEARLY.	QUARTERLY.
£ s. d.	£ s. d.	£ s. d.	£ s. d.
If obtained of a Newsvendor or at a Railway Station . . .	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom . . .	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China, &c. . . . .	0 17 4	0 8 8	0 4 4

SATURDAY, MAY 20, 1882.

No. 524, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*The Growth of English Industry and Commerce.* By W. Cunningham. (Cambridge: University Press.)

NOTHING could be more instructive and useful than a work which should deal fully and accurately with the history of English industry and commerce. Such a history would be far more valuable than a narrative of military campaigns, of the policy of successive monarchs, or even than an analysis of the facts which have attended or influenced the rise, progress, and occasionally the retrogression of the English Constitution, though it must be allowed that the modern methods of government in all civilised countries are copies more or less exact of the machinery which has been developed by the English House of Commons. But the service which such a work would render to the latest-born of the sciences, political economy, would be still more solid. The historian is apt to interpret the past by the passions or the experience of the present. With abundant materials before him for a critical examination of English history under the light of contemporaneous documents, and by the aid of contemporaneous opinion, few writers have undertaken the labour of writing historical narrative in that dramatic manner which above all things requires an insight into the past; and even when they have attempted this method they have been partial in their research, and have been too apt to interpret their facts by preconceived opinions. The most successful History which has been written, that of Gibbon, was the history of a despotism in the annals of which there was no variety but that of incident, tempered by a theology the regular development of which was exceedingly plain, easily illustrated, and highly susceptible of being exhibited in caricature.

But the case of the political economist is even more difficult. Professing to interpret the condition of society from that necessary point of view which is of the highest interest to classes and even to individuals, he is constrained to dogmatise, and to contend that his conclusions must be accepted in the best interests of society. He offers to aid the legislator in framing laws for the development of trade and for the control of industrial liberty. He frames a theory of population, and he appeals to this theory as supplying the rule under which the relations of law to the distribution of labour, and of labour itself to wages, may be explained and enforced. He develops another theory of

credit and banking, and the Legislature frames rules for the currency in obedience to his utterances—rules which the ingenuity of those whose interests are affected seeks successfully to modify or to evade. He has sometimes been triumphantly in the right, as when he proved to demonstration that a free importation of food into a densely peopled country could do nothing but good to all parties alike; and sometimes scientifically irrefutable, as when he argues that one person gains doubtfully, and many persons lose certainly, under a system of protected industries. But neither his dogmatism nor his demonstrations save him from being constantly proved to be in error, because he has been unable to trace present facts through their history up to their beginnings and through their modifications, and has therefore been led to proffer half inductions from incomplete or unexhausted premises. Hence the old political economy has been assailed on the ground that it is imperfect, partial, and constantly erroneous; and the student of that part of social philosophy which deals with the material interests of men and nations, and with the problem of the distribution of wealth, has been advised, with reason, to betake himself to the study of industry and commerce, and, we may add, to the historical distribution of wealth, in order that he may rightly understand the present and provide for the future.

Mr. Cunningham, in a small volume published at the University Press, Cambridge, has undertaken the great task of describing the growth of English industry and commerce from the earliest times, and has appended a vast list of authorities from whom he has derived the materials for his inferences. It may be fairly allowed that, owing to the very large amount of materials which have been collected on the character of village communities, which appear to have been universal, or nearly universal, in the infancy of agriculture, and the simplicity of the elements which comprised the agricultural unit, to say nothing of the fact that the community survives numerously in many countries up to our own time, there is very little room for misconception on this part of the subject. But the ground becomes more uncertain when an attempt is made to discuss the origin of the intertribal fair, the town market, and the franchise market, where the tolls and other dues were the property of private lords. Of the first, an example is the great fair of Stourbridge, which was for many centuries the most important mart in England, or that of St. Giles, near Winchester, which was similarly, though not equally, renowned; of the second, the numerous markets which surrounded the Guildhall of Norwich, and became the property of the city; of the third, the markets which Roger Bigod founded or permitted on his East Anglian and Irish estates. The survival of the Roman British towns after the English invasion is another obscure question, for it seems clear that the immigrants did not occupy the towns, that many of these towns remained, and that some *modus vivendi* must have been established between the earlier inhabitants and the invaders. Even more puzzling is the growth of the manorial system. That the lord did

not gain his private estate from the waste is, it may be concluded, clear from the fact that the demesne is generally the best land, especially several meadow land in the parish. Now several meadow naturally irrigated—the artificial irrigation of water meadows began very early—was worth ten times as much as arable from the earliest times.

Between the time in which information as to tenures and revenues is given in local laws and in Domesday and that in which annual accounts of agricultural and manorial records are regularly transcribed and preserved, there is an interval of nearly two centuries, for the latter begin towards the end of Henry III.'s reign. At this time everyone cultivated land with his own capital, from the King to the serf, a fact which does not seem to have attracted Mr. Cunningham's attention, though it must have had prodigious effects on the social system of the country. The liabilities of the serf are always, or nearly always, commuted or commutable for money payments; and beyond these it is clear that he had no other liabilities, beyond those which were annexed to his condition and survived long after all the theories of servile dependence had passed into oblivion, except in law-books—such as fines for the licence of his daughter's marriage, his son's entering into religion, or his own removal from the manor. Such payments may be traced to the end of the fifteenth century, or a little later. It is probable that they were generally extinguished by being capitalised, though there are indications, of which the manor of Cheltenham is an instance, that they were resented by the tenants and lowered or abolished by arbitration.

The most remarkable feature in Mr. Cunningham's treatment of the social state of England during the fourteenth and fifteenth centuries is his assumption of certain industrial and economical results for the existence of which there is not a shadow of evidence. In p. 222 he tells us that "rural manufactures decayed as wealth increased." But the facts are exactly the reverse. The fifteenth century was one of general opulence and prosperity; and the manufacturers of exportable commodities, especially weavers, escaped from the oppressive regulations of the town guilds and from corporation taxes, and settled in country villages. In this century, Sir John Fastolfe, a Norfolk landowner, and a well-known partisan leader in the second part of the long war with France, regularly supplied his soldiers with clothing from a small Dorsetshire village; while the Warden of Merton College towards the end of the same century bought cloth for himself and his fellows in an Essex village. Again, there is no proof whatever (p. 221) that the area of land under tillage was decreasing and the production of wool as rapidly increasing "in the fifteenth century" according to Fitzherbert, who is put (p. 201) in the fourth decade of the fifteenth century, and in p. 221 a century later, the fact being that he died in 1538, and that his two works on agriculture were first printed in 1523.

During the whole of the fifteenth century, and for the first twenty years of the sixteenth, the price of corn was exceedingly low and the rate of wages was exceedingly high. Such

a state of things would have been impossible if Mr. Cunningham's hypothesis were founded on fact, for the very reverse phenomena would have been exhibited. During the whole of this period there was only one year of famine (1348-49) and one of scarcity (1482-83), nominal prices during the 120 years being lower than they were for the same period previously—i.e., from 1281 to 1400—while the wages of labour were fully fifty per cent. in excess of the older rates. In the latter half of the sixteenth century it is true that sheep-farming became general, with the result that the price of food was greatly, the wages of labour slightly, enhanced. But Mr. Cunningham has actually printed a table in which he makes the price of corn conform to the reduction of the weight of silver in the monetary unit; though the truth, if he had been at the pains to find it out, is exactly the reverse of his statement. What effect such a discovery would have had on his theories need not be discussed. The information as to the price of wheat from 1259 down to our own days is to be found in the present writer's second edition of Adam Smith, published nearly two years ago.

If Mr. Cunningham had inspected the table of corn prices referred to he would have seen that the rise in them is synchronous with the debasement of the currency under Henry VIII. and Edward VI. There was one year (1547) in which the price of wheat was very low, and in this the harvest must have been exceptionally bountiful. The amount of base money called in by Elizabeth is well known, as is also its nominal or currency value and the amount of new sterling money which was extracted from it.

It is impossible in a brief article to enter into all the misconceptions of fact in Mr. Cunningham's work. The idea is excellent; the result is not commensurate to the design. Authorities of very unequal value are put side by side, and treated as of equal importance. Fitzherbert is an excellent authority on the practice of husbandry in Eastern England, and of the duties of a surveyor at the beginning of Henry the Eighth's reign. But to trust him on the general social condition of England and the continuance of villeinage is to trust gossip. There are numerous accounts of the estates possessed by Margaret Countess of Richmond in the Record Office, perhaps some in St. John's College, Cambridge. The enquirer will find no villeinage there, but plenty of customary payments. The Crown was not a "sufferer by the depreciated [i.e., debased] currency" because it was a purchaser, as is suggested, but because it was a receiver of fixed fee farm rents, and equally fixed customs in a currency which, after the frauds of Henry and Edward and the reforms of Elizabeth, was equally depreciated. Nor is there reason to believe that persons were affected by the influx of treasure from the New World. Foreign treasure cannot be procured but by foreign trade; and to affirm that, by some operation of nature, English producers and consumers obtained American silver because Spanish adventurers stole it or mined it is to utter a fallacy of which the older political economy could disabuse even a beginner.

JAMES E. THOROLD ROGERS.

*The Belgium of the East.* By the Author of "Egypt under Ismail Pasha," "Egypt for the Egyptians." Edited by Blanchard Jerrold. (W. H. Allen.)

It is a pity that all writers on Egyptian affairs are adopting so strong a party tone; but we in England are so much in the power of correspondents and officials wedded to the European régime in Egypt that it is wholesome for us to read a vigorous protest on the opposite side. Those who have read *Egypt for the Egyptians* will know what line to expect in *The Belgium of the East*. The author is an implacable enemy of the Anglo-French control and the eleventh Egyptian plague—the plague of Franks. He mistrusts and despises Tawfik, believes in Halim, and, above all, has fervent faith in the National party. He paints his picture in too telling colours; and it would be easy to point out exaggerations and to adduce counter arguments. But I am so entirely in accord with the general purpose and policy of the book that the errors of manner, and sometimes of detail, do not deter me from recommending it to all who wish to know more about the crisis in Egypt than they can get from their daily papers. It is well that people in general should be a little more alive to the monstrous position towards which we are being hustled by French and English usurers. It is also well that we should realise that what the papers call a military dictatorship may be seriously regarded as the first public appearance of a National party in Egypt, and that the apparent aim of that party is constitutional liberty. It is very unpleasant, after all we have heard preached about Oriental misrule and fleecing the fellahin, to find that it is England and France who are doing the fleecing just now. Nor is it agreeable to be told that all our hopes about the suppression of the slave trade are doomed to disappointment, and that the traffic goes on increasingly in the Soudan and Equatorial provinces under the auspices of high Government officials. The chapter on the slave trade deserves to be well studied and acted upon.

The book, however commendable from a political point of view, is not equally praiseworthy as a contribution to literature. If the truth must be said, the person who has written least in it is the author himself. The volume is made up of a large number of cuttings from various newspaper articles and Cairo correspondents' letters, especially from the *Pall Mall Gazette* and from Mr. Wilfrid Blunt's and Sir W. Gregory's letters to the *Times*. Scissors and paste were in much greater requisition than pen and ink. A collection of extracts of this kind is sometimes very useful, and I believe it will do some good service in the way of correcting English opinion about the National party. And that the author should use his scissors upon another scissors-and-paste book—Mr. Griffin Vyse's *Egypt Political*, &c.—and select but one passage, and that one boiled down by Mr. Vyse from my own *Egypt*, I take to be a delicate compliment. But if the author had used Mr. Vyse's book anywhere, he could hardly have failed to pay a similar compliment to someone else, if not to me.

STANLEY LANE-POOLE.

*Recreations of a Literary Man; or, Does Writing Pay?* By Percy Fitzgerald. In 2 vols. (Chatto & Windus.)

DR. SOUTH told his gracious Sovereign, who wished he could have had time to make his sermon longer, that he could have wished for time to make it shorter. For the sake of his literary conscience, let us hope that Mr. Percy Fitzgerald sometimes wishes he had time to write less. By his own exultant showing, he has been a playwright, a dramatic critic, often "our own reporter," sometimes "special" on the Continent, contributor to "almost every magazine that has been born, died, or exists," and has learned the knack of writing decently and respectably on "painting, music, building, decorative art, dress, the classics, history, travels, the lives of other people, dancing, &c." The test of all this—pay. Mr. Fitzgerald finds that, the first difficulties of his career surmounted, he has been able to earn a comfortable yearly income by his versatility, and is happy. A man may do and be all this, however, and yet not entitle himself to the rank of an author; and books like this under review exhibit more characteristics of slop-work than of any genuine versatility. About a fourth in these two volumes is fairly substantial, and the rest is poor indeed, at times reading like third-rate journalistic work. In one respect the pages differ from the work of the anonymous journalist, for the journalist, like Mr. Weller, always spells his name with a "we," while Mr. Fitzgerald is complacently egotistical throughout. However, though apologies are not always excuses, in his Preface he begs indulgence for this fault; and perhaps he may have come across Richter's *dictum*, that "the author, unlike a partner, should always say 'I,' and no other word."

The problem to which Mr. Fitzgerald here brings the light of his own experience is the same burning question with which Mr. James Payn scorched his fingers in a memorable article. Half the world thinks it can write nowadays; and the hosts of governesses and poor clergymen's unemployed daughters, and ambitious clerks and schoolmasters, and people of the kind, who perpetually assail the letter-boxes of magazine editors, wish to know from some authority in the literature of the day what really is the average income made among men and women who write for their living. You will find, as a rule, that when you ask a man for advice he practically tells you to do as he has done; and that is the advice these anxious people have got from Mr. Payn, and get also from Mr. Fitzgerald. Mr. Payn has been a successful man, and so has Mr. Fitzgerald in his way; and thus, neither of them bestowing any nice care upon the calculation of averages, they both write in a strain that cannot but be very encouraging to such would-be *littérateurs* as wistfully turn to them for guidance. But it is a pity the question is not dealt with more exhaustively and authoritatively. It would form an admirable subject for a "symposium" in the *Nineteenth Century* if Mr. Knowles would get an editor or two, as well as successful authors—and perhaps an unhappy hack or so—to discuss the matter all through the many



grades of either utter failure and disappointment, or hard work and wretched pay, that make up the bulk—though generally invisible and disregarded—of the great society of letters represented to the public by a few favourite names. The literary market is overcrowded and glutted already with most kinds of brain work, except genius. Even Mr. Fitzgerald hints that the successes he had in his early days with Mr. Bentley and *Household Words* could not be expected in the like case at the present time, competition considered; and it is most likely that he is right. Somehow or other, the ingenuous reader of Mr. Fitzgerald's rather flimsy and not too grammatical pages may be apt to think, if he is ignorant of experience to the contrary, that this kind of thing will easily bring in six or seven or eight hundred a-year. That is the impression the book is calculated to give to the unwary, and therefore it has in this regard a mischievous tendency. In a much sounder strain, if rather cruel, was Mr. Tennyson's counsel to a young poetic aspirant: "You might write verses in your leisure hours, if you could find nothing else to do."

The best part of these *Recreations* is a chapter on "Charles Dickens as an Editor," which has appeared elsewhere—though there is no note in the book to indicate the fact, by-the-way. Occasionally, in talking of his friends or his dogs or his books, the author furnishes an anecdote that is amusing. This of Rogers the poet is excellent, though Dickens's high colouring is manifest in it:—

"Sometimes Dickens would go and dine with him, and he described the scene as piteously grotesque, a faithful man-servant cheerily suggesting the old stories which they knew by heart. Thus: 'Tell Mr. Dickens, sir, the story of the Honourable Charles Townshend and the beautiful Miss Curzon.' The old poet would start in a slow, almost Gregorian tone, and in curious old-fashioned phrase: 'The Hon-our-able Charles Townshend' (this name will serve as well as another) 'became enamoured of Miss Curzon. She was beeyewtiful. He beribed her maid to conceal him in her oheeamber, and when she arrived to dress for a ball, emerged from his hiding-place. She looked at him fixedly, then said, 'Why don't you begin?' She took him for the 'air-dresser.'"

There are some three or four stories in the book as good as this; but about the work as a whole there is little to be written in praise. The kindest thing to say regarding it is that those who know Mr. Fitzgerald at his best—as in his most popular novels—cannot but feel sorry that he does not care more to maintain his reputation as a literary craftsman.

ERIC ROBERTSON.

*Historic China, and other Sketches.* By Herbert A. Giles. (De La Rue.)

THE books on China are legion. Most of them have rushed down the steep decline of popular favour, and have been choked in the sea of oblivion. Besides mere journals of tourists, we have had dull books full of information laboriously collected; books, still duller, which displayed industry in collecting misinformation; books in which misinformation was collected without industry, which

were yet as dull as if they had been painstaking and accurate; and, lastly, we have had works of scholars which, caviare to the multitude, have only attracted the interest of a few score of serious students. The work under review belongs to none of these classes. It contains much information condensed into small compass, yet it is as amusing as a novel. The author is a scholar of no mean attainments; industry is, however, more conspicuous in his book than painstaking; the extent of his knowledge rather than his accuracy. Written in a picturesque style and vigorous English, the book is more fitted for the circulating library than for the student's bookshelf; to afford a fleeting entertainment than to be a work of reference. No book has hitherto been published which gives to an uninformed reader so lively and truthful a general idea of the Chinese people as Mr. Giles' sketches; but the reader must remember they are but sketches. The general effect is admirable, but a close inspection reveals many defects in detail; few books written by scholars contain so many mistakes. His system in studying a subject seems to have been to have skimmed through all the authorities close to hand, to have then put aside his books, and to have noted the impression left on his mind. He rarely takes the pains to verify the correctness of his memory or the accuracy of his statements; his conclusions are almost invariably correct, but he often forgets the process by which he formed them; his premisses seem after-thoughts, and are frequently open to challenge.

As specimens of want of painstaking, I note that he renders *Hu lu* by "Fiscal laws"—the *Hu lu* is the code regulating the *Hu* or households. In China, the group, and not the individual, is the legal unit; consequently, the code regulating households embodies all civil duties of households, among which paying dues and taxes is included. A more culpable piece of carelessness occurs in the following passage:—"The language in China is never written down *totidem verbis*;" in a note is added:

"Except in the case of farces, songs, parts of low-class novels, &c., in which a very near approach is made to the colloquial. The Bible itself has been published in the vulgar tongue of more than one province, thus becoming a literary absurdity in the eyes of all educated Chinese."

So far is this from being the case that the translation into the vernacular of the "Sacred Edict" (a treatise on ethics composed under the direction of the Emperor Kanghi) has been officially recognised, and should by law be read to the people at least once a-year. Many of the best-class novels are largely written in the colloquial. Mr. Giles cannot be ignorant of these facts. I can only assume that he "just at the critical moment forgot." Though almost all Chinese books on serious subjects are written in the "book language," it is worse than exaggeration to say that the Bible has become a literary absurdity because it has been translated into local dialects.

I entirely agree in Mr. Giles' conclusions that, without the sanction, tacit or expressed, of the people, no mandarin would venture to connive at outrageous cruelty (the same holds

good in all modern instances of Chinese cruelty; it is not the cruelty of the powerful ruling classes toward the helpless ruled, but the operation of a system intended solely to repress crime, and fully approved by the unanimous voice of the Chinese people); that the mandarins are highly intelligent, are bound to make themselves popular, and are, as a rule, highly respected by the native populace; and that they are generally kind-hearted and good-natured. I as entirely disagree with his premisses that bribery and corruption are not extensively practised; that torture is practically unknown; that the mode of execution known as *lingchih* (slicing to pieces) exists only on paper; that the ruling classes in China are, as a rule, materialists; and that educated and intelligent Chinese have no personal faith in superstitions.

The explanation of the extensive existence of bribery and corruption, the undoubted constant practice of torture and of the infliction of so barbarous a mode of punishment as slicing to pieces, is to be found, not in the moral turpitude of the Chinese mandarins, but in the democratic nature of Chinese institutions. To govern in accordance with the moral instincts of the people is the key-note of Chinese rule; and the moral instincts of the Chinese people are not as exacting as the moral instincts of Irish voters for the New York Municipality, and tolerate more corrupt practices than could exist in America. Although not cruel (except in times of great excitement), the Chinese are quite devoid of modern humanitarianism. To the physical sufferings of criminals and suspected criminals they are very callous; they are no more shocked at the practice of judicial torture and the infliction of death by slicing to pieces than our ancestors were at the practice of putting recusants to the question and of quartering and disembowelling traitors. The extensive existence of torture is proved, not only by its being sanctioned in the Chinese code, but by reports of law cases, by Chinese novels, and by the personal experience of most consular officers in China, and (what to an Englishman will seem most extraordinary) by witnesses sometimes requesting to be tortured to enable them to speak the truth without incurring the resentment of those to whom their evidence may be distasteful. With regard to the mode of execution known as slicing to pieces, I have heard detailed descriptions of it, not only from eye-witnesses, but from an executioner also, who stated he had himself put three criminals to death by that mode. As a general rule, a few flashes of a sharp weapon complete the operation, which only lasts a few seconds. In such cases there is less protracted suffering than in strangulation. The reason why *lingchih* and decapitation are regarded as severer punishments than strangulation is founded on a belief of social contempt entailed in the next world, and not on the consideration of physical pain suffered in this.

With regard to the faith in superstitions of educated Chinese it may be mentioned that only eight years ago the Viceroy of the Two Kwang spent £10,000 on the advice of soothsayers in repairing a pagoda in order to recover from dysentery. Again, it is not long since Li Hung chang, the man whom Mr. Giles cites as the leader of progress and the

embodiment of the most enlightened ideas, wrote a memorial to the Throne stating that several ears of corn had been found growing on one stalk, and proposing that, in commemoration of so auspicious an omen, the dynastic title of the Sovereign should be changed. High officers of State have recorded their solemn belief that departed worthies rose from the dead during the Tai p'ing rebellion, and led the Imperial armies to victory; and edicts from the Throne have been issued giving sanction to these superstitions by ordering temples to be erected to the aiding spirits. That great intelligence and high talents do not save the possessor from subjection to superstition can easily be proved; even in our own country it is not necessary to go so far back for examples as Mathew Hales' belief in witchcraft.

The error into which Mr. Giles falls in denying the possibility of committing suicide by "swallowing gold" is venial. The expression "swallowing gold" is so often used metaphorically that it is very pardonable to suppose that it can never be taken literally. I have, however, come across a case where suicide was actually committed by choking the throat with gold leaf. In 1867, at Ningpo, a clever scoundrel gave himself out as a new incarnation of Buddha; and, under the cover of simulated sanctity, which deceived his believers, he carried on a lucrative traffic in poisons, and assisted his less credulous patrons in the commission of secret crimes. After his arrest, so many respectable families were found to be implicated that the local authorities, not daring to investigate the matter themselves, sent him to the provincial capital for trial. On his way thither he managed to procure some gold leaf, rolled up into very small compass; this he unrolled, and choked himself with it. The body was allowed to be viewed by the public, so that no doubt can exist as to the mode of his death.

Mr. Giles' plan of attaching to each historic epoch a translation from a native work referring to that epoch was admirably designed. It would have been more satisfactory if he had explained the exact nature of the native books from which he gives extracts; the allusion to them in his Preface is not sufficient. The closer resemblance of the novel he terms "History of the Feudal States" to authentic history than other books in the same category says very little for its truthfulness; a man need not be very slim because he is thinner than Daniel Lambert. Again, the native work termed "The Published Edition of Judge Pao's Criminal Cases" is a very low-class book of fiction; the extract given from it is a translation of the first story in it; the succeeding tales are generally so full of the marvellous as to lose all trace of verisimilitude.

If we except the few pages devoted to the penal code, which he himself terms "rapid and insufficient," the least satisfactory portion of Mr. Giles' work is his sketch of the Chow and the Han dynasties. He here follows Mr. Wylie's notes on Chinese literature more than blindly; he is certain where Mr. Wylie exhibits scholarly hesitation. Yet Mr. Wylie only professes to give the views of learned

Chinese, and Mr. Giles professes to give the result of these views when melted down in the crucible of modern criticism. Much more doubt attaches to the authenticity of the alleged ancient books of China than is allowed to appear in the work under review. The author is on much safer ground when he treats of more modern times. English readers who are accustomed to have historic digests at hand can hardly conceive the mass of reading that is condensed by him in a few pithy sentences.

The chapters on "Education," "The Book Language," "Chinese Fans," &c., deserve high praise. Mr. Giles could doubtless have told us much more about them than he has; but, in the laudable determination not to be tedious, he has wisely kept in mind the Spanish proverb, and never writes to the emptying of his inkstand.

CHRISTOPHER THOMAS GARDNER.

#### VANDAL'S LOUIS XV. AND THE EMPRESS ELIZABETH.

*Louis XV et Elizabeth de Russie. Etude sur les Relations de la France et de la Russie au XVIII<sup>e</sup> Siècle d'après les Archives du Ministère des Affaires étrangères de France. Par Albert Vandal. (Paris: Plon.)*

For some years past the history of diplomacy during the eighteenth century has been in France the object of considerable research. The archives of the Foreign Office, instead of being jealously guarded, are now accessible to students; and a careful study of the documents they contain has given birth to some works that throw a new light on the relations of the European Powers during the eighty years immediately preceding the French Revolution. In the front rank may be placed *Le Secret du Roi* by the duc de Broglie, which has enjoyed a great and well-deserved success; and we may add that the further studies on this period now being published by M. de Broglie in the *Revue des Deux-Mondes* fully sustain his reputation. M. Vandal's book, although a maiden work, is worthy of the careful consideration of scholars, not merely because the subject is of great interest, but also for its depth of research, elegant style, and sound judgment.

The reign of the Empress Elizabeth is a landmark in Russian history, for it was then that Russia, having been rescued from barbarism by the genius of Peter the Great, who broke down, as it were, the three barriers—Sweden, Poland, and Turkey—which had hitherto kept his country outside the pale of the civilised world, first became a potent factor in the diplomacy and wars of Europe. Elizabeth was the daughter of Peter the Great; and in the reign of her mother, Catherine I., her hand, like that of many another Princess, had been offered to Louis XV. Although this match was only proposed to be abandoned, the young Princess fell in love with a portrait of the monarch, whose accession raised hopes that were to be cruelly disappointed, and who, in 1725, while yet gifted with the charm of youth, was regarded, not by France alone, but by all Europe, as a model of royal grace and beauty.

In the words of M. Vandal, "She gave him her heart, and never quite took it back." But we know that in that heart many less platonic passions were to find place. Some years later, when she had been dispossessed of the throne which was her birthright, she was greatly indebted to the good offices of the French ambassador—the adventurous marquis de La Chétardie—for the military revolution which restored her father's sceptre to her hands. The planning and execution of this revolution are detailed with absorbing interest by M. Vandal, from the despatches of La Chétardie. It is the opinion of M. Vandal that at this moment a sound and durable alliance might have been concluded between France and Russia; and that this league would have been firmly cemented by the personal gratitude of the Empress. But the necessities of such an alliance would have forced France to abandon one of her most cherished traditions of policy, which was to protect the lesser Eastern Powers who had served her as allies against the House of Hapsburg. Now these Powers—Sweden, Poland, and Turkey—were the natural enemies of Russia, who could increase her territory in Europe only at their expense. M. Vandal maintains that France should have sought an alliance with a young and vigorous monarchy, instead of concluding leagues with decrepit States. This new and bold theory is open to discussion. If a fresh departure in the foreign policy of France was essential, would it not have been better to have acquired the alliance of Austria, a Power whose influence in the East had ceased to be dangerous, and to have defended the rights of Maria Theresa when the War of the Succession broke out? It is needless to say that neither of these alternative policies were adopted. Louis XV. plunged into the War of the Succession without the alliance of Russia, who quickly espoused the cause of Maria Theresa and furnished her with valuable assistance. France fought for the sole advantage of the self-seeking prince, who deserted her before the war was even over—as soon as Silesia had been won. When, eight years later, hostilities once more broke out between France and her persistent foe during the eighteenth century—England—Frederick took the side of the latter against his old allies. Thus France was of necessity surprised, as it were, into a league with Austria and Russia. She had to fight a losing battle. While her different colonies were falling one by one into the hands of the English, the untiring Frederick held in check the allied armies which had invaded his dominions. It should have been the care of France during the Seven Years' War to quicken the zeal of her allies, and to try and balance her colonial disasters by a decisive victory in Europe. Notwithstanding their feeble and halting policy, this was the real aim of the Ministers of Louis XV., the cardinal de Bernis and the duc de Choiseul. But, as we know, Louis XV. had a policy of his own distinct from that of his Ministers. The French envoys at St. Petersburg received not only the instructions of their official superiors, but others in a directly opposite sense from the King or his confidential advisers. Louis was alarmed at the growing military power of Russia, and at the danger it foreboded to Poland, forgetting that

in Frederick the kingdom had an equally dangerous enemy. Not only did the King oppose—as, indeed, did his Ministers—all projects for the aggrandisement of Russia at the expense of Poland, but any action likely to have the effect of “checking the operations of the Russian forces.” Such are the very words of a memorandum by the King to his ambassador at St. Petersburg on the eve of the Russian entry into Berlin. The secret policy of Louis XV. is laid bare by M. Vandal with a fullness of detail that leaves nothing to be desired; and he clearly shows its effect in contributing to the isolation of France after the Seven Years’ War, and in paving the way for the triple alliance between Russia, Prussia, and Austria. This league was concluded on the death of Elizabeth, and was firmly cemented by the first partition of Poland.

M. Vandal’s book throws a new and important light on this portion of the history of the eighteenth century; and although, as has been already remarked, this is not its sole merit, yet that alone should suffice to ensure its careful perusal. CH. DE LOMÉNIE.

#### NEW NOVELS.

*Corbie’s Pool.* By Susan Morley. In 3 vols. (Bentley.)

*A Foregone Conclusion.* By W. D. Howells. (Edinburgh: Douglas.)

*Iris.* By Mrs. Randolph. In 3 vols. (Hurst & Blackett.)

*Changes and Chances.* By Mrs. Carey Brock. (Seeley, Jackson & Halliday.)

MISS MORLEY’S novel is, on the whole, so good that we cannot but wish she had ruthlessly pruned it and made it still better. About half of the second volume might have gone without detriment to the story, and much of the third might have been advantageously compressed. The opening scene, too, strikes us as a little unfortunate. Mr. Carr, vicar and widower, of comparatively humble birth, is discovered by the reader in the act of proposing to the widowed Mrs. Leigh, who belongs to what the Americans call “the first families.” To be more accurate, the proposal itself is not given, but only the subsequent conversation in which the lady is described as “naming and insisting on the day,” while the gentleman is placing before her the drawbacks of the situation in such forcible language that we only wonder why, if he realised them so clearly, he should ever have proposed at all. Once launched on her story, however, Miss Morley sails along smoothly enough. We have noted with gratitude and pleasure that there is not one passage of personal description, and hardly one descriptive of scenery, throughout the book. The characters, with the exception, perhaps, of Mrs. Leigh and the two heroes, are drawn clearly and firmly; and Miss Morley has been specially clever in her sketches of character in conversation, and in showing the slight, but almost inevitable, colloquial distortions of the facts. Her heroine, Alice Brandon, is a growth of modern days, but spirited and pleasant, a girl whom circumstances have forced to bring herself up, and

who has, by way of self-defence, unconsciously exaggerated the hardness natural to youth. The reader does not long remain in doubt as to the romance which is to soften her. When a gentleman in a novel professes his strong (theoretical) disapproval of a given young lady, we all know how it will end, and in the same way discover the obstacle to their happiness; but it would not be fair on Miss Morley to disclose more of her story. As we have said, the pages devoted to the description of Bertie Chaloner’s accident seem to us disproportionate. It adds nothing to the story, nor much to the development of Alice Brandon’s character, and her relations with Colonel Myddleton. We must also object to the behaviour of Mrs. Leigh, afterwards Mrs. Carr. She is represented as a scheming woman whose schemes have been tolerably successful. Now, to a woman of this sort, tact and self-control are the basis of all her success, and we are told that Mrs. Leigh had neither; but, over and above this, she had had the training of a lady, which would surely have rendered it impossible for her to scold as she does in vol. ii., p. 148. In spite of these drawbacks, however, *Corbie’s Pool* has given us much pleasure. It is written in good English, in a straightforward way, and Miss Morley has not fallen into the common mistake of painting monsters who, for good or evil, are unlike anything that exists either in heaven or earth.

*A Foregone Conclusion* is one of those American novels which interest us and pique our curiosity, and leave us a little dissatisfied at the end. We cannot help wondering if American people are such enigmas; and we are a little provoked when a heroine such as Florida Verdain, who on her first appearance is rather uninteresting, develops all kinds of attractions towards the middle of the book. Even to the end, however, we infinitely prefer another of Mr. Howells’ young ladies, Kitty in *A Chance Acquaintance*, who has that charm which is apparently so rare over the water—spontaneity. *A Foregone Conclusion* is, however, rich in all the qualities which belong to books of this kind, and make them preferred by many readers to every other. It is subtle and full of analysis; every touch tells, and the whole is put together with the utmost care; only, in spite of beauty in the covering of skin and flesh, we can see, as we do in some human faces, the shape and form of the skull beneath, and the suggestion is unpleasant. Of the four persons whose fortunes are linked together in the novel, the portrait of the priest is the truest to nature, and he is half a woman. His doubts and vacillations and half-shy enthusiasms are most delicately drawn; while the more vigorous part of his nature, if it existed at all, had been effectually repressed by his training. Ferris, the hero, is by no means so attractive a sketch. Indeed, we are sorry to say that he is by no means a gentleman; most ladies would have shrunk from the familiarity of his manner; and the “conclusion” would most certainly have been “foregone” in another sense than that meant by the author.

*Iris* differs as much from the two novels which we have been considering as they do from each other; yet it is amusing from its

very unreality. Iris Netherleigh is the daughter of one Mrs. Pleydell, and divides the honours of heroine with her half-sister, Eve. Their dispositions are different in every respect. Iris is tall and intellectual, incapable of playing lawn-tennis, afraid of riding, ignorant of cricket, and altogether about as dreary a young person as we were ever called on to admire. Eve is an adept in all sports, particularly in rowing. She is small and slight, and her eyes have the chameleon-like property of changing from “brown and velvety” to “large and blue” (for “brown” see vol. i., p. 55, vol. ii., p. 221; for “blue” see vol. ii., p. 33, vol. iii., pp. 25, 169). This young lady had been brought up by an aunt in London and allowed to do everything that was right in her own eyes and wrong in those of most other people. In consequence of the fraudulent bankruptcy and flight of her uncle, she was sent back to her mother’s house, with a view of “the exquisite outline of the Rockshire Hills”—a mountain chain to which Mrs. Randolph is incessantly referring. Here, while rowing between “the thickets of golden iris which fringed the banks” of a stream (in August!), she made acquaintance with a gentleman with a false name who inhabited a romantic cottage near the river, and speedily fell in love with him. Their endearments were, however, perceived and frowned upon by two men, one of whom was the lover *in esse* and the other the lover *in posse* of Iris, and by a dark lady who likewise inhabited the cottage, and is described subsequently by her reputed husband, Mr. Urban, or Esmond, as he is called, as his sister who had married a cousin of the same name. On his death, she had gone mad—madder than anyone ever went yet, we should say, for she persisted in thinking her brother was her husband; while he, on his part, “thought it would create less scandal in the neighbourhood if he allowed it to be believed that she was wife.” Credulity must have been inherent in the Pleydell family, for not only is this story accepted by Eve, but afterwards we find her cousin Tom entering into partnership and daily communication with a gentleman with swarthy complexion and light blue eyes, who turns out to be the fraudulent bankrupt and his own father. Must we understand that Mr. Pleydell, senior, had been dumb during all the years of his pre-fraudulent existence? Iris, who has been kept a good deal in the background, is ultimately rewarded for the faithlessness of one lover by a coronet bestowed on her by another. We were rather startled by the end of the book, for selfish, egotistical, pleasure-loving people such as Eve, who could only bestow on her lover “all the love that was not centred on herself,” are not the stuff of which suicides are made. We think in real life the conclusion would have been very different.

*Changes and Chances* is not much truer to nature than *Iris*. Mrs. Carey Brock seems possessed with the idea that drawing-rooms are places only to be used for company, and that really well-disposed people are content with a “sitting-room” or “parlour,” wherein each member of the family may pursue his own occupations. She also lovingly describes

"a charming study" made beautiful for ever by a small sum spent on plaster-of-Paris casts and chromo-lithographs. And this is not even all, for we are told how the hero falls in love with a coloured photograph. This work of art must have been strikingly different from all the coloured photographs we have seen ourselves, which were calculated to produce an exactly contrary effect. *Changes and Chances* is a temperance story, full of references to subjects which are better avoided in a work of this sort.

LEONORA B. LANG.

#### RECENT HEBREW LITERATURE.

*System der altsynagogalen palästinischen Theologie aus Targum, Midrasch und Talmud.* Dargestellt von Dr. Ferd. Weber. Nach des Verfassers Tode herausgegeben von Franz Delitzsch und Georg Schnedermann. (Leipzig: Dörffling und Franke.) Dr. Weber's volume, as the editors justly remark, is the first attempt to present a fair and systematic exposition of the later Jewish theology; most previous works, if they were not fragmentary, laboured under the greater disadvantage of being polemical. The treatise before us possesses high merits. It is lucid and methodical; it is based upon an independent study of the original authorities; and care is taken throughout to distinguish historically the successive stages in the growth of particular doctrines. An Introduction describes generally the nature and value of the principal sources. The body of the work is divided into two parts. In the first part are expounded the fundamental principles of post-Biblical Judaism; the unique position assigned by it to the law; the views currently held on inspiration, tradition, interpretation, and authority. The second part deals in order with special doctrines; for example, the nature and attributes of the Deity, the constitution of human nature, the scheme of salvation, and the future life. Among the sections which seem to us particularly interesting or valuable we may specify 19 (the relation of the Gentile world to Judaism), 37 (the "Metatron"), 38, 39 (the Memra or Logos, and the Shechina), 59-63 (good works, the idea of "merit"), and the chapters treating of the Jewish doctrine of the Messiah, and of eschatology. The comprehensive character of the work will be manifest from this sketch. It introduces us, in fact, to the theoretical principles underlying the aggregate of theological opinion which was gradually built up by the teachers of the Jewish nation; it traces for us the influences by which their beliefs, as time went on, were more and more definitely moulded; it discloses to us the processes by which a new and gigantic system was reared on the ostensible basis of the Old Testament, and exhibits its different elements in their logical connexion and development. That the exegesis is often arbitrary, that there is no historical sense, no estimate of probabilities, is obvious. Still, if we are willing for the time to hold our right of criticism in abeyance, we may not unfrequently perceive a true idea expressed in a fanciful or unhistorical form; and, whatever the intrinsic value of the methods employed, it must be recollected that they satisfied those who used them, and that the results obtained became in many cases accepted articles of the Jewish creed. The ideas and phraseology of the New Testament receive frequent illustration, directly or indirectly, in Dr. Weber's pages. We may instance the spiritual prerogatives attributed to Abraham (pp. 257 *et seqq.*), and the theory of justification (pp. 209 *et seqq.*), at once a contrast and a parallel to the Pauline doctrine. On the Jewish belief with reference to Gehenna, Dr. Weber does not add substantially to what has been

recently expressed in this country by Dr. Pusey; he shows that the general opinion has been that for the covenant nation it is a purgatory, but does not trace this view back beyond R. Akiba in the second century. That the passage of Isaiah (lxvi. 23) from which R. Akiba derived the limit of twelve months has no bearing on the question is, of course, apparent; but his exegesis is not more inconclusive here than on many other occasions; and it is more to the purpose to observe that the Targum, which usually embodies the oldest traditions, has no hint of such an interpretation, but translates quite literally. (Those interested in the subject will find a curious rendering in the Targum of the following verse, which may be compared with those given by the Syriac and Jerome.) In spite, however, of its precarious foundation in Scripture, R. Akiba's opinion on this point undoubtedly became the prevalent one. For further particulars we must refer our readers to the volume itself. We have only to add in conclusion that the work abounds in citations, which are nearly always translated *in extenso*, and to express our conviction that it will at once take its place as the standard authority upon the subject.

*A Treatise on the Accentuation of the Three so-called Poetical Books of the Old Testament—Psalms, Proverbs, and Job.* By William Wickes. (Oxford: Clarendon Press.) In the spirit of genuine scholarship, Dr. Wickes, after having devoted many years to the study of his subject, and having visited the principal European libraries for the purpose of a comparison of MSS., states the results of his investigations in the treatise before us. A more lucid or masterly exposition of a complicated subject could scarcely be imagined. Within the compass of 100 pages the nature and functions of the accents generally, and the laws regulating the use of each in particular, are comprehensively discussed and abundantly illustrated. Apart from its method, the characteristic merit of this treatise is the attention paid throughout to the logical value of the accents, which are shown to be the exponent in any given verse of its logical articulation. Chaps. iii. and iv. (on the dichotomy) are, from this point of view, most instructive, and contain much which, so far as we know, has not been observed before. Doubtless the accents were designed primarily as a guide to correct cantillation, but in fulfilling this function they marked also the development of the sense; they "kept apart for distinct enunciation the several members of a syntactical clause, at the same time giving emphasis where it was due" (p. 51). For the expositor this is their most important aspect. Though not of final authority, and occasionally arbitrary, they embody the traditional interpretation which was current in the centuries succeeding Jerome, and which is generally confirmed by its intrinsic probability. Numerous errors have, however, crept into the ordinary editions of the Hebrew Bible in the matter of accentuation; and though many of these have been corrected in the accurate texts of particular books published by Baer, others still remain, which the wide inductions established by Dr. Wickes enable him at once to detect. His lists of "Corrigenda" are interesting; they show how, in almost every instance, the changes demanded by logic are supported by MS. authority. In chap. xvii. (and elsewhere) the curious and important principle of "Transformation" is explained. And in an Appendix is given the original Arabic of the treatise on accents attributed to Ben Bil'am, which Dr. Wickes was fortunate enough to discover in St. Petersburg, and by aid of which many mistakes in the Hebrew translation can be rectified. Technical details would be unsuitable here. It is enough to say that Dr. Wickes' treatise will be indispensable to all who would read aright

the accentuation of the three books, and to express our hope that he may one day supplement it by another devoted to that of the remaining twenty-one.

*Abraham ibn Ezra als Grammatiker.* Von Dr. Wilhelm Bacher. (Strassburg.) An exhaustive and methodical analysis of the grammatical principles by aid of which Ibn Ezra explained the language of the Old Testament, preceded by a sketch of his life and chief philological works. Ibn Ezra's power and originality, the high authority enjoyed by him as a native Jewish grammarian, the important place which he occupies in the history of Hebrew grammar, are well known; and those who have occasion to study the subject will obtain from Dr. Bacher's treatise the fullest information which they can require. No point is left unnoticed, and every statement is confirmed by abundant references to passages in Ibn Ezra's writings. Appendix iv., we may notice, enumerates the Hebrew words derived by him from Arabic, while in appendix v. are collected his principal references to previous grammarians.

*Outlines of Hebrew Syntax.* By Dr. August Müller. Translated and edited by James Robertson. (Glasgow: MacLehose.) We congratulate Prof. Müller on the speedy appearance of the second part of his *Hebräische Schulgrammatik*, which was published by him in 1878, in an English dress. It may be recommended as an able and thoroughly trustworthy introduction to Hebrew syntax. While not intended to compete with the larger work of Ewald (which is only suitable for more advanced students), it is in many respects decidedly superior to the corresponding parts of the Grammar of Gesenius current in this country. Not only is the arrangement more systematic and scientific, but principles obscurely or imperfectly treated in Gesenius are here made duly prominent, so that the student is at once able to appreciate their importance. The explanation of the tenses and moods, of apposition, of circumstantial and conditional sentences, may be referred to as illustrating what we say. Indeed, the framework is so excellent that we regret the author has not allowed himself an occasional amplification in matters of detail; perhaps in a second edition he may be able to do this. Prof. Müller's Syntax will form the natural sequel to Prof. A. B. Davidson's *Introductory Hebrew Grammar*, the exercises in which constitute an invaluable feature; and the two works together cannot be too highly commended as a sound and practical introduction to the language with which they deal.

*Historisch-kritisches Lehrgebäude der Hebräischen Sprache mit steter Beziehung auf Qimchi und die anderen Auctoritäten.* Von Dr. Fr. E. König. Erste Hälfte. (Leipzig.) So comprehensive is the scale upon which Dr. König's work is conceived that the first instalment, though extending to 700 pages, embraces substantially nothing beyond the theory of the vowel-system and the verb. The reason of this diffuseness is that, in addition to affording a complete repertory of the forms, regular and anomalous, occurring in the Hebrew scriptures, Dr. König includes within his plan a discussion of the opinions expressed by the principal authorities upon difficult or controverted questions; thus the views entertained by Kimchi, Ewald, Olshausen, Böttcher, &c., either upon irregular forms or on the origin of different verbal formations, can be learnt at a glance from Dr. König's book. It is, in fact, as he claims in his Preface, "a commentary on the chief current Grammars" of the language; and this feature constitutes its characteristic excellence. It will be most valuable for purposes of reference, and greatly alleviate the labour of independent enquiry. In his treatment of particular anomalies, Dr. König fully



concedes the presence of corruptions in the text—e.g., pp. 160, 266, 430, 455; but while right in refusing to assume such too readily, he appears to us to go too far in defending forms when they are contrary to analogy, and defy reasonable explanation—e.g., pp. 184, 300, 305 (p. 567, it is not clear whether the Rabbinical notes are cited seriously or only as curiosities). But the author's method throughout is too much that of the compiler. His judgment is distinguished by minuteness rather than breadth. His attention is so concentrated within a particular range that facts lying outside it are apt to be neglected. Thus nothing is added by him to the analysis of the tense-forms; and he seems unaware of the superior form in which even his own theory (p. 156) of the 3 impf. is stated by Philippi (*Z. d. M. G.*, xxix., pp. 171-74). No illustrations are offered from the cognate dialects of the perf. in *-an* (p. 151); no allusion is made to Noldeke's opinion on the form *gómém* (*Z. d. M. G.*, xxx., p. 184), or (even in the *Zusätze*) to Delitzsch's article on the epicene *hu'* (*Ztschr. f. kirchl. Wissensch.*, 1880, p. 393), or to Lagarde's conjecture on Isa. xv. 5, &c. Yet to acquaint the reader with such scattered notices would surely be more useful than the continual citation of opinions, to be found in books that are in everybody's hands, upon all sorts of unimportant issues. But Dr. König has no sense of proportion. The most patient reader is wearied at last with trivialities from Mühlau-Volck, and the endless registration of omissions in Stade—to say nothing of minor grammarians—all conscientiously recorded in Dr. König's pages. And the translation of every example throughout the book—a novelty specially alluded to in the Preface—is as tedious as it is useless; for it is certain that no one who requires still to be told the meaning of the commonest Hebrew words will ever make use of the present treatise. These, however, are defects of form which do not affect our judgment of the usefulness of the work as a whole. But we hope that in his next volume the author will be more independent and discriminating, and will discard without commiseration facts which, however true, are not worth recording.

*Notes chiefly Critical and Philological on the Hebrew Psalms.* By W. N. Burgess. Vol. II. (London.) The author is a fair, if sometimes fanciful, Hebrew scholar, who shows that he is able to read his Hebrew Bible not without profit, and that he is alive to the importance of comparing the text with the ancient versions, especially the Septuagint and the Syriac. More praise than this we fear we cannot bestow. The notes are slight and partial; questions of interest or difficulty are very inadequately discussed, and there is throughout a deficiency in originality. The volume will not supersede the many superior commentaries already existing, and its chief value consists in the proof afforded by it of the benefit which the author's studies have been to himself.

S. R. DRIVER.

#### NOTES AND NEWS.

THE two first volumes of Prof. Knight's edition of Wordsworth are in the press; but, owing to the discovery of important details, illustrative of the poems of 1801, 1802, and 1803, chiefly derived from the MS. journals of Dorothy Wordsworth, the publication is delayed for a few weeks.

THE Historical Committee of the General Assembly of the Irish Presbyterian Church have resolved to publish the extant minutes of the Synod of Ulster, which are complete in MS. from the Revolution of 1688 to the Union of the Synods in 1829.

PRINCE KRAPOTKINE is preparing a second article on the "Russian Revolution" for the *Fortnightly Review*. He will also write the chief Russian articles for the new edition of the *Encyclopaedia Britannica*.

MESSRS. SAMPSON LOW are about to publish in two volumes *From Benguela to the Territory of Jacca*, which will be a sequel to Major Serpa Pinto's *How I crossed Africa*. The authors, H. Capello and R. Ivens, are Portuguese naval officers who were with Major Pinto at the outset of his journey.

MR. ROBINSON ELLIS is to receive an honorary degree of LL.D. from Trinity College, Dublin.

MR. T. P. TASWELL-LANGMEAD has been appointed Professor of Constitutional Law and History in University College, London, and Mr. Frederick Pollock Professor of Jurisprudence. Prof. Lankester has been re-appointed to the Chair of Zoology and Comparative Anatomy. The council have instituted a Professorship of Civil Engineering and Surveying.

WE understand that the next part of the *Anecdota Oxoniensia* series will be "Aristotle's Physics, Book VII.; a Transcript of the Paris MS. 1859, Collated with the Paris MSS. 1861 and 2033, and a MS. in the Bodleian Library, with an Introductory Account of these MSS." by Mr. Richard Shute, Senior Student and Tutor of Christ Church.

PROF. SHELDON AMOS has in the press a volume entitled *The Science of Politics*, which will be published in the "International Scientific Series" as a companion volume to his well-known *Science of Law*.

THE third part of Cassell's *Encyclopaedic Dictionary* has just been finished by Mr. Herrtage and Dr. Hunter. It comes down to *Conce*.

MESSRS. LONGMANS announce as in preparation a book upon the Irish Massacres of 1641, their causes and results. It will consist of a selection from the depositions preserved in MS. in the library of Trinity College, Dublin, with an Introduction by Mary Hickson, and a Preface by J. A. Froude.

THE same publishers also have in the press a volume of private notes of Francis Bacon, believed to have been written about 1594, and hitherto unpublished. They have been edited, with illustrative passages from Shakspeare, by Mrs. H. Pott; and Dr. Abbott has written a Preface.

A NEW edition of *Virgil*, with an Introduction and Notes, by the Rev. T. L. Papillon, Fellow and Tutor of New College, will be published almost immediately, in two volumes, by the Clarendon Press. The text is based on that of Ribbeck, with certain modifications; and in the Commentary, which is intermediate in quantity between those of Prof. Conington and Dr. Kennedy, special attention is paid to questions of textual criticism and orthography. The book is dedicated to Archdeacon Palmer.

MESSRS. HURST AND BLACKETT will shortly publish a three-volume novel by Shirley Smith, entitled *Redeemed*, and *Fortune's Marriage*, by Georgiana M. Craik, author of "Anne Warwick," &c., also in three volumes.

MESSRS. TINSLEY BROS. have in the press a volume entitled *Tales and Traditions of Switzerland*, by Mr. William Westall, author of *Tales and Legends of Saxony and Lusatia*.

MR. JOHN MACDONELL, barrister-at-law, and author of *A Survey of Political Economy* and *The Land Question*, has in preparation a work on *Master and Servants*.

MISS TEENA ROCHFORD SMITH, of Cheltenham, will present her fellow-members of the New

Shakspeare Society this year with the Parallel-Text edition of *Hamlet* on which she has been for some time engaged. It will consist of reprints, in parallel columns, of Quarto 1, Quarto 2 (the real *Hamlet*), and Folio 1, with a revised text in old spelling—that of Quarto 2. All differences and changes from Quarto 2, which is treated as the foundation text, will be marked in the other versions by a different type.

THE first meeting of the Oxford Browning Society this term was held at Christ Church on Thursday week last, May 11, the Rev. H. S. Holland being the host of the evening. Mr. Arthur Sidgwick proposed, and Mr. Holland seconded, a vote of thanks to Mr. Furnivall for his present of fifty copies of the second edition of his *Browning Bibliography* to the forty members and ten honorary members of the society. Mr. J. W. Mackail, of Balliol, then read an able and amusing paper on "Sordello," and a good discussion followed. At the second meeting it is probable that "In a Balcony" will be read.

THE Cambridge Browning Society met on Friday, May 12, when the Rev. J. D. Williams read a paper on the "Blot in the Scutcheon." He compared Gwendolen Tresham with Beatrice in "Much Ado about Nothing." Dr. Waldstein, says the *Cambridge Review*, paralleled the play with *The Mill on the Floss*, showing the tragic result in both cases of an attempt to subject human passion to a hard and low idealism—in Browning's work to chivalry, in George Eliot's to respectability as embodied in the mill and its owner.

MR. FRANCIS GEORGE HEATH has accepted the editorship of the *Journal of Forestry*, the new volume of which, just commencing, will give considerable space to all subjects interesting to lovers of the country.

SIR BARTLE FRERE will read a paper on "Systems of Land Tenure in Different Countries" at a meeting of the Anthropological Institute which will be held on Tuesday evening next at 4 Grosvenor Gardens, the residence of Gen. Pitt-Rivers, President of the Institute.

MR. GLADSTONE has been elected an associate member of the Royal Academy of Belgium, in the department of literature, in the room of Lord Beaconsfield.

THE *Critic* states that Mr. Edmund C. Stedman sailed from America for this country on May 6. We trust that he has not come to collect materials for another article in *Harper's Magazine* similar to that in the current number.

THE June number of the *Century* will print an unpublished poem by Longfellow, consisting of a single verse, which the editor recognised above a rustic well at Shanklin, in the Isle of Wight.

MR. CHARLES LELAND will shortly publish with Messrs. Houghton, Mifflin and Co., of Boston, U.S., a volume embodying his studies of Gipsy life and character in Europe and the United States.

A QUARTERLY journal, devoted to historical and antiquarian research, is to be started this summer by the Genealogical Association of Pennsylvania and New Jersey, under the editorship of Mr. O. R. Hildeburn.

THE Historical Society of La Suisse romande has lately held its annual meeting at Morges, on the Lake of Geneva. This place was partly selected on account of the fine collection of "Pfahlbau" remains discovered in the locality. The polished stone and bronze hatchets, and the tools for working ornaments in stone and metal, are worth seeing. M. Huc-Mazalet and M. de Muvalt read papers on Frédéric César La Harpe, the Director of the Helvetic republic of 1798, and the educator of the Czar Alexander

I. of Russia, who belonged to a patrician family of La Vaud. M. Huc-Mazalet treated of La Harpe's diplomatic journeys, and his endeavours to win the Czar to take a firm stand on behalf of the neutrality of Switzerland against the machinations of Metternich. M. Favey gave a sketch of the latest literature upon the St. Bartholomew massacre. The direct participation of the Swiss was declared by M. de Cronsac to be an ugly fact placed beyond all doubt. Three Switzers—a Züricher, a Glarner, and a Freiburger—at the command of the duc de Guise, murdered Admiral Coligny in the night of August 24, 1572. It has been further proved, however, that, although 230 Switzers who were at the time enlisted in the capitulated regiments in Paris may have shared in the plundering of the Huguenot houses, none of them, except the above three, took any part in the work of massacre. M. Favey gave some reasons for believing that the picture of the "Bartholomew Night" in the Arland Museum at Lausanne was painted by an eye-witness.

THE Queen of Roumania has published, under her usual pseudonym, Carmen Sylva, a novel entitled *Ein Gebet* (Berlin: A. Duncker).

M. TAINÉ'S *History of English Literature* has been translated into Hungarian by the well-known Magyar dramatist, M. G. Csiky.

WE have received the prospectus of a new edition of *Du Cange* by M. L. Faure, who has already edited several old French Glossaries. It will be based upon the text of 1733-36, with all available additions and improvements. At the end will be given the German-Latin Glossary of von Westenreider, published in 1811. It is proposed to issue the work in ten quarto volumes of about 600 pages each, at the rate of two volumes a year. Subscriptions will be received in this country by Mr. David Nutt.

M. ACHILLE LUCHAIRE has compiled from contemporary documents an elaborate chronology of the events of a single year (1150) of the reign of Louis VII., thereby correcting many errors that appear in all Histories.

SIG. GENNARO FINAMORE, author of a vocabulary of the dialect of the Abruzzi, has just published (Lanciano: Carabba) the first volume of a collection of "Tradizioni popolari abruzzesi." It contains fifty-two *novelle* or country tales, written down by Sig. Finamore from the lips of the narrators in eleven different places. To each is prefixed a notice of the locality, of the dialect, and of the variants to be found in other parts of Italy. This work forms a worthy complement to those of Comparesetti and Pitre. The author proposes to follow it up with three more volumes, giving country tales in verse, songs, and proverbs.

THE Rev. Dr. Badger has recently delivered a course of five lectures on his own travels in Palestine, at the school-room, West Bradley, Somerset. In the first lecture he described ancient Melita (Malta) and his voyage therefrom to Joppa (Yafa), and thence by the traditional Arimathea (Rámleh) and Emmaus (Emwás) to Jerusalem. The second lecture was devoted to ancient and modern Jerusalem and the interesting Scriptural localities in its immediate neighbourhood. The third, the route to Jericho, the Jordan, the Dead Sea, and the Convent of Mâr Sâba. The fourth, Rachel's Tomb, Hebron, the Pools of Solomon, and Bethlehem. The fifth, the route from the Holy City to Bethel (Baitin), Shechem (Nâbulis), Samaria (Subust), Jezreel, Nain, Mount Tabor, Tiberias, Cana of Galilee, and Nazareth, and from thence by Acos (St. John d'Acres), Tyre, and Sidon to Bairût. The lectures were illustrated by Newton and Co.'s patent phantasmagoria lantern and seventy-two slides, and were attended by a highly appreciative audience from the neighbouring towns and villages. We

venture to think that similar illustrated lectures on Bible scenes and history might be introduced with happy effect in many of our country parishes.

#### ORIGINAL VERSE.

IN MEMORIAM LORD FREDERICK CAVENDISH,  
*Foully Murdered in Ireland, May 6, 1882.*

I LOVED thee, Cavendish! in cloistered halls  
Our youthful steps consorted; afterward  
Our ways were parted, but my heart kept guard  
Over thee, friend, hearing thy firm footfalls,  
Expectant till the hour thy country calls  
To arduous honour, even to watch and ward  
Beside her sacred person; nor too hard  
The post for whom strong-souled no fear appals.  
Ah! leal and gentle, unvaunting, kindly, pure!  
A later Perceval! ah! lovely spirit,  
A white ensign of amity thy hand  
Bore to the poor mad Murderess! no cure  
For frenzy-fire, a very goad to stir it!  
In thy true heart she plunged the treacherous  
brand!

Cold in thy coffin! and the spring is here!  
Blasted in all the promise of thy prime!  
With healthful sinews patient braced to climb  
The loftiest heights of service! on the bier  
Thy brow shows tranquil, as thy soul is clear!  
Remembrance holds thee in thy youthful time,  
Crowned patriot martyr by infernal crime!  
Where thou hast fallen is a field of honour!  
Justice and Peace to yon distracted isle  
Love proffered, and she struck the felon blow;  
Yet there is hope; Saul's demon mood was on her;  
But sobered, shocked to find herself so vile,  
Kneeling she weeps o'er whom she hath laid low.  
The olive branch may rise a sheltering wood,  
Baptised, dear hero, in thy sacred blood!  
While arm-in-arm the sister isles may move,  
Wearing twin roses, sunned in thy warm love.

RODEN NOEL.

#### OBITUARY.

DR. JOHN BROWN.

THE news of the death of the author of *Rab and his Friends* will come as a painful shock to a singularly wide circle of personal friends, and to the yet wider circle of readers, both in this country and abroad, who knew him only through his genial and delightful writings. Though Dr. Brown was an old man, and his health had been for many years feeble and uncertain, it seemed as if he had entered on a period of peaceful and productive evening quiet. He was relieved from the greater part of his professional duties, and had returned to literary work which had been long discontinued, preparing for the press the collected edition of his works recently issued, and writing a Preface to a series of calotype portraits to be shortly published—a task for which he was specially qualified by his interest in art and his comprehensive knowledge of the Scottish society of the last generation. A few days ago he caught cold. At first no danger was apprehended, but congestion of the lungs set in, his enfeebled frame speedily succumbed, and he passed from us on the morning of the 11th inst.

Dr. Brown was born at Biggar on September 22, 1810, the descendant of a long line of Secession clergymen who were well known and greatly respected in Scotland. His father removed to Edinburgh, where he was long the esteemed and eloquent minister of Broughton Place Church. The son was educated at the High School and University; and after serving an apprenticeship with Mr., afterwards Professor, Syme, his attached and life-long friend, he spent a year as an assistant surgeon at Chatham. There is an anecdote connected with this period which is worth preserving. Many years afterwards Dr. Brown met Charles Dickens for the first and, I think, the only time. The

conversation turned on nationalities, and Dickens said that he had been cured of any Cockney prejudice against Scotchmen which he might have had by the heroic conduct of a young Scotch surgeon which he had witnessed at Chatham during the cholera time. Strange to say, this young surgeon was none other than the friend to whom he was telling the story. Returning to Edinburgh in 1833, Dr. Brown graduated as M.D. and began to practise as a physician. His leisure was occupied with literature. The history of the touching little tale with which his name is always associated is a curious one. He had been asked to give a lecture to a country audience, the congregation of a clerical friend. He recalled a memory of his student days, and embodied it, no doubt with this and that touch of "added artistry," in a little story, which was written at speed through one brief midsummer night—much as we have been recently told Rossetti wrote his *Hand and Soul*—and read somewhat nervously and ineffectively to his rustic listeners, upon whom it fell strangely flat. It was only when published that the story obtained immediate recognition as one of the most perfect and pathetic of modern tales, going directly to the hearts of all classes of readers, and attaining a well-nigh unparalleled number of editions. Along with his kinsmen, Dr. Samuel Brown, the chemist, and Mr. John Taylor Brown, Dr. Brown was a contributor to the *North British Review*. Such of his articles as "A Jacobite Family," "Arthur Hallam," and the inimitable "Marjorie Fleming" were collected in 1858 and 1861 in the *Horae Subsecivae* volumes, along with various character-studies of medical worthies which first appeared in the *Edinburgh Medical Journal*; but one remarkable contribution to the *North British* is still to be found only in its columns—an able and eloquent review of the first volumes of *Modern Painters*, the first important public recognition which the work received.

Like Landor, Dr. Brown "loved first nature"—human nature—"and after nature art." Next in value to his studies of humanity and its environments are those which deal with the painter's reflections of them. Among such papers are the essays on Leech and Raeburn and the more fragmentary "Notes on Art" selected from the reviews of the Scottish Academy's exhibitions contributed to the *Witness* newspaper in 1846 at the request of Hugh Miller, its editor. They are full of vital and sympathetic insight, and are brightened by the playful fancy and genial humour which characterise all Dr. Brown's writings, shining, as in the works of all the truest and profoundest humorists, against a background of sadness, and never flippant or frivolous, for always

"The root of some grave, earnest thought is under-  
struck so rightly  
As to justify the foliage and the waving flowers  
above."

They give little prominence to the technicalities of art, though their author was by no means ignorant of these, for he lived in close intimacy with many painters, had studied for at least a short time under J. W. Ewbank, R.S.A.; and his rough pen-and-ink sketches, like the two reproduced in *Our Dogs*, are full of perception and character. It was greatly to be desired that Dr. Brown should have given us a critical estimate of his friend the late Sir George Harvey, P.R.S.A., but his sense of loss on the artist's death was too profound and poignant to admit of this.

The writings of Dr. Brown were the spontaneous outcome of his nature, and their tenderness and sympathy, their insight and humour, were the characteristics of his own individuality. There was a strange and winning charm about him which made itself

constantly felt, and attracted to him all with whom he came into contact. In his prime he was a brilliant conversationalist; and even to those of us who knew him only in later life, and were permitted to spend many hours with him in the little smoking-room at the top of his house, the memory of these evenings, and of him who made them bright with his mirth and genial wisdom, will be preserved for ever as a treasured possession.

J. M. GRAY.

### PARISH REGISTERS AND PUBLIC RECORDS.

Two parliamentary papers which have been recently issued deserve the attention of all antiquaries and literary students. The first is the Bill of Mr. W. Copeland Borlase for the preservation of parish registers; the second contains the rules laid down by the Master of the Rolls for the disposal of valueless documents. The provisions of Mr. Borlase's Bill are of a simple character, and they are based on an article on the subject which Mr. Taswell-Langmead contributed to the *Law Magazine and Review* and Mr. Borlase has now reprinted. They decree that every existing register which may have been kept in any parish prior to 1837 shall, after the passing of the Act, come under the control of the Master of the Rolls. All registers made and entered before 1813 are to be removed to the Record Office at once; those which bear date between 1813 and 1837 are to remain in the custody of their present guardians for twenty years longer. Numerous instances of the mutilation or destruction of these invaluable records of the pedigrees of peer and peasant have been mentioned in print. Mr. Borlase states from his personal knowledge that the register of one parish in his own county was discovered some time ago in a tailor's shop in a neighbouring town, and that another was carried away with the goods and chattels of a deceased incumbent and only restored in a damaged state. There is but one objection which can be brought against his proposals. They will prove fatal in many instances, we cannot but fear, to the prosecution of genealogical research by local antiquaries. The ACADEMY has recorded during the last few years several cases in which incumbents and other gentlemen with a taste for family history have reproduced the whole of, or selections from, church registers in the columns of parish magazines or in separate volumes. One of these transcripts, if we remember aright, related to a parish in the county which Mr. Borlase represents. This is the single flaw in the scheme, but it is a flaw which it will require great ingenuity to remedy.

Sir George Jessel has ordered, under the authority of the Public Record Office Act, 1877, that the documents of the various law courts and State departments shall be inspected by three officers of the Public Record Office, who are to sit in judgment on the documents and settle which of them are of a worthless character, unfit for preservation. The first officers appointed for this purpose are Mr. William Hardy, Deputy-Keeper of the Public Records, Mr. Joseph Redington, Assistant Keeper, and Mr. Luke Owen Pike, a senior clerk in the Record Office. They are to commence their duties by inspecting the documents of the superior courts of common law. One schedule at least of all papers to be disposed of must be submitted to the Master of the Rolls every year, and, when he has approved the schedule, it will be laid before Parliament. After the schedule has been submitted to Parliament for four weeks, the whole of these documents are to be effectually destroyed. Let us hope that these gentlemen will take every precaution against the destruction of any papers of historical or genealogical interest.

### THE "ANTIGONE" AT TORONTO.

Trinity College, Toronto.

On two occasions in Easter week the "Antigone" of Sophocles was produced before crowded audiences at University College, Toronto. The selection was unquestionably ambitious, especially when the mask was absent to cover defects of facial expression; but the result justified the choice, and the success of the performance, the first ever attempted in Canada, cannot fail to increase the taste for classical studies by the insight thus given into the grand simplicity and exquisite pathos of the Greek drama.

The performance was strictly confined to members of the university, all the parts being taken by resident professors and students. Mr. Hutton, as Antigone, well sustained the principal character. The gradual triumph of the stronger will over the shrinking Ismene, and the supreme obligation of natural ties even over loyalty to the State, were finely brought out; but perhaps the greatest success was achieved in the last scene, where Antigone is led off the stage uttering the despairing protest, twice repeated—

την εὐσεβίαν σεβίσασα.

Creon, represented by a young graduate (Mr. Douglas Armour), showed genuine dramatic power in the rapid transition of feeling required of him—e.g., the change from open defiance to consciousness of undefined dread in the dialogue with Teiresias, culminating in the confession—

ἀνάγκη δ' οὐχὶ δυσμαχίτην.

In the last death-scene a bold innovation was introduced, Haemon being carried in on a bier, instead of in the arms of Creon.

A genuine musical triumph was achieved in the adaptation of Mendelssohn's fine music written for the German to the original by Prof. Ramsay Wright. The music was given by a full orchestra, and the bursts of instrumental music at the critical parts of the dialogue were very effective. The intonation throughout the dialogue was clear and expressive; the choruses were less easily followed, owing to the necessity of strengthening the vocal force of fifteen by a large choir of undergraduates.

Dr. Pike did good service as stage-manager, and Mr. Vines led the chorus. Widespread interest was excited in the play throughout the city, and its success will do much to advance the cause of classical education.

C. W. E. BODY.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- CANAL, P. *Della Musica in Mantova. Notizie tratte principalmente dall' Archivio Gonzaga.* Verona: Drucker & Tedeschi. 5 fr.
- DONNER, R. *Karl Friedrich Schinkel.* (Kunst u. Künstler.) Leipzig: Seemann. 1 M. 50 Pf.
- ENTR' AMI. *Par M. Edmond About, &c.* Paris: Dentu. 3 fr. 50 c.
- HERRN, L. *Wörterbuch d. schottischen Dialekte in den Werken v. W. Scott u. Burns.* Augsburg: Rieger. 3 M.
- JAHREBUCH d. deutschen Shakespeare-Gesellschaft. Hrsg. v. M. A. Leo. 17. Jahrg. Weimar: Huchke. 9 M.
- KRAUSE, F. *Shakespeare's Selbstkenntnis.* Weimar: Huchke. 7 M.
- LANG, H. *Shobrasilien.* Berlin: Allgemeine Verlags-Agentur. 5 M.
- LEMONNIER, C. *Thérèse Monique.* Paris: Charpentier. 3 fr. 50 c.
- MERRET, E. *Annuaire de la Presse française 1882.* Paris. 12 fr.
- RICARD, Lacordaire. Paris: Plon. 3 fr. 50 c.
- RICHTHOFEN, F. *Frhr. v. China. Ergebn. ein. Reises u. darauf gegründeter Studien.* 2. Bd. Das nördl. China. Berlin: Reimer. 32 M.
- SINIOGLIA, G. *Saggio di uno Studio su Pietro Aretino.* Rome. 5 fr.

#### HISTORY.

- CODIC diplomaticus Silesiae. 11. Bd. Breslauer Stadtbuch. Breslau: Max. 7 M.
- GERBLIN, G. *Histoire des Milices provinciales (1688-1791).* Paris: Hachette. 5 fr.
- KALLSEN, O. *Friedrich Barbarossa, die Glanzzeit d. deutschen Kaisertums im Mittelalter.* Halle: Waisenhaus. 4 M.

- LALORE, Ch. *Collection des principaux Cartulaires du Diocèse de Troyes. T. 6. Cartulaire de Montier-la-Celle.* Paris: Thorin. 12 fr.
- LE BON, A. *L'Angleterre et l'Emigration française de 1794 à 1801.* Paris: Plon. 7 fr. 50 c.
- MARZARI, H. *Ungarns Geschichtsquellen im Zeitalter der Ägypten.* Berlin: Besser. 4 M. 60 Pf.
- MONUMENTA mediæ historica res gestas Polonias illustrantia. Tom. VII. Krakau: Friedlein. 18 M.
- ROGNALT, R. *Christophe de Beaumont, Archevêque de Paris.* Paris: Lacroix. 12 fr.
- SEIGNOBOS, Ch. *Le Régime féodal en Bourgogne jusqu'en 1360.* Paris: Thorin. 7 fr. 50 c.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- Aus der Molecular-Welt. 2. Abdr. Heidelberg: Winter. 2 M. 80 Pf.
- BASTIAN, A. *Der Rudolphius in seiner Psychologie.* Berlin: Dümmler. 7 M. 50 Pf.
- DU BOIS-REYMOND, P. *Die allgemeine Functionentheorie.* 1. Bd. Tübingen: Laupp. 8 M.
- KRAUKENBERG, O. F. W. *Vergleichend-physiologische Studien.* 2. Reihe. 2. Abth. Heidelberg: Winter. 5 M.
- PAITZEL, G. u. O. JENSEN. *Die deutschen Volksnamen der Pflanzen.* 1. Hft. Hannover: Cohen. 5 M. 75 Pf.
- TABELLEN v. DURCHSCHNITT, geologische, üb. den grossen Gotthardtunnel. 7. Lfg. Zürich: Orell, Füssli & Co. 12 M.

#### PHILOLOGY.

- AMBROGI, S. *Breve Saggio di un Vocabolario italiano-linguano.* Como. 8 fr.
- ARISTIDIS QUINTILIANI de musica libri tres. Cum brevi annotatione ed. A. Jannini. Berlin: Calvary. 6 M.
- GRONKE, K. *Studien zum Avesta.* 1. Hft. Strassburg: Trübner. 5 M.
- JAHNEKRECHT, wissenschaftlicher, lib. die morgenländischen Studien im J. 1879. Hrsg. v. E. Kuhn u. A. Müller. Leipzig: Brockhaus. 5 M.
- MAHMETT-PACHA, A. *Les Maitres de l'ancien Empire.* p. p. G. Maspero. 2<sup>e</sup> Livr. Paris: Vieweg. 12 fr. 50 c.
- SOCIN, A. *Die neuaramäische Dialekte v. Urmia bis Mosul. Texte u. Uebersetzg.* Tübingen: Laupp. 20 M.

### CORRESPONDENCE.

#### WYCLIFFE'S PLACE IN HISTORY.

Bamf, Ayr, N.B.: May 10, 1882.

Mr. Bass Mullinger, in his review of Mr. Montagu Burrows' *Wycliffe's Place in History* (ACADEMY, May 6), without directly challenging the writer's estimate of the great reformer, calls for further evidence on the point. Being myself entirely of the opinion that John Wycliffe holds a unique position in "his effect on our English theology and our religious life," I venture to call attention to a few facts. With respect to Wycliffe's influence on the English language I would speak with more caution, because, though he must have had some influence, I do not see any way of gauging it, and because in that field he had many coadjutors. In the latter part of the fourteenth and the early part of the fifteenth centuries the English language was putting forth such thick shoots in all directions that it would be hard to estimate the amount of influence attributable to any one man. But in relation to the religious movement connected with his name Wycliffe stands absolutely alone. What names of followers of his have lived down to the present day? Probably the only names known to the general reader are those of William Sawtre, John Badby, and Sir John Oldcastle, the last being known because he took up arms for freedom of conscience, the two former because they suffered at the stake; but neither of them left any personal mark on the thought of the age. Wycliffe had no coadjutor or follower of any eminence in the world of letters. Perhaps the most learned of his disciples were Philip Repington and John Purvey, the reviser of Wycliffe's translation of the Bible; but both of these recanted under pressure; Repington made his peace so completely with the Church authorities that he was made Bishop of Lincoln in 1405. We are thus left with two salient facts before us; one is Wycliffe, with his writings and his English Bible, and the other is his work, the enduring, undeniable effects of his teaching. I need not refer to the results of his teaching in Bohemia, except to point out that John Huss suffered for holding the pre-eminently Wycliffian doctrine of "Dominion," not for denying transubstantiation; on that point Huss was orthodox; he

did because he refused to submit his right of private judgment to the council, and because he ventured to assert that a bad priest was no priest, and a bad king no king. This side of Wycliffe's teaching, I may remark, played less part among the practically minded people of England; the great questions on which the struggles between the reformers and the Church party in England turned were four—namely, transubstantiation, auricular confession, image worship, and pilgrimages; with a fifth which comprehended all others—the question of the authority of the Church. On the first of these points Wycliffe's followers soon went beyond his teaching; he always held a real presence of some sort, and this it was that saved him from formal condemnation during his life. Sawtre, Badby, and Oldcastle suffered because they refused to admit that the consecrated host had ceased to be "materially" bread. This enables me to answer Mr. Mullinger's first question as to the distinctions between Wycliffe's teaching and that of his followers. There was progress and development on the part of the latter, but no introduction of any new principle, no new departure. In connexion with this I should say that the Socialist views supposed to have been developed by Wycliffe's successors out of his doctrines have no foundation, except in the insinuations of their enemies. Not only was no such charge ever proved against any Lollard; but no such charge was ever preferred against any one of them in all the voluminous proceedings on record. I speak down to the time of Henry V. Jack Straw and John Ball took their inspiration, not from John Wycliffe, but from William Langland, as may be seen by comparing Ball's utterances with "Piers Plowman." The attacks made in and out of Parliament on the possessions of the Church, or, in modern language, the movement for disendowment, was another thing. Of course the Lollards took the lead in this.

As to the extent of Wycliffe's following. During the reign of Richard II. the Lollards enjoyed a certain amount of tacit Court favour, and had their supporters in high life; under Henry IV. the aristocratic Lollards dwindled away; under Henry V. they vanished. In connexion with Oldcastle's rising we trace the names of only two knights beside himself, and about twice as many esquires. At Oxford the Lollards were strong down to the end of Henry IV.'s reign; this is proved by the obstinate resistance offered to Archbishop Arundel's measures, and by the frequent changes of academic officials as the two parties alternately predominated. But the strength of Lollardism, as of modern Nonconformity, lay in the middle classes of the towns. Out of the names of forty-seven persons noticed as implicated in Oldcastle's rising we have representatives of thirteen trades from fourteen counties besides Middlesex; the list also includes a considerable number of clergymen beneficed and unbeneficed, one Oxford scholar, and one ploughman. These were persons to whom pardons were granted *Foedera*, ix. 120, 129, 170, 193). Of the actual numbers of those who rose at Oldcastle's call I can give no estimate; but the fact that men were found to come to London on a given day from every part of England from Yorkshire to Somerset proves that the Lollards were no paltry, insignificant set. In 1415 two Lollards were burnt in Smithfield—one was a baker, the other a skinner (*Chron. London; Foxe*).

As to the "actual circulation and real influence" of Wycliffe's version of the Bible, it is not easy to adduce evidence. I can suggest one line of investigation which might be worked out in various directions. Scriptural quotations are rare in Chaucer's earlier writings, but common in his later writings. I

have compared a certain number of these with the Wycliffite Bible. In many cases there was nothing distinctive, but in other cases there was an amount of verbal coincidence that left no doubt on my mind that the poet must have been familiar with Wycliffe's Bible—as, for instance, the references to 2 Cor. vi. 13 and 1 Tim. v. 6: Pardoner's Tale, ll. 60 and 85. This is the more remarkable as Chaucer was a man who had no sympathy with the Lollards, except in dislike of the friars.

One word as to the spelling of the Reformer's name. The name was distinctly territorial; he was one of the Wycliffes of Wycliffe, near Old Richmond, where the family remained long after his time. Among the many varying forms of the family name it seems best to take that which agrees with the territorial name, which is now fixed; to speak of the Wyclifs of Wycliffe seems absurd. J. H. RAMSAY.

PS.—I should have stated above that at the Council of Constance the proceedings against heresy were announced at the outset as directed against the teaching of John Wycliffe: St-Denys' *Charles VI.* v. 462, ed. Bellaguet.

#### THE MYSTERY AT TANYRALLT.

London: May 9, 1882.

A few weeks ago I picked up a copy of Prof. Aytoun's *Firmilian*, published by Messrs. Blackwood in 1854 as "a spasmodic tragedy by T. Percy Jones." It contains certain MS. annotations, an extract from which may be interesting to students of Shelley.

"There is a tinge of Shelley in the character of Firmilian, perhaps meant; the 'fond du caractère' is the same, egotism, lawlessness of mind, and excessive self-esteem in a restless state, with loose principles about women. . . . Shelley had a character at Oxford as a black sheep, who played dangerous practical jokes by electricity, &c., on the college scouts; higher game would have been unsafe. Soon after I came, he and little Hogg, of University College, his Pylades, were expelled for the joint concoction of a still-born infidel tract. Several years afterwards, he levanted from his creditors at Tremadoc, N. Wales, leaving the servants to answer them; and perpetrating with his own hands and pistol a humbug about his fear of assassination to show cause. His grandfather came to the rescue and paid his debts. But in the schedule he would not include £100 lent him by my uncle-in-law, Mr. Ellis Nanney, of Gwynfryn, defying the latter to produce any acknowledgment.

"'D—n him and the money,' said the latter to me; 'the fellow knew I had no voucher—as if I should have asked for one from a neighbour and a gentleman! (as I thought him). He stated himself as under a temporary difficulty, and of course there the money was. But he utterly disclaimed it to Sir Bysshe, his grandfather; to whom it was his cue to make the best story he could.'"

The writer of this note, whoever he may be, writes forty years at least after the date of the events narrated (the mysterious attempt at assassination took place February 26, 1813), and his evidence, at the best, is but "hearsay" from the lips of an irritated creditor. It was not "several years" after Shelley left Oxford that he stayed at Tremadoc. It was less than two years, for at the latter place he was still a minor. Again, there is no mention made in any biography of the fact here stated with such circumstance, that Shelley's grandfather paid his debts upon this occasion. From what we know of Sir Bysshe it would seem extremely unlikely that he did anything of the kind; though he entertained, it is true, no such hatred of his grandson as of Timothy Shelley, his son.

Making every allowance, however, for lapses of memory, and for the prejudices of the writer, his statement concerning the debt to Mr. Nanney remains highly interesting.

It was while at Tanyralt (in the house of Mr. Madocks) that Shelley exerted himself to repair the embankment at Tremadoc. Biographers express themselves at a loss to understand how our poet obtained the needful moneys for this generous enterprise. Thus Medwin writes:—

"I have no clue to discover in what manner he contrived to raise money for his subscription, and for the acts of charity here detailed. It must have been raised at some great sacrifice."

Mr. MacCarthy, again, a far more critical writer:—

"It is stated that Shelley headed the subscription list with one from himself for £500. This is scarcely credible, unless, indeed, it was understood that the subscription, like his rent, was not to be paid till he came of age."

Communism in matters pecuniary does not much simplify book-keeping, and Shelley's fiscal arrangements are often obscure. At Tremadoc he seems to have been so much involved as to give some colour to the statement circulated in the neighbourhood (and here repeated) that the "assassination" was a got-up hoax to furnish him with a pretext for escape. His letter to Mr. Hookham on the occasion is startling:

"My dear Sir,—I have just escaped an atrocious assassination. Oh! Send me £20 if you have it! You will perhaps hear of me no more."

Mr. Hookham sent £20, and the Shelleys, according to a letter from Harriet to that gentleman, "stayed till everything was ready for leaving the place, at the Solicitor-General of the county's house, who lived seven miles off." I do not know whether Carnarvonshire boasts any such an officer as a "Solicitor-General," but I suppose the gentleman referred to to have been Mr. Ellis Nanney, who was Sheriff of the county at least. There is a single reference to Mr. Nanney in Hogg's *Life* as having given some directions respecting windows at Tanyralt which were broken in the fray. It was during this visit, perhaps, that Shelley borrowed the £100, and represented himself as "under a temporary difficulty."

ERNEST RADFORD.

#### TWO MISTAKES IN LITTRÉ'S "FRENCH DICTIONARY."

98 Rosbuck Road, Sheffield.

The supplemental volume of M. Littré's great work, although displaying the same amazing learning and industry as the four preceding volumes, contains several curious oversights, which are, no doubt, to be attributed to the writer's advanced age. Two of these errors seem to be of sufficient consequence to justify a reference to them in the *ACADEMY*.

Under the article *Clerc* in the Supplement, M. Littré remarks that it is singular that the English expression corresponding to *pas de clerc* is "clerical oversight," which (he imagines) can only mean an error committed by a clergyman, whereas in the French phrase the reference is to a mistake of a notary's or attorney's clerk. In the "Notes Tardives," on p. 375, M. Littré states that he is informed by "M. Ewilkohin, d'Oxford," that the term "clerical oversight" is to be explained by the fact that the art of printing in England had its beginning in a chapel at Westminster, whence the associations of printers are still called chapels, and retain all the names borrowed from the semi-clerical life. A "clerical oversight" is thus "an error committed by a compositor or proof-reader." It would seem that "M. Ewilkohin" is the Rev. G. W. Kitchen, but M. Littré must surely be mistaken in ascribing to that excellent scholar the authorship of this strange piece of information. Every educated Englishman



is aware that a "clerical oversight" ("clerical error" is the more usual expression) does not mean a printer's, but a writer's mistake, in which sense the origin of the phrase is obvious enough. It is a mistake to say that *pas de clerc* and "clerical oversight" are equivalent expressions. The sort of blunder denoted by *pas de clerc* can be committed in speech or action quite as well as in writing. One of M. Littré's own examples is "Ma langue a fait un pas de clerc." It seems possible that the original reference may have been something quite different from what M. Littré supposes.

The other mistake to which I wish to call attention relates to the word *chalet*. In the body of the Dictionary, M. Littré had mentioned approvingly the derivation of this word from the Latin *casa* or *castellum*. In the Supplement, however, he remarks that these derivations must be abandoned, and quotes the following sentence from a letter of M. Berthoud: "L'étymologie latine aurait donné *châlet*; cette faute de prononciation était insupportable à Rousseau; jamais on ne dit *chalet* en pays romand." Of course, the reading should be, "jamais on ne dit *châlet*." M. Littré afterwards became aware of this "clerical oversight," and in the article *Romand* in the Supplement he attempts to correct it. In so doing, he unluckily makes another slip, and bids us "read *jamais* on ne dit *chalet* (and not *châlet*)," thus reiterating his original mistake, instead of rectifying it. M. Berthoud's remark appears decisive against the Latin etymologies proposed. M. Littré does not suggest any other derivation; it seems natural to think of a High-German equivalent of the O.-N. *skáli*, but I am not aware that any such form can be produced. It may be noted that the earlier editions of the Dictionary of the Académie française give the word with the circumflex accent, and in English books it nearly always appears in this form. This, however, is a matter of course, as our printers rarely miss an opportunity of adorning a French vowel with an accent—for instance, they generally give us *Geneviève* with two acute accents, and it is only recently that they have learned to spell the name of M. Renan correctly.

HENRY BRADLEY.

#### EARLY SCLAVONIAN SETTLEMENTS IN GREECE.

London: May 8, 1882.

In reviewing M. Sathas' *Documents inédits relatifs à l'Histoire de la Grèce*, &c., in the ACADEMY of April 29, Mr. Boase sums up that author's arguments against Fallmayr's far-fetched, but now too wholly discredited, theory of a Slavonisation of the Peloponnese between the late sixth and the early ninth century. But he does so in such a colourless way that readers who are not familiar with the original sources for the period, and who, like only too many Englishmen, may be ready to accept without question every would-be new light from the Continent, may be led to infer that Fallmayr's belief was bound up with the use or coining of the verb *σλαβωθῆναι* by Constantine Porphyrogenitus (*de Them.*, ed. Bonn, 53), or that there is some doubt as to whether *σλαβος* has the same meaning as *σκλάβος*—i.e., "Slavonian"—in Byzantine Greek.

The historical evidence from which Fallmayr argued the complete extirpation of the Hellenic aborigines by Slavonian intruders consists chiefly, but not exclusively, of the brief narrative of the reduction of the Slaves (*σλαβίνοι*) of Greece to the position of tributaries during the reign of Irene in Theophanes (ed. B., 707), and the much fuller story of their early settlements, their struggles with the cities that remained Greek, like Patras, and their final subjugation by Michael I. or Leo V., in Constantine's later work (*de Adm. Imp.*, chaps. xlix., l.),

where they figure as *σκλάβοι*, *σκλαβίνοι*, and *σκλαβησινοί*. All that can be certainly ascertained, from the glottological point of view, about the various *κ* and *θ* forms of the Slavonic name is that more Byzantine authors use the former than the latter. Here are a few instances of the employment of the two sets of forms when the same events are described by different writers.

The allies of the Bulgarian Zaberganes, over whom Belisarius won his very last victory under the walls of New Rome (in 558 or 559) are *σκλάβοι* and *σκλαβίνοι* in John of Malala (ed. B., 490), and also in Theophanes (*sub anno* 551), but *σλαβίνοι* in Cedrenus (ed. B., i. 677). The auxiliaries who accompanied the Avar "Chagan hateful to God" to the leaguer of the Imperial city in 626 are *σκλάβοι* in the *Chronicon Paschale* (ed. B., i. 719-25), *σκλάβοι* and *σκλαβηναί* in Nicephorus Copolitanus (ed. B., 20, &c.), but *σλαβων* *πληθὺν* in the metrical narrative of George of Pisidia (l. 409). The military colonists whom Justinian II. (Rhinometus) planted in Asia Minor as a barrier against the Saracens (to whose standards most of them straightway deserted) are *σλαβίκοι* in the verse of Ephraemius (l. 1472), and *σλαβίνοι* and *σλαβοί* in the prose of Cedrenus (ed. B., i. 772, 773). Yet, in the other versions of the same story, Theophanes (ed. B., i. 559), Leo Grammaticus (ed. B., 163), Zonaras (ed. Migne, 1300), Nicephorus Copolitanus (ed. B., 41, 42) they are *σκλάβοι*, *σκλαβίκοι*, or *σκλαβήνοι*. It would be too much even for the courage of a Continental partisan to contend that Nicephorus Bryennius, the son-in-law of the Emperor Alexius Comnenus, when writing of the events of his own time (the late eleventh century), would bring upon the scene skin-clad barbarians, "subject to the Avar conquerors" (who disappeared from the Balkan lands early in the seventh century); yet that historian uses the alternative *θ* form, *σλαβίνοι*, to describe the Slaves of Bulgaria in his own day (ed. B., 100-2).

A. R. FAIRFIELD.

#### THE INSCRIPTION AT THE DOG RIVER.

Oxford: May 17, 1882.

I would suggest for the word *sarath*, which occurs several times in the Dog River inscription published by Prof. Sayce in the last number of the ACADEMY, the translation "pontoon;" and I would connect it with the Aramaic *saritha*, a beam, which is the Targum word for *gorah*, 2 Kings vi. 5 (A.V., "stick"), and in other passages of the Old Testament.

A. NEUBAUER.

#### THE PALESTINE EXPLORATION "NAME LISTS."

Edinburgh: May 16, 1882.

I am sorry that it has been possible for Prof. Palmer to construe my remarks in the ACADEMY of May 6 as holding him in any way responsible for the defects of the Palestine *Name Lists*. I thought that I had quoted from his own Preface enough to show that the defects lay in the first collection of the names; while, by pointing out that fresh enquiry on the spot and the collation of Arabic sources were necessary, I clearly indicated that even the best scholar could not produce a thoroughly satisfactory result by mere redaction of the materials of the survey. It was obviously necessary that the lists should be published, whatever their defects, before this work of control began; and Prof. Palmer deserves all thanks for having undertaken and executed this task for which, as I was careful to point out, he has very special qualifications.

W. ROBERTSON SMITH.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 22, 2 p.m. Geographical: Anniversary Meeting.  
8 p.m. Society of Arts: Cantor Lecture, "Boat Illustration: Old and New," III., by Mr. J. Comyns Carr.  
TUESDAY, May 23, 3 p.m. Royal Institution: "Digestion," II., by Prof. Gamgee.  
8 p.m. Society of Arts: "The Gold Fields of West Africa," by Capt. Cameron and Capt. Burton.  
8 p.m. Civil Engineers: Discussion, "Corn-Mill Machinery."  
8 p.m. Anthropological Institute: "Systems of Land Tenure in Different Countries," by Sir Bardsley Ferrer.  
WEDNESDAY, May 24, 3 p.m. Linnean: Anniversary Meeting.  
8 p.m. Society of Arts: "English and Foreign Technical Education," by Mr. E. C. Robbins.  
8 p.m. Royal Society of Literature: "The Origin, Manners, Customs, Institutions, and Annihilation of the Aborigines of Australasia," by Mr. T. Henniker Heaton.  
8 p.m. Geological: "The Geology of Costa Rica," by Mr. G. Attwood, with an Appendix by Mr. W. H. Hudleston; "The Newer Pliocene Period in England," by Mr. S. V. Wood; "A Remarkable Dinosaurian Ostracod from the Wealden of Brook in the Isle of Wight, preserved in the Woodwardian Museum of the University of Cambridge, probably referable to *Ornithopsis*," by Prof. H. Seeley; "The *Annelida tubicola* of the Wenlock Shales," by Mr. G. R. Vine.  
8 p.m. Spelling Reform Association: Annual Meeting; Address by Prof. Sayce.  
THURSDAY, May 25, 8 p.m. Royal Institution: "The Metals," by Prof. Dewar.  
8 p.m. Society of Arts: "Recent Passages of Zululand History," by Dr. E. J. Mann.  
8 p.m. Telegraph Engineers: "The Organisation and Operation of the Field Telegraph Corps in the Transvaal, 1881," by Lieut. A. H. Bagnold.  
8.30 p.m. Antiquaries.  
FRIDAY, May 26, 8 p.m. Browning: "Bishop Blougram," by the Rev. Prof. Johnson; "Browning and the Arts—Music, Painting, Sculpture, Architecture, and Poetry," by Mr. W. Sharpe.  
9 p.m. Royal Institution: "The Sacred Laws of the Hindus," by Sir Henry Maine.  
SATURDAY, May 27, 3 p.m. Royal Institution: "Poetry and its Literary Forms," II., by Prof. D. Masson.

#### SCIENCE.

*Studies in the Theory of Descent.* By Dr. Aug. Weismann. Translated and Edited by Raphael Meldola. Part III. (Sampson Low.)

THE third instalment of Dr. Weismann's great work proves in some ways rather disappointing. Perhaps it may sound like a hopeless paradox to say that this is probably because it is the most interesting of all; yet such is really the true state of the case. It deals mainly with the transformation of the axolotl, a subject of far more general interest to biologists than the seasonal dimorphism of butterflies or the phyletic parallelism of metamorphic species. The consequence is, a dozen abstracts gave us the cream of Dr. Weismann's researches in this direction the moment they were first published in Germany; and now that we come to read them at first hand in English, they seem rather like a twice-told tale. To say the truth, too, the Freiburg Professor is afflicted with a very serious type of German long-windedness, which somewhat mars the effect of his delivery; while his schematism quite surpasses that of any other practical writer we have ever known. As everybody has heard, Dr. Weismann and Fraulein von Chauvin made a number of experiments upon axolotls in order to ascertain the nature of the curious fact observed in Paris that these normally perennibranchiate amphibians were capable, under certain circumstances, of losing their gills and assuming a true salamandrine form as Amblystomas. Their object was to discover whether this change was due to external conditions or to internal causes—proof of the latter point being equivalent to the establishment of the theory of an innate tendency towards development in a given direction, to the demolition of which Dr. Weismann has long devoted all his scientific energies. The fact, indicated that almost all the larvae will complete their

metamorphosis into Amblystomas if submitted to the necessary treatment for changing aquatic into aerial respiration. It would be impossible to follow out Dr. Weismann's acute reasoning upon the facts in full; but he shows very good grounds for believing that the change is not really due to a progressive *salutis*, but to reversion towards an earlier, though higher, form. He supposes that the axolotl is descended from a parent Amblystoma, and that it has lost the habit of metamorphosis, and become once more perennibranchiate, not so much through the influence of the great lake of Mexico as through the extreme dryness of the Mexican plateau, which renders the region unfit for terrestrial amphibian life. This first hypothetical change is in itself an example of degenerative reversion, as it supposes the parental Amblystoma of Mexico to have reverted to an earlier and lower ancestral form, through which all caducibranchiate Urodela must of course have passed. At the same time, the reversion was not complete; the new Siredons bore one mark of their descent from a salamandrine type in the presence of an intermaxillary gland, which occurs in all the land amphibians, but in no Ichthyodea. But when these degenerate larval forms are brought to the moister climate of Europe, and subjected to special circumstances, they revert once more, this time upwards, to the later ancestral Amblystoma type. Owing, however, to the great constitutional disturbance thus set up, the Amblystomas so produced are infertile—a case strictly parallel to several of those noted by Mr. Darwin. It must be admitted that Dr. Weismann has proved his thesis with great ingenuity; and that his two new points, as to the intermaxillary gland and the dryness of the Mexican atmosphere—added since the German original was published—make the demonstration as nearly complete as in such a matter we can ever hope it to be. The only remaining experiment would consist in the attempt to breed perennibranchiate Siredons from North American Amblystomas. If this could only be done by the reverse process of keeping the larvae from performing their metamorphosis, the chain of evidence would be absolutely complete. Why does not Dr. Weismann try?

The second essay in the present instalment deals with the mechanical conception of nature, and is mainly in answer to von Hartmann and von Baer. The former has so few followers in England (if any) that serious refutation of his windy pseudo-philosophy is hardly necessary here. Dr. Weismann has an easy task of it. Von Baer stands on a very different platform; but even his defence of teleology in organisms is nothing more than a dogmatic statement, which can scarcely stand for a moment against the solid reasoning of the Darwinian school. Mr. Meldola has performed his part of the work in his usual learned and scholarly fashion, showing himself as much at home among amphibians as among butterflies, and has added several useful notes, bringing the original into closer relation with English thinking on the subject as exemplified by Mr. Spencer, Mr. Wallace, Prof. Ray Lankester, &c. A good Index to the entire treatise concludes the volume. GRANT ALLEN.

## SUMIR AND ACCAD.

Muntch.

ALREADY in the oldest cuneiform-written monuments of South Babylonia (e.g., in the short inscriptions of Ur-bagas published in *Western Asia Inscriptions*, i. 1) the kings of Ur ("Ur of the Chaldees," Gen. xi. 28) and other places call themselves "kings of Sumir and Accad." The language of these inscriptions is the same non-Semitic language also found in a great series of bilingual hymns and exorcisms—bilingual because a literal translation in the Semitic Babylonian-Assyrian is added by the copyists. A considerable number of these texts are given in *Western Asia Inscriptions*, iv. 1-30. The great French Assyriologist, Jules Oppert, was the first to conjecture the truth—viz., that Sumerian, and not Accadian, was the real name of the above-mentioned language; he showed that the ideographic representation of Sumir (not Accad) was a sign originally composed of *eme* (tongue) and *ku* (noble). Afterwards the late George Smith ingeniously anticipated the result now accepted by all Assyriologists, that Sumir was the southern, Accad the northern, part of Babylonia. A long time standing alone in this opinion, he did not live to see the full confirmation of his views by the convincing arguments since brought forward by Friedrich Delitzsch in the Appendix of the German translation of the Chaldaean Genesis (Leipzig, 1876), Eberhard Schrader (especially for Accad = North Babylonia) in his *Keilinschriften und Geschichtsforschung* (Gießen, 1878), and myself in an article concluding this question by a repetition of all the former proofs and addition of new ones ("Zur ältesten Geographie Vorderasiens" in the *Ausland* of 1880, pp. 381 ff.).

Such was the state of things when, in 1878, François Lenormant, the celebrated founder of Sumerian philology, disclosed the existence of a new dialect of the Sumerian language (by him still erroneously called Accadian), in the German augmented edition of his book (*Die Magie der Chaldäer*, Jena, 1878, pp. 399 ff.). I think it necessary to give here an English translation of the whole passage:

"If the ideogram *eme-ku* [see above] really belongs to an earlier period, and is not merely an invention of the later Assyrians, then of course we have here simply a dialectal difference between the idioms of the Sumir and Accad (and not a difference of languages, as was maintained by M. Oppert, who thought Sumerian the language of the non-Semitic, Accadian that of the Semitic, population of Babylonia). For it is incontestable that different dialects were spoken by the pre-Semitic inhabitants of the basin of the Euphrates and Tigris. The lexicological tablets often contain words distinguished by special phonetic peculiarities from the common Sumerian [so I correct silently instead of Accadian]. [M. Lenormant cites here already, as instances, texts afterwards clearly shown by Dr. Haupt to be dialectal: *Western Asia Inscriptions*, ii., pl. 40 (trilingual tablet—viz., Accadian, Sumerian, Assyrian), and iv., pl. 10 (dialectal penitential psalm).] These are always marked by the addition of an ideogram, showing them to belong to a special dialect: *eme-sal*, which apparently means language of women."

By this important discovery, in connexion with some conjectures of Mr. Th. Pinches, of the British Museum (afterwards published in the *Proceedings of the Society of Biblical Archaeology*, 1881, January, pp. 43 ff.), Dr. Paul Haupt, a younger German Assyriologist, was led to a further conclusion necessarily derivable from it. The first impulse to it was given by new trilingual lists of the same sort as those cited already by M. Lenormant; these lists, since published in the fifth volume of *Western Asia Inscriptions*, were immediately recognised by Mr. Pinches as containing in the first column a special dialect of Sumerian.

Dr. Haupt, who was at that time in daily intercourse with Mr. Pinches at the British Museum, and saw the tablets before their publication, was thus able to give the first account of these dialectal peculiarities. He accomplished this task in an excellent little paper, "Ueber einen Dialekt der sumerischen Sprache," in the *Nachrichten der Göttinger gel. Gesellschaft der Wiss.*, 1880, pp. 513 ff., concluding with a list of those texts which are really written in the dialect, and show in accord with the trilingual lexicological tablets the same phonetic peculiarities. (This list can now be augmented by the following:—*Western Asia Inscriptions*, fourth volume, pl. 20, Nos. 1 and 3; 24, No. 3; 26, Nos. 1, 2, and 8; 28, No. 4; 30, No. 2. An important trilingual tablet, containing names of gods, &c., which was also overlooked by Dr. Haupt, is found in *Western Asia Inscriptions*, vol. ii., pl. 59.)

With the communication of this last notice begins, indeed, a new step in the history of Sumerian philology. It is true that we owe the knowledge and the proofs of the existence of the dialectal texts (to which the dialectal columns in the trilingual lexicological tablets were only the guides) exclusively to Dr. Haupt. But where different scholars are engaged in working out successively a new scientific discovery, it must never be forgotten that the last always has the easiest task, and produces the most perfect result, whereas the chief merit should be awarded to the first, who made the original discovery. The honour, therefore, of having discovered a second dialect in the pre-Semitic literature of Babylonia will always remain with M. Lenormant and Mr. Pinches.

The fact itself is of the greatest importance, not only for Assyriology, but also for the history of religion and civilisation, for Biblical studies, and for every department of Oriental learning. But it is first placed in its true light, and becomes useful for history and archaeology, by answering the question: Which of the two, Sumerian or Accadian, was the newly discovered dialect, called by the Babylonians *eme-sal*, or "language of women"? We now pass to this second part of our investigations. Before arriving at our results, we will provisionally call the one and main dialect, to which the non-Semitic system of cuneiform writing was originally adapted, the *eme-x*; the other, in which a great number of the ideograms were written phonetically, the *eme-sal* dialect.

The surest way of finding out the region in which either of these dialects was spoken is, of course, to trace the geographical names in the exorcisms, hymns, and psalms named above. Now we find with few exceptions in the *eme-sal* texts only North Babylonian towns and temples, especially Babel itself and Borsippa, Urak (Erech) and Sippar, then Nippur, Nisin-Karrak, Kalneh (Kul-unu), and others. Babel and Erech (it must be noted that Erech lies really in Accad or North Babylonia—as Prof. Delitzsch has shown, *Wo lag das Paradies*, pp. 134 and 200—in spite of the neighbourhood of Ur and Eridu) occur most frequently, and so play a chief part in them; while in the exorcisms of the *eme-x* texts, in which geographical names are of rarer occurrence, Eridu (beside Ur the most important capital of South Babylonia) is mentioned on almost every page. It is also of great importance that only in the *eme-x* texts do we find the word *apsa*, "ocean, depth of the sea," and likewise the expression *pi nardti*, "mouth of the streams" (the Euphrates and Tigris), again pointing to South Babylonia (the region adjacent to the Persian Gulf). The *shad Makkean*, a hill in South Babylonia, is likewise met with in an *eme-x* text—viz., *Western Asia Inscriptions*, 13, 16; while another, but North Babylonian, hill, *Sabu*, is called in a text of the same *eme-x*, "a hill, a remote place" (*Western Asia*

*Inscriptions*, 14,  $\frac{1}{2}$ , and  $\frac{1}{4}$ ), so not involving a contradiction. This first series of proofs is alone decisive in favour of the identification of the eme-x with Sumerian or South Babylonian, and of the newly discovered eme-sal with Accadian or North Babylonian. The mention of Ur in an eme-sal hymn, *Western Asia Inscriptions*, 4, pl. 9, and the occurrence of Babel in some passages of the eme-x texts, cannot overthrow this result, because, in the first, the Moon-god Sin, the favourite deity of Ur, and known and honoured as such throughout Babylonia, in the other Marḏug, or Merodach, as the national deity of Babel, are invoked or mentioned by the writer (cf. *Western Asia Inscriptions*, 4, 12, l. 13; and 29, l. 21a, these two texts being, besides, of rather late origin).

A second series of arguments for the above identification is of a philological nature, and will therefore only be alluded to here. A lucky accident has preserved for us several non-Semitic inscriptions of the oldest kings and viceroys of Ur and Eridu; and the language of these short but important documents possesses dialectal peculiarities, not of the eme-sal, but, on the contrary, of the common or eme-x dialect of the old agglutinative language spoken in Babylonia. The most striking example is the name of Eridu itself, which is in the eme-sal dialect Uru-zib-ba; in the eme-x, and likewise in these inscriptions, Uru-dug-ga. This, indeed, is a conclusive proof of the correctness of our proposition: eme-x = South Babylonian or Sumerian.

A third evidence, lastly, lies in the agreement between the term "language of the women" (eme-sal) and the term established by Messrs. Oppert and Pinches for the Accadian "language of the servants" (eme-lukh, Melukha), while, on the other side, the long-known ideogrammatical term for Sumir means "language of the lords" (eme-ku). If the eme-sal dialect were identical with the South Babylonian or Sumerian, it would be quite unintelligible that the language of women and that of the lords should both be used in opposition to the language of the servants. Everybody will here be reminded of the similar relation in the Indian dramas, where Prakrit is spoken by the women and the servants, while Sanskrit is the language of the kings and Brahmanical priests. The same antithesis occurs, if the eme-sal, as has already been proved by other arguments, is identical with Accadian or North Babylonian.

We cannot conclude this paper without touching briefly on the hasty conclusions of Dr. Haupt (in his *Keilschrifttexte*) and of Prof. Friedrich Delitzsch (*Wo lag das Paradies*), who both see in the eme-sal the Sumerian, only because of some imaginary peculiarities of the eme-sal dialect in the names Sumir and its older synonym Kingi (also called Kami), and some other inadequate reasons, refutable in two words. On the other side, the names of Babel, Din-tir ("tree of life") and Kadingirra ("gate of God"), are no evidence for peculiarities of the eme-x dialect, because "life" is in the eme-x texts really *til*, not *tin* (cf. *Western Asia Inscriptions*, 2, 17, 42c, and other places), and because the latter can as well be transcribed Kadimirra as Kadingirra.

In conclusion, I think it very significant that the Babylonian towns, known to the early Hebrews according to the oldest sources (the so-called Jehovist)—viz., Babel, Erech, Accad, and Kalneh (Gen. x. 10)—are all Accadian or North Babylonian; and that the penitential psalms of the old Babylonians, so remarkable and so anomalous in early polytheistic literatures, are also written in the same North Babylonian or Accadian dialect—that is, the eme-sal. Who would not see here, with me, the oldest Semitic influence on the pre-

Semitic civilisation of Chaldaea, an influence so often denied altogether by Assyrian scholars? FRITZ HOMMEL.

In one small particular I must correct this interesting communication of Dr. Hommel. The first to point out the existence of two Accadian dialects was myself in 1874 (*Transactions of the Society of Biblical Archaeology*, iii., 2, p. 466). But the first to place the fact on a solid historical ground was Prof. Lenormant, who, with his usual penetration and brilliant powers of combination, saw its connexion with "the language of women," to which Prof. Friedrich Delitzsch had drawn attention in his *Assyrische Lesestücke*. A. H. SAYCE.

#### SCIENCE NOTES.

*Catalogue of Fossil Foraminifera*.—The Trustees of the British Museum have just issued an exceedingly useful Catalogue of the fossil Foraminifera in the Natural History Museum at South Kensington. This Catalogue, forming a volume of 100 pages, has been prepared by Prof. Rupert Jones, late of the Royal Military College, Sandhurst. In addition to an inventory of the collection, there is an introductory chapter giving the characters of the group and describing the structure and mode of growth of the recent forms. At the end of the Catalogue a Supplement contains remarks on some of the more important groups of the Foraminifera, with critical notes on nomenclature.

At the meeting of the Royal Society of Edinburgh on May 15, a paper was read from Capt. Tizard and Mr. John Murray on "The Exploration of the Farcø Channel, during the summer of 1880, in H.M. hired ship *Knight Errant*," with sixteen subsidiary reports by various scientific men. The capital result of the expedition was the discovery, in accordance with anticipation, of a ridge dividing the warm and cold areas in this channel. In the warm area sixty-four animals were found, in the cold area forty-nine; but only three of these were common to both. Altogether, the dredgings yielded sixteen new species and one new genus, and a great many facts with regard to the distribution of marine life. The dividing ridge is believed to be an ancient moraine. It was announced that the Government had set apart the *Triton*, again under the command of Capt. Tizard, to continue the investigations during two months of the present summer.

AMONG Messrs. Smith, Elder and Co.'s announcements is the first volume of a work on *Human Morphology*, by Mr. H. A. Reeves, of the London and other hospitals. The author has been a practical anatomical teacher of many years' experience, and those who have seen the proof-sheets speak very highly of the work. Two more volumes will complete the book, and all will be profusely illustrated. A work containing new views on diseases of the breast, by the same author, will also shortly be issued.

#### PHILOLOGY NOTES.

IN correction of an announcement that appeared in the ACADEMY of May 9, we are asked by Mr. W. A. Clouston to state that his reprint of Sir W. Ouseley's Bakhtyār-Nāma will not comprise the Persian text, but only the English translation, supplemented by notes on variant versions of the tales, and an introductory essay on Oriental fiction. The work will not be published, but issued privately to subscribers. The edition will be limited to 300 copies, of which one-half have already been taken up; thirty copies (numbered) will also be printed on hand-made paper.

PROF. ZUPITZA has begun a useful series of cheap Anglo-Saxon and Early-English texts for use in colleges and schools. The first of these is chaps. i.-v. of the Anglo-Saxon version of St. Mark's Gospel, and chap. ii. of St. Luke, with a glossary; the second, Chaucer's "Prolog" to "The Book of the Tales of Caunterbury," mainly from the Ellesmere MS., and with collations from ten other MSS. Some of the editorial changes of the Ellesmere forms grieve English eyes: "this relikes," l. 70, for the plural "thise relikes" of the three best MSS., "we wer" for the best manuscripts' "we were," are surely needless; and if the MS. final *de* of "hadde" is left in l. 109,

"A not heed hadde he with a broun visage," why should it be cut out of l. 349, and appear as

"Ful many a fat partrich had he in muwe"?

The difficulty of "seint" or "seintū" Loy, formerly discussed in our columns, is solved by reading "seintū" both with Loy, l. 120, and "Peter," l. 697. This is no doubt preferable to the reading "seint." On a few other slight points we should differ from the learned editor, but on the whole the text is admirably edited, and worthy of Prof. Zupitza's high reputation.

THE *Monatsschrift für Geschichte und Wissenschaft des Judenthums* for February-May contains articles on the dénouement of the Book of Esther by Horowitz, and on the Song of Deborah by Graetz (both worth reading), also on the Agada of the Tannaites ("repeaters" and continuators of the tradition) by Bacher, and on Grünbaum's Jewish-German Chrestomathy, vol. i., by Perles.

#### MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, May 8.)

PROF. BABINGTON in the Chair.—On behalf of the Mayor of Cambridge, two yellow vases (five and a-quarter inches and five and one-eighth inches high) were exhibited, that had been found during excavations in King Street last July, at the depth of nine feet; they probably belong to the latter part of the fifteenth century, and are notable for the unusual perfection of the glaze.—Prof. J. E. B. Mayor, in the course of some remarks on "A Marsupial in Cambridge in 1700," said: "In a note on Lucian's *Vera Historia*, l. 24, Moïse du Soul (Solanus, as he called himself; Souline, as he is also called by Reitz and Gesner) tells us that a live marsupial was exhibited here in 1700. He also cites Aelian, *De Natura Animalium*, i. 17, where the 'sea-dog,' κίων θαλαττία, is said to give shelter to her whelps when danger approaches. Jacobs cites various authorities, the chief of which is Ambrose, *Hexameron*, v., § 7. Add Basil, hom. 7 in *Hexaem.*, § 2 (i. 64b). These describe, e.g., dolphins and seals as marsupial. Passing from the spectacle to the spectator, du Soul, I find that he is unknown to almost all biographers. Meagre notices in Haag, *La France protestante*, and in Nichols' *Lit. Anecd.* iv. 286, are the only voices of the *vates sacer* to do him justice. He was grandson of Paul du Soul of Tours, Rector of the Academy of Saumur in 1657 and 1661. He fled from persecution; was in Cambridge (possibly drawn by the fame of Bentley) in 1700; A. M. per regias litteras 1701 (the year when Bentley was Vice-Chancellor); in 1702 a dissertation from his pen on the style of the New Testament was inserted in the *Synagoga* of Rhenferd; in February 1708 he published at Cambridge a specimen of an edition of Lucian; in 1720 he sent his collections for Lucian to the Wetsteins; in 1722-23 we find him at the Hague; in 1722 he published at Amsterdam a French translation of Pridaux' *Connexion*; after the death of Augustine Bryan, of Trinity, he was engaged by Tanson to complete his edition of Plutarch's Lives (London, 1724-29, five volumes, quarto); at that time he was living in the country. He lived to 1733, or beyond that year. He has

many allusions to events and persons and manners of the day: the *dragonnades*; a learned Syrian traveller, Theoclast Dadichi, at the Hague at the end of 1722; John Ernest Schotte, a soldier who had served under Charles Gustavus of Sweden (1654-60), was born March 12, 1608, and died in February 1723, having been a pensioner for more than fifty years, and walking to the last from Risswick to the Hague every Sunday to attend the Lutheran church; John Laughton, librarian of Trinity; James Upton; Richard Mead; William Sherlock; John Law of Lauriston; John Aagill; Ezekiel Spanheim; William Lloyd, Bishop of Worcester; Thomas Inson, the Maskelyne of the day, who contrived a wooden head that would answer questions put to it in any language; the custom of drinking healths, *à propos* of a scholion *ἡσυχία* *αὐτῆς θεοτόκου Μαρίας*; hour-glasses in pulpits; men employed as ladies' maids, a fashion introduced by that disgrace of the age, Christina of Sweden; Swiss porters; pilgrims to the Holy Land tattooed with the Holy Sepulchre, the crucifix, &c.; dumb-bells used by leapers in Scotland; magical virtue ascribed to the fat of bodies hung on the gallows; a butterfly giving signs of life seven days after losing its head."—Mr. Griffith exhibited a series of rude pottery rings of two distinct types, found near the river at Hareton and Barrington, which appeared to belong to the Roman period, and which he suggested might have been intended for sinking nets. He compared them with rings of the same two types found in the Swiss lake dwellings, which have been supposed to be stands for round-bottomed pottery vessels. Of these rings Mr. Lewis exhibited four which he had brought with other pottery fished up from the Lakes of Bièvre and Neuchâtel.—Mr. Jenkinson gave some account of the discoveries made at Gilton in September last. The traces of the Roman period had culminated in a rubbish-pit, which contained below broken urns of Roman fabric several fragments of sculpture in oolite. He exhibited a lion's head, about the size of life, which showed good work, and which, in spite of pieces knocked off the nose, still looked not unimposing; and the *torso* of a military figure that had stood about four feet high; the broad collar, the belt, the close-fitting coat, apparently of metal, and a short kilt-like garment peeping from under it were clearly visible; one arm had been raised. These features showed a certain similarity with those of the bronze statuette found at Karth in 1826, and published by this society in 1870 (see *Communications*, vol. iv.). Large numbers of Saxon urns had continued to occur, a diagram showing upwards of seventy in an area fifty feet square. One had been made with a square piece of glass in the bottom, for what purpose was not known; a similar one, but smaller, had been procured from Haslingfield. Another had the ubiquitous *svastika* stamped in plain globular punchmarks on the bottom externally; the singular position assigned to this mark, which had not otherwise been observed among the forms of ornamentation occurring on this pottery, seemed to show that it had some special significance. Three spindle-whorls, one of stone and two of bone, two faceted crystal beads, shivered in the fire, were found; and an incomprehensible implement of bone, consisting of two narrow pieces an inch and a-half long, held parallel and six inches apart by a broad brace behind and two narrow ones in front, rigidity being secured by two rivets at either end. The two pieces first mentioned had each two deep notches on their inner edge, the lower of which notches was continuous in outline with a shallow depression cut in the edge of the braces. More beads and brooches had been found; and also a bronze basin, of the usual Saxon type, in company with a bronze-hooped pail; these lay on either side of a body. The cemetery appeared now to have been completely explored; and, although a certain poverty was observable among the objects found as compared with those from cemeteries at Barrington and elsewhere, what there was had been investigated under unusually favourable circumstances. Had it been necessary to carry away at the time all that was found, a comparatively small number of these interesting urns would have survived the journey.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 9.)  
GEN. PITT-RIVERS, President, in the Chair.—  
Mr. G. M. Atkinson made some remarks upon a

palaeolithic implement found eighteen feet below the bed of the Thames at Chelsea, and exhibited by Mr. Lambton Young, and upon a jet ornament from Garvagh, Co. Londonderry, exhibited by Mr. A. G. Geoghegan.—Mr. Worthington G. Smith exhibited a series of large palaeolithic implements recently discovered.—Dr. Beddoe read a paper on "The Evidence of Surnames as to Ethnological Changes in England."—The discussion was sustained by Messrs. Hyde Clarke, Holt, Park Harrison, Prideaux, Atkinson, C. Roberts, and the Chairman.—In a paper on the survival of early racial features, Mr. J. P. Harrison showed, from measurements derived from ancient skulls and tracings from plates in the *Crania Britannica*, that the facial skeleton of the men of the Bronze period in this country differed essentially from that of the Saxons (1) in the greater prominence of their brow ridges, (2) the sharp projection of the nasal bones, (3) the length of the face, and (4) a more pointed chin. Now, a long, but not narrow, face, prominent brows, a high-bridged nose, and a fine chin, accompanied by a stature above the average, fair hair and eyes, and thin lips, characterise a large part of the population of the three kingdoms at the present day. And another equally well-defined type is also seen among us. Its distinctive features are a smooth brow, a straight or slightly incurved nose, ending in a bulb, a rounded face, a heavy chin, moulded lips, light hair and eyes, a stature about the average, with more or less substance. Mr. Harrison said it could not be doubted that living subjects, possessing respectively all these peculiarities, represent the two races above alluded to. The first, considered by the late Dr. Rolleston to be Cymric, would appear to include Danish, Belgic, and, perhaps, Anglian tribal varieties; the second, Saxons, Franks, and Teutons generally. Early Danish and Belgic skulls differ from German in like manner.—Dr. Beddoe, Prof. Thane, Mr. Atkinson, and the President joined in the discussion.

#### SOCIETY OF ANTIQUARIES.—(Thursday, May 11.)

A. W. FRANKS, Esq., in the Chair.—The Rev. W. F. Greeny, of Norwich, exhibited a collection of rubbings of monumental brasses from the Low Countries and Germany. Some of these were of considerable size, and in both design and workmanship much more elaborate than English brasses. In two large fourteenth-century double brasses—one of two bishops, and the other of two knights—from the Museum at Brussels the Gothic canopies and the shafts supporting them are filled with figures of saints, and below is a curious series of groups representing the abduction of a lady by savage men. At Bruges Cathedral, Joris Munter and his wife (fifteenth century) are represented in winding sheets, with the cross of absolution on the breast, not standing on the ground, but as if ascending. In many—as, for example, the fifteenth-century brass of the lord of Gerlichs, and another, late in the sixteenth century, to the Spanish family of de Puebla—the head is supported by a pillow, though the body is not represented as lying, but as standing on a pavement. Another brass shows a professor of the latter half of the fifteenth century giving a lecture to his pupils, who are diligently occupied in taking notes. The monument of an abbot, from a church near Königsdorf, has a mitre of an unusual shape, the peaks being very low and broad. There were two or three specimens of a rectangular brass frame enclosing a coat of arms. One of these frames had an inscription round it on a flowing band, and, in the spaces formed by the curves, scenes of human life from the cradle to the grave. The collection was a most remarkable one, both from the beauty of the brasses themselves and the trouble taken in procuring the rubbings.

#### NEW SHAKSPEARE SOCIETY.—(Friday, May 12.)

F. J. FURNIVALL, Esq., Director, in the Chair.—(1) A paper was read by the Rev. W. A. Harrison on "The Juice of Cursed Hebona" ("Hamlet," I. v. 62), which he described as being complementary to that by Dr. Brinsley Nicholson on the same subject. Premising that the poison intended must be the same as Marlowe's "Juice of Hebona" ("Jew of Malta," III. iv.), he pointed out that the yew is called Hebona by Spenser and by other writers of

Shakspeare's age; that, in its various forms of Eiben, Eiben, Ibben, &c., this tree is so named in no less than five different European languages. He showed by citations from medical authorities, both of ancient and of modern times, that the juice of the yew is a rapidly fatal poison; next, that the symptoms attendant upon yew poisoning correspond in a very remarkable manner with those which follow the bites of poisonous snakes; and, lastly, that no other known poison but the yew produces the "lazar-like" ulcerations on the body upon which Shakspeare, in this passage, lays such stress.—Mr. Furnivall said that Mr. Harrison had produced most important medical testimony on the point, and characterised the paper as "triumphantly conclusive" as regards the meaning of Hebona.—Dr. Nicholson thought that, if we continued our researches, we should find that Shakspeare, in describing the effects of the poison on the elder Hamlet, was quoting from some old medical treatise, as he quotes Holinshed and others on matters of history.—Miss Lathom thought that we might find some information in witch-lore, and quoted "Slips of yew, slivered i' the moon's eclipse," &c.—(2) A paper on Macbeth by Mr. J. C. Gibson, of the Glasgow Monday Shakspeare Club, was also read.

#### ROYAL ASIATIC SOCIETY.—(Anniversary Meeting, Monday, May 15.)

SIR EDWARD COLEBROOKE, President, in the Chair.—The following were elected as the council and officers of the ensuing year:—Sir Bartle Frere, president; Sir H. C. Rawlinson, director; Sir E. C. Bayley, Sir E. Colebrooke, Sir Richard Temple, Col. Yule, vice-presidents; Sir Barrow Ellis, J. Fergusson, A. Grote, Col. Haig, H. C. Kay, Col. Keating, Lieut.-Col. Lewin, J. W. McCrindle, Gen. MacLagan, H. Morris, Sir Lewis Pelly, Sir W. Robinson, Lord Arthur Russell, Lord Stanley of Alderley, T. H. Thornton, council; E. Thomas, treasurer; W. S. W. Vaux, H. F. W. Holt, secretaries; R. N. Cust, hon. secretary.—The Secretary, Mr. Vaux, read the Report of the Council, which stated that fifty-five new members had been elected during the past year; and, at the same time, gave brief biographies of deceased members and of others distinguished for various Oriental researches, including those of Prince Frederic of Schleswig Holstein, Sir Erskine Perry, Profs. Benfey, Dowson, and Gregorief, and Messrs. Muir, Kraff, Bramsen, and Nain Singh. A notice was also added of the progress of Oriental studies since the last anniversary.

#### FINE ART.

##### THE ROYAL ACADEMY.

##### (Third Notice.)

A WORTHY pendant to Mr. Herkomer's portrait of the "Master of Trinity" is Mr. Holl's very powerful presentation of the late "Capt. A. M. Sim" (260), a face old and wrinkled, but full of strength and decision, a fearless old "salt," with that keen outlook which is so characteristic of the sailor and was so well seized by Mr. Millais in his portrait of Capt. Trelawny. This is the most striking of his many fine portraits this year, which are all distinguished by their serious study of character no less than by their artistic qualities. Mr. Holl is not satisfied with catching an expression, and does not attempt to advertise himself. He gives, as far as he is able, the man he paints, and refuses to draw attention to his own skill as a colourist or executant. Notwithstanding, there is no artist who pays more attention to detail. He manages to get not only expression of the figure, but beauty of hue out of the folds of the ugly modern coat; and there is no one who draws and paints hands more carefully and characteristically. His portrait of "Sir Arthur Hobhouse" (466) is no solitary example of his devotion to his sitter and thoroughness of work, but it is a good instance of both. Nor do we think that anyone excels him in the solidity and truth of his flesh-painting. His portrait of "Mr. Robert Few" (150) is remarkable for the transparency of its fair com-



plexion. In his "Sir Frederick Roberts" (223) he has given us the warrior bronzed with the Afghan sun, and the effect is perhaps more truthful than pleasant; but it is what he wanted. Of Mr. Holl's remaining portraits we prefer that of "Vice-Chancellor Sir James Bacon" (269), which is grandly and delicately modelled; but his "Viscount Cranbrook" (1450) and "Sir Charles Herries" (1470) are studied and painted with equal care. We hope that Mr. Holl is not going to leave off painting those scenes from humble life which, if too constantly sad, were so full of serious thought and true sympathy; but, if he does, it will only be to take up a position in the first rank of portrait painters. His principal faults seem to us to be that he represents his sitters, not with villainous faces as one too violent critic avers, but generally with unhappy and uncomfortable ones; a sense of anxiety seems to oppress them mentally and physically; they too often seem suffering from colds in the head or indigestion. Of Mr. Oulless less need be said; he has won his reputation by portraits, and those here show no falling off. His portrait of "Sir F. Roberts" (23) we prefer to that by Mr. Holl, and those of "Mr. Norman" (122) and "Mr. Stephen Ralli" (446) are life-like and individual. The same praise may be given to the thoughtful head of "Prof. Monier Williams" (1498), but the flesh, never very pleasant in Mr. Oulless's portraits, is less so even than usual. Of the other portraits we may mention Mr. Alma Tadema's solitary contribution to this exhibition, representing "Mr. Whichcord" seated in the Presidential Chair of the R.I.B.A. (181), which is no doubt an excellent likeness, and shows much ingenuity in design, but is rather perhaps a gallant struggle with difficulties than a triumph over them. Of Mr. Wells the less said of his large portrait group of "Friends at Yewden" (261) perhaps the better, but his "Ethel" (83) has a sweet face. To M. Fantin, in a year which is remarkable for the absence of fine portraits of the fair sex, we owe one at least, "Mdlle. E. C. O." (588), which is distinguished by the soft harmony of its colour and fine drawing no less than by its force of character. Probably "La Brodeuse" (94) is a portrait also, and, at all events, it is convenient to mention it here; the action of the hands, the beautiful painting of the shadowed face, the perfection of its tone, are alike admirable. The remaining portraits, and, indeed, some we have mentioned with praise, are but tentative and indecisive efforts compared with these. Not the least pleasant are "Mrs. Charles Holland," by Mr. Wirgman, and Mr. H. B. Macbeth's "Mary." The latter is a picture which, for the beauty of its colour, no less than for its grace and expression, deserves special mention.

The pictures of M. Fantin and those of several other foreign masters here contrast forcibly with English work in general by their complete ease. The process of composition and even execution is only too visible in most English work. Such a masterly painting in many respects as Mr. Millais' "Dorothy Thorpe" is suggestive of after-thought in the accessories. The head is put in firmly and at once, but the rest is too plainly added, and the whole composition is but a clever make up of separate finely painted studies. With M. Fantin a picture is a complete working out of one idea without hesitation or change. To some the result may be pleasing, to others not so; but there is no question as to whether one part is in harmony with the other, no feeling that it might be improved. It stands or falls as a whole. This is true even of such work as M. Munkácsy's "Avant la Fête du Papa" (64), in which nothing is clearly drawn or made out. The picture is a mere series of indefinite patches of colour arranged as by miracle so as to produce a vivid impression of a modern room filled with figures and furniture. Whether the

artist had an exact conception of all the details of the scene before he painted it may be doubted. That he added here and altered there is more than probable, but he worked out a showy scheme of colour with forcible contrasts of light and shade; each touch is added with science, and he knew exactly when to stop. The result is a piece of accomplished cabinet scene-painting, with no interest in the figures certainly, and more "bravura" than refinement; but there is no sense of indeterminateness or incompleteness; it is a thorough success of a kind in which failure would have been chaos. It would be difficult to find a greater contrast to M. Munkácsy than M. van Haanen, who draws with great beauty and delicacy, and forces neither his lights nor his shades, whose colour is clear and pure, and whose composition, whether of few or many objects, is managed with such subtlety that nothing seems to have been placed in any particular position for any particular purpose of the artist. Yet how crowded, without confusion, is his "Venetian Sartoria," with its lively girls enjoying their lunch while one reads a letter aloud. What gentle fun and mischief there is in the pretty faces, what dawning distrust, if not anger, in the matron. Instead of the light being carefully trained, so to speak, to fall only where it is wanted (as in Munkácsy's picture), it is free as nature, illuminating everything, from the girls' hair to the corners under the table. Ribbands, snippings, chair and stools and stuffs, cups and saucers—all the disorder of a scrambling meal in a busy work-room is represented to the life with an art equal to every occasion and never obtruding its presence. The girls are delightful; some, as she who is sitting on the table and she who is reading the letter, beautiful; but all full of spirit, without a tinge either of vulgarity or gentility. Nature's ladies some of them, but all bright, graceful, and unaffected. It would seem as though a comparison was intended to be forced by the juxtaposition of Mr. Wood's "Bargaining for an Old Master" (182), a picture so like in style that one scarcely needs to be told that the new Associate has learnt much from M. van Haanen. He has not yet the ease or finish nor the refinement of his master, but this picture and "A Venetian Fan-seller" (526) show that the Academicians were not wrong in enlisting such a strong recruit. The figures in the former are not very pleasing and not very humorous, but they have character; while the painting of the stall, with its heterogeneous assemblage of objects, from a copper stewpan to a *bambino* in glass case, is very clever. In the latter the colour is not pleasant all through; there is crudity in the girl's costume on the right; but the group on the left is admirable. A work similar in class to these, which deals with a somewhat hackneyed subject in a manner fresh and interesting, is Mr. Burgess' "Letter-writer" (294), in which a pretty girl is apparently taking counsel in public of her female friends as to the answer to be sent to the letter in her hand, while a young Spaniard—probably a rival to the lady's correspondent—is watching anxiously, and not with much pleasure, the result of the parliament. It is an excellent little comedy; and the Spanish character seems to us to be admirably caught. As true to Italy as this to Spain appears Mr. Frank Topham's "Content" (38), with its admirably drawn figures and luminous air.

There are many delightful glimpses of foreign life besides these—pictures which are as good as a momentary trip abroad, bringing back to us what we have seen and (perhaps still better in a picture) foreshadowing future holiday experiences. We know at least one artist who objects to the painting of scenes from any foreign land, on the score that he never saw a picture by a foreigner of English in their native

country which was satisfactory to him. Perhaps Mr. Woods, Mr. Burgess, and Mr. Topham have some English accent, so to speak, which would grate on the ear (or eyes) of an Italian or a Spaniard; but what is that to us for whom they paint, if we detect no Anglicism? Shall we on this account fail to enjoy such charming scenes from Holland as Mr. Boughton paints for us? May we not at least feel that he is safe in his landscapes and in his costume? Those pretty maidens carrying vegetables in "A Dutch Seaside Resort" (363) may not be quite as Dutch as they seem to us, but there is no doubt about the cabbages, purple and green, which make such an exquisite play of colour with the girls' frocks and aprons: we may hesitate about accepting the perfect orthodoxy of the loafers on the wall, but we cannot be deceived in the wall itself, with its carefully studied bricks and mortar. If we give up all these as spurious, we have at least left the sky, the moist air, the exquisitely feathery willows in the middle distance. If any Dutchman were to aver that these are not Dutch, we would be bold enough to retort that he does not know his own country. In "Minden" (342) we have perhaps even a better picture: the figures, especially the woman with her arms behind her back and free fearless pose, are excellent; the sea and the sky are true and characteristic. If Mr. Boughton errs in these, so also does Meedag. Perfect also is our belief in Mr. Hugh Cameron's "Children of the Riviera," which, apart from all local character, is a refined bouquet of colour, the dresses of the children repeating with delightful echo the varied hues of the vegetables on the stall in the background; nor have we often seen the play of tree-shadow on wall and ground more lightly and tenderly rendered. But sceptics may, if they so will, look upon certain pictures here, pictures by foreign artists of inhabitants of their own countries, about which there can be no suspicion. One of the best of these is Sig. Federigo Andreotti's "A Village Maestro" (36)—a picture delightful in its humour and a masterpiece of execution. In rendering variety of texture we do not think that there is anything here to rival it: the satin of the music stool, and the lady's dress, the wood and varnish of the piano, the stubby face of the old man, the healthy complexion of his pupil, are all as good as they can be. Moreover, the drawing is accurate and thorough. Another picture of similar quality is "Out of Tune" (618) by Mr. Carl Schloesser.

COSMO MONKEHOUSE.

#### THE SALON OF 1882.

##### (Third Notice.)

"THERE is nothing less true than truth" is the exclamation which rises to one's lips on seeing M. Baudry's brilliant little picture of "La Vérité." The graceful blonde figure has risen from her well, and, seated on its marble edge, carefully averts her gaze from the mirror which she holds in her extended right hand. The lovely fair tone of the flesh is obtained on a ground of gaslight greens and blues; and the little flaxen-haired Love—who stands in the right-hand corner and unveils "La Vérité"—is laden with draperies of reddish-purple lined with golden yellow, which serve a double purpose, and give a strong centre of contrast to the fair flesh tints, while carrying into the lower part of the picture a hue of equivalent value to the dark and forcible tones of the shaft of ironwork which supports the wheel and chains to which is attached the golden bucket lying idle on the farther side of the principal figure. Speaking with full consciousness of the absurdity of making technical criticisms on insufficient technical knowledge, I should say that even in this work—which comes from the

hand of one of the most remarkable artists of the modern French school—there is a noticeable absence of searching drawing, coupled with passages—such as the uplifted right arm of the central figure—which could only come from the hand of a master. I should also add that it is impossible to look at the yellow shadows of the flesh of the little Love without remembering the old witticism which greeted the exhibition of M. Baudry's decorations for the Opera House, "*De Baudry vient baudruche*;" and the general coloration, which gives to his work something of the aspect of a porcelain tile, shows how completely foreign to the painter's interests is the popular desire "*faire nature*." M. Hébert also stands completely outside the modern movement, and dreams his dreams of impossible beauties undisturbed by the failures or successes of the day. His "*Blanche Meclave*" is an over-refined houri as she might appear through the fumes of *haschisch*; she is seen behind the strings of her emerald-green harp, on a green background, to which a little bit of dark-flowered drapery on the left shoulder, and a touch of scarlet in the sash which confines her transparent white robe about her waist, afford the only relief. There is astonishing skill displayed in M. Hébert's rather sickly art; he seems to have an ideal which is not a matter of convention, but which really imposes itself on his imagination, and his wonderful greens show that he must have enjoyed painting them.

M. Jules Breton also goes on his very different way with unchanged calm. "*Le Soir dans les Hameaux de l'Armor*" is a sombre version of evening in the dreary street of a little Northern village. To right, a row of aged crones, ranged against the roadside bank, are roused from their slumbers by the questions addressed by a group of three women to a girl, who advances towards them with her knitting in her hands. A whole history of suspicious fearlessly faced is told in the attitudes of the elder women, who question and scrutinise the calm reply and straightforward bearing of the girl before them. She is unembarrassed and truthful enough to put all doubt to shame; yet she glances beyond her questioners, with an after-thought of dreamy reminiscence in her look, to where a pair of lovers stand leaning against the wall on the left, absorbed in close talk and unheeding the games of the children at their feet. The shades are closing fast over the distant houses, and hardly let us see the figures at the doors; the moon rising above the roofs sheds a weird light upon the dark-robed, witch-like women and the black cats in the foreground, and gives something like a poetic aspect to a scene which is otherwise sordid and miserable, for there is much that is close and dismal in the atmosphere of evening in this village street, and on these daughters of toil there is little trace of their life by day in that blessed expanse of nature which is the lot of those who labour in the field. Perhaps it is well for a man now and again to look close at a page of life all but devoid of its beauty; and M. Jules Breton has so often brought out—in the spirit of a noble artist—those elements in life the vision of which may the best help us to live, that for once we may scarcely regret to be recalled by him to a point of view from which we see only the commonplace weariness of man born to labour and to sorrow.

The subject of M. Jean Aubert's pretty decorative panel, "*Hiver*," brings to mind the verses of many poets, and, among the rest, the opening lines of Greene's sonnet:—

"Cupid abroad was lated in the night,  
His wings were wet with ranging in the rain;  
Harbour he sought to me he took his flight,  
To dry his plumes; I heard the boy complain,  
I oped the door, and granted his desire,  
I rose myself and made the wag a fire."

Not rain, but snow—white snow covering the ground, and lying thickly on every branch and bough—has driven Cupid in M. Aubert's version of the old theme to make his plaint to the foolish virgin, who, veiled in blue, has invited him to warm himself at the golden brazier filled with glowing coals by which she kneels and shivers with hands uplifted. Love has laid aside his quiver and his bow—bound with a band of blue which carries off the mass of the same colour in the draperies of the maiden—and repeats her attitude with an air of childish innocence just dashed with reviving roguery. The little group reminds one of Hamon at his best, and there is also something of Hamon's graceful affectation in its conception and treatment; but M. Aubert's execution is much firmer and more capable than—if memory serves us truly—was ever the case with poor Hamon's work. M. Leroux also gives us this year, in classical garb, a subject old as the hills but ever new. "*Pêcheurs*," shows us a young lady of ancient Rome fishing on the banks of the Tiber; fish has she none, but she has caught a lover, who lies length-long in the well-remembered attitude of Mr. Alma Tadema's "*Question*." The view of the river has the pretty silvery quality of air and light which distinguished M. Leroux's earlier work of "*Maidens fetching Water from the Tiber*," and the deep puce and blue draperies of the girl and her admirer tell with some force and richness against the prevailing hue of delicate gray; but the most original bit of the picture is to be found in the figure of an impertinent little *gamin*, who, with all the impudence and curiosity of an infant Hermes, criticises the scene before him.

But, under the pressure of the "modern" movement, scenes of classical reminiscence are, of course, becoming excessively rare, and poetical treatment of popular themes in a romantic sense, such as exhibited in M. Maignan's "*La Répudiée*," is day by day less and less frequent. M. Maignan's pathetic work shows his unhappy heroine pushing forwards with her child in her arms, and accompanied by an aged nurse, on her desolate journey. Not even the world's disgrace can tame her sovereign air of chastity as she steps, with grave composure of her heart's anguish, on the difficult path which traverses the barren wolds seen beneath a dull gray sky. But M. Maignan's conception of the situation is not only admirably good in point of dramatic insight; it is wrought out with the instinct of a born painter. His figures are well composed, make part of his landscape, and at the same time tell with force and strength the very aim and object of every line and touch. The deep black which he has brought into central contrast with the white veil of the dethroned and repudiated Queen has the rare merit of being in perfect harmony with the sombre grays and greens of the barren land and its chill sky; and this perfect harmony is attained not by means of a graceful slightness of execution, but by careful study of the relative values which have gone to the working out of a general tonality characterised by much admirable sobriety and strength.

Entirely beside the popular current of the moment is also the Belgian painter M. Charlemont's "*Dans la Salle des Gardes*," a brilliant study of costume, and something more. In the first place, there is much clever painting of furs and velvets, of satins and silks. The central note dark, set to the right in rich hues of red and rose and brown, and olive green plush; to the left, in red and rose, passing out into white and varied grays with buff streaked with azure. The whole rich mosaic of colour is laid on the gray and white of a marble floor and against the delicate tones of a faded tapestry background in which fawns and grays predominate. It seems, though, unfair to have spoken of all this feast of variegated hues in the first place,

because the wearers of the lovely stuffs which M. Charlemont has delighted to paint are intrinsically human; his group of pages in the "*Salle des Gardes*," afford him matter not only for a study in tone and texture, but in living nature. To the left, the central figure kneels and picks up the dice which he has thrown with a roguish air of triumphant satisfaction in the high cast which he has made; his companions crowd round and look on with varied expressions of absorption or amusement, and even the dogs held in leash by the negro lad grinning on the right seem to be aware that something of deep importance is going on. M. Charlemont is a pupil of M. Makart, and shows in this instance much of the same brilliant facility in dealing with the splendid stuffs dear to his master's talent, together with a something of wit and refinement all his own.

Pretty colour, also, as fresh and delicate as paint can be, is to be found in M. Clairin's impertinent "*Frou-frou*," and M. Sargent has a portrait of a lady in black which is very noticeable in this respect. M. Sargent exhibits, besides his portrait of "*Mlle. . .*," a very remarkable picture, "*El Jaleo—Danse de Gitanes*," in which he displays qualities hitherto unsuspected even by those who have watched his work with interest from the first. The masterly way in which he has filled in his big canvas without a trace of apparent effort denotes a rare power. The room in which the dance takes place is lighted only from the front by unseen footlights; a little to the left a single female figure closes her performance in a striking attitude, falling backwards with an energetic movement of her extended arms which sends the black fringes and jet of the drapery about her shoulders flying away from her; the broken folds of her cream-coloured satin skirts receive the full glare of the light from beneath. The dancer is relieved against her own cast shadow; and seen by the fitful light, ranged in a line along the wall at the back, are other women and men with guitars in their hands all in various stages of excitement. The black and white of the draperies of the central figure receive additional distinction from the beautiful bits of broken colour which variegates the sombre background, red and pink, strong and of fine quality, to the right, dying away to the left in hues of violet contrasted with yellow. M. Sargent is a pupil of M. Carolus Duran, and seems to have acquired much of his master's vigorous force in handling the brush, without any taint of that vulgarity which sometimes renders M. Duran's work unpleasantly obtrusive. The portrait of "*Lady Dalhousie*," which M. Duran exhibits this year, is a case in point. It is one of those portraits in which the vulgarity has most incontestably got the better of the vigour, and shows, besides, an unusual want of thoroughness in the treatment of his subject. Roses, red drapery, orange plush, and satin trimmed with white lace assert themselves as violently as the head of the wearer; but this head, which appears to have been painted from a young woman, rises above a chest which might have been modelled from the "*damosel of fifty summers*" who always rode forth in Arthurian romances with the youngest knight. In a second work, M. Carolus Duran has tried his hand at a "*Mise au Tombeau*." The flesh painting of the body of the dead Christ, especially about the bust, looks careful, and there is much pretty colour in the surrounding draperies—rose-reds, blues, violets, reds, and browns—of pleasant quality; but as a work of sacred art this "*Mise au Tombeau*" is ludicrously inadequate. The affectation of sentiment in the accompanying figures reaches the point of ridiculous grimace all round; and the absurd gestures of St. John, with a sponge in one hand and his finger on his nose, find a comical

counterpart in the contortions of the Magdalen, who heaves her shoulders out of a Carnival frock of pink, and exposes to view a bewitching thing in shifts—fresh from Doucet's.

E. F. S. PATTISON.

## EXPLORATION IN THE DELTA OF THE NILE.

### II.

MR. R. S. POOLE'S second lecture at Kensington dealt with the bearing of research on the Hebrew settlement in Egypt and the route of the Exodus. The starting-point of reckoning was the date of the Exodus, which the Biblical genealogies, counting back from David, placed at about B.C. 1300, a date consistent with Egyptian chronology. The period of the sojourn was now reckoned at 430 years, and the administration of Joseph would thus fall in the time of the Shepherd Kings, while their successors of the XVIIIth Dynasty would mark the beginning of the period of oppression. All Egyptologists now hold Ramses II. and his son Menephtah to be the great oppressor and the Pharaoh of the Exodus respectively. Their combined reigns correspond with the length of the persecution in the Bible, and their characters in their own records are the counterparts of the Biblical portraits of the inflexible tyrant and his vacillating successor. The evidence of Manetho and the researches of Lepsius and Brugsch have placed this beyond doubt. The Egyptian evidence of the sojourn is very scanty, because excavation in the Hebrew territory has been neglected, and as yet not a single historical inscription of the Shepherd Kings has come to light. Dr. Brugsch's researches have reconstructed the map of Egypt, but a number of names remain to be identified with existing sites, which cannot be accomplished until these sites can be explored. The town of Goshen, the capital of the Arabian nome, has been discovered in the ancient Kesem, and still survives in the village of Tele-Fakoos. The field of Zoan is the adjacent Tanite nome. The only other site mentioned in the Pentateuch which has been identified is Migdol. Mr. Poole referred to the various theories as to the route of the Exodus, and said that the one proposed by Dr. Schleiden in 1858, and defined on new evidence by Brugsch, was no doubt correct, except as to the passage of the sea. The starting-place, Rameses, was identified with Zoan, and Magdalen was certainly the place marked by the mound called Tell-es-Samoot, north-east of Lake Ballah. The difficulty is whether the Yam-Suph of the Bible is the Red Sea at all. No digging would settle this, but it would probably throw light on the direction of the Israelite journey towards Migdol, and, if each station were identified, the passage of the sea itself might be determined.

### ART SALES.

ON Saturday there was sold at Messrs. Christie's an extremely important collection of recent formation. It was described as the Wyfold Court Gallery, and was the property of the late Mr. Hermon. The sale is notable for the high prices which were reached by many pictures, but by none more than by two of Mr. Edwin Long's, "The Suppliants" and the "Babylonian Marriage Market." "The Suppliants" had the more colour of the two, and the "Babylonian Marriage Market" the more entertaining story. The first picture reached the sum of 4,100 guineas, and the second—to which, perhaps, the popular fame of Mr. Long is chiefly due—reached 6,300 guineas, which is, we believe, the highest price ever fetched for modern work sold under the hammer. It should be added, however, to this statement that the prices included the valuable copyrights.

"Gillingham Church," by William Muller—a painter often seen to greater advantage in his brilliant sketches—sold for £614 (Vokins). This was a picture of the year 1843. Mr. Calderon's "In the Cloisters at Arles" sold for £446. It was exhibited, we believe, at the Royal Academy about eighteen years ago. By David Cox there were three pictures of importance—"Changing Pastures" fell to Messrs. Agnew's bid of £1,470, while "Carrying Vetches" fell for £533, and "Going to the Hayfield" for £1,050. One of Mr. Peter Graham's most popular landscapes, "A Spate in the Highlands," sold for £787; Mr. Frank Holl's "Newgate—Committed for Trial," shown at the Academy four years ago, reached £800; Mr. Macwhirter's "Spendthrift" fell for £315; Mr. Millais's picture of "The Deserted Garden" was bought by Mr. Agnew for £945; and Mr. Phil Morris's agreeable canvas, "The Bathers disturbed," fell for £325. Mr. Pettie's "State Secrets"—a red-robed cardinal engaged, with an air of much secrecy, in committing to the fire some papers that might be compromising—sold for £1,050. It is one of the more dramatic paintings of this eminent artist. Tissot's "Chrysanthemums" realised over £300. Turner's picture of "Cicero's Villa," which had been exhibited at the Academy in 1839, and which until latterly had figured in the Munro collection, fetched £1,890. The single day's sale realised more than £37,000.

### NOTES ON ART AND ARCHAEOLOGY.

IT is understood that the Fine Art Society will shortly hold an exhibition of the works of Sig. Costa, a well-esteemed Italian landscape painter, who is but poorly represented by his pictures now in the Royal Academy and the Grosvenor Gallery. Sig. Costa himself may be expected in England almost immediately.

MR. MACCALLUM will have on view next week at the Egyptian Hall a collection of his pictures and water-colour drawings from Egypt and the Holy Land. The private view was on Friday.

THE Liverpool autumn exhibition of pictures, so much looked forward to as an excellent provincial market by artists everywhere, will be opened at the beginning of September. Though this year there must be missing from the walls of the Walker Gallery such an exceptional achievement as the "Dante's Dream" of Rossetti, which was the leading attraction last year, it is confidently expected that the exhibition will, on the whole, prove even more memorable than any previous one held by the corporation of the city. On his recent visit to London, Alderman Samuelson, the chairman, received many valuable promises from artists who are not, as well as from those who are, this year represented at Burlington House and the Grosvenor Gallery.

IN connexion with the Arts Association of Newcastle-on-Tyne, the seventh annual exhibition of modern pictures in oil and water-colour was opened on May 5 at the Assembly Rooms. The collection consists of 220 water-colour and 500 oil pictures. The quality of the exhibition is much higher than usual, and the valuable influence of these exhibitions is clearly shown by the great advance in the technical work of the local artists. Among the water-colours are characteristic examples of Messrs. Alfred Parsons, Henry Moore, W. Pilsbury, O. Brierly, J. Charlton, D. Murray, Walter Paton, E. F. Brawnall, and J. J. Curnock. The oils include works by J. Pettie, Phil Morris, W. Q. Orchardson, H. Herkomer, Van Haanen, Colin Hunter, H. Moore, J. W. Buxton Knight, A. Legros, Spencer Stanhope, C. Hayes, Edwin Ellis, C. Montalba, J. Tissot, F. Barnard, Walter

Crane, J. Aumonier, P. C. Comte, C. Calthrop, Tom Graham, A. Perigal, Arthur Hughes, &c.

MR. REGINALD STUART POOLE has undertaken a course of three lectures on the art of coins and medals, at the Botanical Theatre, University College, on May 22 and June 1 and 8, as an encouragement to the class of medallists formed by Prof. Legros of which we have already spoken. The proceeds are to be given in prizes and electrotypes or casts.

WE are glad to hear that Mr. W. Thompson Watkin has so far recovered from the serious illness that confined him to his bed during the past winter as to be able to resume work on his *Roman Lancashire*. The publication of the book, which we have before announced, has been greatly retarded; but the subscribers may yet hope to get it before the close of the year.

AT the famous picture sale held last week at Brussels, some excellent purchases were made, we hear, for Great Britain. Mr. Burton, the director of the National Gallery, having bought five charming examples of Gonzales Coques—a series—and the director of the National Gallery of Ireland having also been a purchaser.

THE archaeological commission sent by the French Government to Tunis continues busy, though it has not made any discoveries of the first importance. The rubbings of six inscriptions have just been received in France, which M. Renan classes as Neo-Punic. Most of the Roman inscriptions found have already been published, but a new one near Kairouan, copied by M. Cagnat, makes mention of a "civitas Thacensium" otherwise unknown. It is of the time of Hadrian.

THE party of archaeologists commissioned by the American Institute resumed their work of excavation at Assos in March. The "street of tombs" has been thoroughly explored; and in the neighbourhood was found a large collection of archaic urns and vases, of which the smaller ones alone are in good preservation.

THE volume of the *Numismatic Chronicle* for 1881, which is recently completed, begins the third series of this valuable publication, and begins it well. The high standard of archaeological research which has distinguished its pages, especially of late years, is maintained in Mr. Head's treatise on the chronological sequence of the coins of Boeotia (which we have already noticed), his supplementary note on the coinage of Ephesus; Prof. Gardner's papers on Pollux's account of ancient coins, floral patterns on archaic Greek coins, and coins from Central Asia; and Mr. Bunbury's notices of some unpublished coins of Athens and Eleusis. In Oriental and modern numismatics the most important communications are those of the Hon. James Gibbs on the coins of the Bahmani dynasty of the Dekkan, and of M. A. Terrien de La Couperie on the silver coinage of Tibet, which is traced through the several phases which preceded the extension of the Indian rupee to Tibet. The Nepalese mohurs, the Tibeto-Nepalese, Tibetan, and Tibeto-Chinese issues are successively described from specimens in the British Museum, India Office, and the Paris Cabinet des Médailles, with much historical and numismatic illustration. Mr. Thomas writes on coins of Bukhara, and M. Sauvage on a copper coin of the Saffaride dynasty. There are also eleven papers connected with the coinage of Great Britain and Ireland, the most interesting of which is one by Dr. Aquilla Smith, on the Irish coins of Richard III. Indexes have been published to the two preceding series of the *Numismatic Chronicle*, each of which counted twenty volumes. The president's annual address gives an interesting account of the work of the society, and shows the prosperous total of 200 members save one.

## THE STAGE.

## A SCHOOL FOR ACTING.

THE theatrical profession seems slowly moving in the direction of the establishment of a school for acting. Much time had passed since the question was first practically raised, and it was thought that actors had waxed lukewarm on the matter, and that, if a measure promoted in the first instance by intelligent amateurs of the art could be decently dropped, the profession would not be very sorry. It appears, however, that the profession was wronged. Several actors of high note attended at the meeting at the Lyceum on Monday, and urged the desirability of systematic training. That systematic training for the art of acting is wanted in some form or another is, we think, beyond question. The point is, shall it be supplied at some central institution—the university of the theatre, so to speak—or shall it be furnished in separate play-houses after the fashion suggested, if we remember rightly, by Mr. Burnand? The speeches of Monday were encouraging, and they seemed to point towards the former of the two plans; but we are not able to express complete sympathy with all of them. Mrs. Kendal was actuated, of course, wholly by *esprit de corps* in suggesting, as we believe she did, that the children of actors should have the first chance in any school that might be established. It was said that charity should begin at home; but we are unable to see that the children of actors would have any special or paramount claim upon the good offices of an institution which it is hardly likely would be supported wholly by the dramatic profession. If charity began with them, would it be quite “at home”? The scheme would have the assistance of the public, and the opportunities afforded by a school should be open to all. One of the very objects for which such a school would be established would be to enlarge the area from which recruits for the theatre are drawn. Those who want teaching most—those who really stand most sorely in need of it—are not the children of actors and actresses, who can generally get a footing without difficulty, who may fairly be presumed to have some hereditary ability, and who have the support and advantage of personal association with the stage. They are rather the persons whose natural love of the theatre impels them to it from quarters with which it is in little sympathy, and who cannot but experience great difficulty, as things now are, in gaining the hearing of managers and convincing those in authority that there are capable people outside the ranks. For the ordinary amateur in any art we confess to have little feeling. He, whether painter, sculptor, writer, or actor, is a person who is kind enough to insist upon spending his time in doing ill what it is the acknowledged business of somebody else to do better. But, nevertheless, the professional class occasionally receives an accession from the lines of the amateur. To enter the profession seriously must not be made a matter of difficulty—no artificial barriers must be set up. The amateur, as an amateur, is probably worthless; but the amateur determining to be a professional must have his fair chance. Another point that occurs to us *à propos* of the report of the meeting at the Lyceum, is the appointment of professors. It was suggested—obviously with a generous intention—that teaching should be gratuitous. We doubt if the best will be gratuitous, for some of the most effectual and popular practitioners of an art—those who could afford to give their labour if they chose to do so—are often not those most qualified for the particular business of imparting it. Often the most effectual teachers may be found, not among the greater practitioners—genius cannot be taught—but among the intelligent, judicious,

second-rate folk who have never made a great hit, but who have observed their brethren studiously ever since they have been on the stage, and who know how everything has been done any time these twenty years. The services of such people can hardly be asked for gratuitously.

## MUSIC.

## RECENT CONCERTS.

THE programme of the fifth Philharmonic concert, on Thursday, May 11, one of considerable interest, included Weber's incidental music to “Preciosa.” This beautiful and romantic work was composed in 1820—immediately after Weber had finished “Der Freischütz”—for a melodrama written by his old Weimar friend, P. A. Wolff, the celebrated actor. The music forms a wonderful contrast to that of the opera, and shows how thoroughly the great musician could adapt his mode of expression to the particular subject-matter which engaged his attention. The sparkling and graceful overture, with its “bolero” theme, its Gipsy March, and “dance” theme, was capitally played by the band. The choruses are wonderfully fresh and pleasing, and the marked and characteristic rhythms carry us away to the sunny South, the scene of the play. The charming song “Lonely am I now no longer” was rendered with much taste and feeling by Miss Santley. The words were recited by Mr. Samuel Brandram. The Philharmonic Choir did full justice to the work. Sig. Sgambati, of Rome, made his first appearance in England, and played his own concerto for pianoforte and orchestra in G minor. The first movement is peculiar, and not by any means satisfactory. There is a constant straining after effect by means of peculiar modulations and rhythms, and also violent contrasts. The composer seems also uncertain as to whether he should follow Italian or German models: hence the music is patchy; the various themes do not follow one another in a natural and connected manner. The second movement (*andante sostenuto* in E flat), though not remarkable, is pleasing and graceful. The *finale* (*allegro animato* in G) is the best of the three movements. It is in *rondo* form, and contains some very interesting workmanship. The concerto, which is full of showy and difficult passages, was exceedingly well played by the composer. Sig. Sgambati is a pupil of Liszt; and, in the three short solos which he gave later in the evening, he displayed a very delicate touch and finished mechanism. M<sup>me</sup>. Christine Nilsson was the vocalist, and sang an air from “Don Giovanni” and Schubert's serenade. The programme included the Pastoral Symphony and the “Tannhäuser” overture.

The programme of the last Crystal Palace concert contained two novelties. One of these was a fantasia on themes from Beethoven's “Ruins of Athens,” by F. Liszt. It is said to be an early work of the great virtuoso's; and, as it was evidently written as a show-piece, and has no particular merit as a composition, we need only add that it was performed with much dash and brilliancy by M<sup>lle</sup>. Vera Timanoff. The other novelty was “The Storm,” a new movement for the “Ocean Symphony” by Rubinstein. This work originally consisted of the four usual movements. Some years later the composer added two more sections to his tone-picture; and now, as if the symphony were not already sufficiently long, another has been written, making in all seven. The “Ocean Symphony” in its original form contains some of Rubinstein's best music, but certainly this latest addition contains some of his worst. Violent tremolos, chromatic scales ascending

and descending through four octaves, and deafening strokes of the drum give a wild and noisy, but most unpoetical and unmusical, picture of the stormy ocean. We do not ever remember to have heard a more unsatisfactory piece of programme music. The movement, abounding in difficulties, was excellently interpreted by the Palace band, under the able direction of Mr. Manns. The programme included Gluck's magnificent overture to “Iphigenie in Aulis,” with Wagner's effective close. The vocalists were Miss Robertson and Miss Fanny Robertson.

The second of the Symphony Concerts was given on May 12 at St. James's Hall. The attractions of the evening were Schubert's great symphony in C, Beethoven's overture and incidental music to “Egmont,” and Weber's overture to “Euryanthe.” Mr. G. Grove is of opinion that, besides the nine symphonies of Schubert known to us, another was written in the year 1825. Though at present no trace of it has been discovered, Mr. Grove firmly believes in its existence, and hence the great symphony in C is now called No. 10. Beethoven's “Egmont” music, full of beauty and dramatic expression, loses, of course, much of its effect when heard apart from the stage. But, as Goethe's “Egmont” is not to be given in London, we may be thankful for the opportunity of hearing Beethoven's music in the concert-room. The explanatory text was half read, half recited, by Mr. Clifford Harrison; and the two songs were beautifully interpreted by Frau Anna Sachse-Hofmeister, the gifted actress who so distinguished herself in the “Walküre” at Her Majesty's Theatre. The instrumental portions of the work were rendered with the utmost delicacy and precision by the band, under the direction of Mr. C. Hallé.

The third Richter Concert took place on Monday, May 15. The special attraction of the evening was a symphony in D (op. 60) by Anton Dvorak, a composer whose name is now becoming rapidly and widely known. His “Slavonic Dances” played at the Crystal Palace in 1879, the “Slavische Rhapsodie” given at a Richter Concert in 1880, and his chamber music and songs heard at the Popular Concerts and elsewhere have brought his name prominently before the musical public. The symphony is rather disappointing. It contains, it is true, much pleasing melody, and some highly elaborate workmanship, but the musical pearl of great price—individuality—is lacking in the two first movements; and even in the *scherzo*, a specimen of the Slavonic dance called a “Furiant,” the influence of Beethoven is too prominent. The *finale* is the best portion of the work. Some of the instrumentation is interesting, though, taken as a whole, we find the work too thickly scored. The symphony was admirably played, and was conducted by Herr Richter, to whom it is dedicated. Herr E. Rappoldi gave a very solid and artistic, though somewhat cold, rendering of a prelude and fugue in C by Bach. The second part of the programme was devoted to Brahms' “Deutsches Requiem,” with M<sup>me</sup>. Marie Roze and Mr. F. King as soloists.

The second cycle of the “Nibelung's Ring” concluded last Tuesday evening. The performances have been most interesting. Frau Hedwig Reicher-Kindermann, the Fricka of the first cycle, achieved a perfect triumph as Brynhildr, and Frau Vogl sustained with much effect the part of Sieglunde in the “Walküre.” Herr T. Reichmann, who has a pleasing voice, gave a satisfactory and, at times, impressive rendering of the Wotan music. There were other changes in the cast which we are unable to notice. The third cycle commenced yesterday evening.

J. S. SHEDLOCK.



SATURDAY, MAY 27, 1882.

No. 525, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*The Reign of William Rufus and the Accession of Henry the First.* By E. A. Freeman. In 2 vols. (Oxford: Clarendon Press.)

IN these volumes Dr. Freeman has worked out in full detail part of the scheme which he sketched in the latter portion of his *History of the Norman Conquest*. It is well that he has done so, for not only is it obvious that without a more complete treatment of the reigns of the Conqueror's successors much of the foregoing period would still remain enigmatic, but it is also clearly of great advantage to have these reigns dealt with by one whose labours have so specially prepared him for the undertaking. We can but heartily wish that at no far-off day the whole work may be brought to its legitimate conclusion by a *History of Henry the First*. For, important in many ways as are the years covered by this book, it will hardly be denied that the reign of Henry, while, on the one hand, it opens up fresh issues, and forms, in some respects, a prologue to a new epoch of British history, is yet, on the other hand, a necessary epilogue to the great drama of the Norman Conquest. It is also a reign which even more than that of the Red King would repay the thorough and ungrudging labour which Dr. Freeman could and would bestow upon it; so that, while we are delighted to hear that there is at last a somewhat definite prospect of having the long-wanted story of the great South Norman kingdom worthily told, we are unwilling to have the completion of the author's present work deferred even for such a desirable purpose.

In this *History of Rufus*, while there are not many absolutely new points, and perhaps few facts that are not to a certain extent familiar to students of Dr. Freeman's former books and of the documents upon which he has worked, yet much is here for the first time set in a clear light and brought into its proper position with regard to the main phenomena of the time. Those best acquainted with the heroic figure of Anselm will probably be the first to acknowledge the masterly way in which he is here treated—to confess that the motives, the character, and even the personality of the saint have never been so ably brought out. Again, the account by the Durham monk of the Unrighteous Persecution of the first Bishop William of Durham has long been accessible (even in English since 1855), but it has never received adequate consideration; and though it may, at first sight, appear to

be of less importance than Dr. Freeman would allow, and to occupy a disproportionate space in his narrative, its numerous and direct bearings upon constitutional and Church history will be felt to justify the prominent position which he has assigned to it. The mission of Geronto, an amusing figure whose Italian diplomacy so easily and lightly outwitted Rufus' stubborn cunning, is undoubtedly a new and notable fact added to the history of the period. When the Vatican archives are rendered more generally accessible, there is no question but that we shall have much fresh light thrown upon ecclesiastical affairs under our mediæval kings, whereby many dark places will be satisfactorily cleared up.

An admirable piece of investigation, and one which will be of the highest value to that future historian of Wales whose advent we are all hoping for, is the sketch of the Norman conquest of South Wales. Dr. Freeman is here a pioneer in ground which has been not only neglected, but deliberately rendered difficult of access by the follies and prejudices of pseudo-patriotism. The pages which deal with the Scottish history of William's reign are also especially valuable, and have cleared up several hitherto unsolved questions, though there are others which still wait solution—the exact position and kindred of Dolfín (Thorfin), for instance. The interesting episode in which Magnus Bareleg appears is fully and finally presented, from the point of view of English history. With regard to the chronological *crux*, the dates and number of the Norwegian King's western expeditions, here left unsettled, there is an essay by Dr. G. Storm (*Magnus Barfod's Vesterhafstog*, Kristiania, 1880) which should have been consulted, for it will be found to go far towards its explanation. One small mistake of Dr. Freeman may be corrected here. In a note (vol. ii., p. xxiv.) he has misread the words of the Orkneyinga Saga and confused the Holy Earl Magnus with his namesake the Barelegged King. It was Earl Magnus, then a young hostage in the King's power and page at his table, who refused to join in the fray, and sung the psalter while the battle went on. The King's anger at the Earl's non-combatant attitude is well hit off in his angry outburst: "Get thee to the hold, and do not lie here cumbering better men's feet, if thou wilt not fight thyself! I cannot believe it is out of pure piety thou art acting thus!" The Sagaman does not omit to tell us that it was not from fear, for "he did not shelter himself;" albeit he escaped without a wound. Soon after the battle, finding that he had incurred the King's anger for his passive courage, Magnus escaped and fled to the Scottish court. For the rest, as the account of the Saga is here founded on the verses of contemporary poets (one of whom—Gísl Illugisson—was in the fight), it may be trusted as to there having been really something more like a battle than a bicker at the Sound. On p. 140, vol. ii., note 5, there are two misprints—"s" for "f" in the quotation from "Johnstone;" and again on p. 147 there are two words wrong in the Old-Norse texts. Several similar errors occur in the Old-Norse citations in the *Norman Conquest*, which

should be corrected when there is an opportunity.

With respect to the character and work of Ranulf Flambard, little is here added to the views first expressed in the *Norman Conquest*; but we feel that what then appeared a somewhat startling theory now becomes, when it is seen in its proper historical position amid the other phenomena of the period, a very probable and almost necessary conclusion. The aims and disposition of Ranulf's master as set forth here have also been propounded in the earlier work, and in this case, too, we are more disposed to agree with Dr. Freeman than we had before thought possible. In the details of the disputes with William and Anselm, we are able to trace out more completely the curve of the Red King's strange character. It is with a little wonder that we note the impartiality with which the historian, whose prepossessions are in many ways so adverse to even the better traits of his subject, deals with William. But throughout these volumes a more delicate analysis of personal character makes itself evident than their author has yet shown himself able to apply. And yet, with the exception of Anselm and Helias of Maine, there is no one with whom he can be fully in sympathy, so that the task cannot have been a wholly congenial one. Helias, by-the-way, must not be left unnoticed here. He has perhaps rather gained in reputation by contrast to the company among whom he figures; but still we are little disposed to question the historian's verdict, especially as it is one which had been already practically pronounced by Orderic, who had exceptional facilities for judging the facts of the case and estimating the opinion of the day.

A marked feature of this book, especially in those parts of it which deal with William's Continental policy and measures, is the use made of geographical and architectural testimony. The good clear maps and the admirable and concise paragraphs in which the features of town or district are impressed upon the reader merit special and grateful mention. The most earnest student is not always able to see for himself places of which definite knowledge is absolutely necessary to his purpose; and though we know very well that "eyesight is better than hearsay," and hold that the historian must be a traveller, yet it is of great advantage to have a skilled and trustworthy witness whose negative conclusions will at any rate prevent serious errors. If anyone should wish to exemplify the necessity of a keen eye for the physical geography of a country, and a sound training in architecture for those who would really study mediæval history, he could hardly do better than cite the pages touching Rochester, the admirable sketch of Maine, and the capital notes upon Le Mans Cathedral which are to be found here.

Turning to another topic, the clever use of the Chronicle and the minute and ingenious criticism upon its phrases are features in this book as they were in the author's former work—see, for instance, the passage as to William's use of money where it would be cheaper than steel, a note of this King's policy which has not hitherto been brought out.

Of course one naturally wishes to find what

can be made out of the last scene of Rufus' striking career, one of the most impressive events in all English history, and one turns eagerly to the chapter and note devoted to it. Here the varying narratives of the Chronicles of the time are carefully weighed, and no attempt is made to "reconcile" or build up a single unsound hypothesis upon such very shifting foundations. The kindly, but apparently flattering, verses of Gaimar are set side by side with the stern brevity of the English Chronicle and the graphic but romantic words of William of Malmesbury. All we know or can know of William's death and character seems to us to be excellently summed up in the words of the fifteenth-century Italian, who has here drawn a portrait not unworthy of his master:—

"Grande, forte, e bel delle sue membra,  
Superbo, avaro, e micidial d' altrui:  
Al padre molto del corpo rassembra,  
Ma di costumi gli fu più contrario.  
Che il foco all' acqua quando sono insembra.  
Tanto ben ebbe, che in arme fu chiaro,  
Molto battaglie fece a solo a solo  
Che tutte all' onor suo atermizaro:  
Me se fu reo, alfin n' ebbe gran duolo,  
Ch' essendo al bosco e seguitando un cervo  
Ed avendo amarrito ogni suo stuolo  
Ferito a inganno fue da un suo servo,  
D' una saetta, e quivi cadde in terra  
La carne fredda e inordato ogni nervo."

With these words we may leave Rufus.

There are two adjuncts to these volumes which ought not to be passed over—an excellent Index and a Chronological Table of the whole period covered. We should have liked to have had also an Itinerary of Rufus, which would not have cost much extra trouble to the author, and would have been of signal use for future students of the epoch.

An impression is left, after a careful perusal of the whole, that the text might have been with advantage a good deal compressed; there are continual repetitions, and, though these may have their justification in a lecture, where it is needful to fix the speaker's meaning upon the hearer's mind, they certainly tend to irritate and even confuse the reader.

The allusions to contemporary politics are quaint and amusing. The Grand Turk gets a well-deserved and heavy-handed castigation, and the renegadoes of doubtful character who have espoused his cause with a by no means disinterested zeal do not escape a fitting phrase of scorn. There is little to quarrel with here, and Dr. Freeman has dealt gently on the whole with such minor offenders as the all too imaginative Thierry. But, in the midst of a note in which Palgrave's labours are spoken of with well-deserved and judicious praise, there is a sentence which would have been far better omitted. Even if it were true that Palgrave held wrong views on the difficult question of the true value and consequences of the Crusades, it hardly becomes him who once endorsed Schlegel's absurd and bigoted view of Buddhism as a "demoniac mockery of coming Christianity," and who even now prefers to speak of Mohammed as the False Prophet, to put down Sir Francis' opinion as a prejudice consequent upon his Hebrew birth. Dr. Freeman certainly has as little love and appreciation of the East, Aryan or Semitic, as Palgrave could ever be supposed to have

of the West, but we should hesitate to accuse him of having come to the conclusions he puts forth on Eastern history and religion through the prepossessions natural to his creed or birth. All the younger students of history in this country have learned so much from Dr. Freeman's honest work and outspoken criticism that it ill becomes any of us to treat him otherwise than with just respect; but it is not well that those who are ever ready to copy a master's weak points rather than his nobler and less attainable qualities should be able to use his authority for raising personal questions where there should only be room for a fair and scientific handling of delicate and complicated problems.

Oxford has never lacked opponents who are ready to question her pretensions to teaching, but as long as the University Press continues to produce works such as that of which this book is an instalment (not, it is to be hoped, a final one) she can well afford, in the matter of history at least, to speak with her enemies in the gate.

F. YORK POWELL.

*A Poet's Harvest Home: being One Hundred Short Poems.* By William Bell Scott. (Elliot Stock.)

WHEN Mr. Scott published a volume of poems seven years ago, collected from the writings of many years expressly to stand as his "credentials" in this kind of art, he did not bid a formal farewell to poetry, but he spoke of putting his poetical house in order, and gave the impression that henceforward he would be a poet not easily moved to song. But it would seem that last year, during a holiday sojourn at the Old Scotch House commemorated in his last volume, the impulse to write in verse came upon him with a force that would not be denied. His thoughts took rhythmical shape almost in spite of himself, and one "short poem" was added to another, giving expression to his incidental meditations on nature, art, human life, the mysteries of the hereafter, till, as the harvest was gathered in, stacked, and thatched in the farmer's yard, the poet's portfolio was filled with the fruits collected in this pretty little volume.

This explains the title of the book and the character of its contents. "Good, if true," Mr. Scott says,

"Good, if true, it seems to me  
Our verses should be judged to be;  
If Nature prompts, not merely Art."

Nature, and not merely Art, has been the prompter of these short poems, in this sense that the subjects have come of themselves out of suggestions in the poet's immediate surroundings, and have not been sought and chosen for any special suitability to artistic treatment or to the powers of the poet. To know the full extent of Mr. Scott's power as an artist in words, to understand how high a place he is worthy of among living poets, we must go to the "credentials" before published. We find here, indeed, many lines that linger in the ear, casual felicities of rhythm,

"Running like a running rill  
Verses free as if they grew."

But the thoughts to be expressed are para-

mount, and the expression has been left to grow freely out of them and round them, and has not been elaborated for its own sake. "Records of a Season," Mr. Scott calls his poems; and they owe their unity, and no small part of their charm, to the fact that they are true musical records of the poet's ruling thoughts during a holiday retreat, when his mind was left free to respond to hints that came to it as he listened to his companions in a quiet country house, or strolled in the old-fashioned garden, or observed the ways of the simple country folk, or mused without effort over favourite themes. The poems receive from these accidents of their suggestion and composition a rare and refreshing individuality; they are interpenetrated with the genius of the place and the time and the man. They are true pastoral poems, genuine idylls; only the shepherd is a scholar, an artist, and a thinker, and the sights and sounds about him have a more richly stored mind to appeal to than that of the ideal tender of flocks. Sometimes, too, he wanders in thought far from the garden and the sea-beach and the simple rustics, and seeks for an aphorism in which to condense his foregone conclusions on such problems as the bearing of the doctrine of Evolution on Morality, or the relation of the Poet to Nature, or the law of Sonnet Structure, or the Kesselstadt Mask, or the theory of Art for Art's sake. We could not have accepted the volume as a true mirror of the holiday moods of an artist and critic if there had been no such excursions away from the direct suggestions of the locality. But, for the most part, his "rhyme-children of the transient hour" owe their birth to some actual incident.

The moods and trains of thought expressed in these short poems are so variable and wide-ranging that to quote any one of them would infallibly be to convey a wrong impression of the individuality of the writer. Free, unpremeditated, unelaborated as they are, there is hardly one of them that does not embody in adequate language some graceful or humorous fancy or profound thought. But the main interest of the volume lies in its revelation of a tender, thoughtful, loving, and lovable personality, solidly centred in large-hearted humane sentiment, by no means indifferent to the humorous side of life, yet profoundly impressed by its mysteries. Not the least beautiful poem in the collection is one suggested by the poet's seventieth birthday:

"So many years I've gone this way,  
So many years! I must confess  
Waste energies, much disarray;  
Yet can I own no weariness,  
Nor see I evening's shadows fall  
Down my much inscribed wall:  
The warm air still is like mid-day,  
And many mournful ghosts are past,  
Laid still at last."

"The fabled fardel lighter grew  
As near the bourne the bearer drew:  
Life can, alas! no more surprise  
By its continuous compromise.  
New faces fill the chairs, and so  
Our interest in the game runs low.  
Quiet pleasures longest stay,  
Experience packs so much away.  
I wait and wonder: long ago  
This wonder was my constant guest,  
Wonder at our environing,  
And at myself within the ring:

Still that abides with me, some quest  
Before my footsteps seems to lie,  
But quest of what I scarcely know,  
Life itself makes no reply :  
A quest for naught that earth supplies,  
This is our life's last compromise."

Mr. Scott has either learnt the secret or been gifted by temperament with the power of setting the years at defiance. We trust that he will bring home many such harvests as the present volume. WILLIAM MINTO.

*Sermons on Special Occasions preached in Westminster Abbey.* By Arthur Penrhyn Stanley, D.D., late Dean of Westminster. (Murray.)

"I COMMIT my soul to the mercy of God through our Lord and Saviour Jesus Christ; and I exhort my dear children humbly to try to guide themselves by the teaching of the New Testament in its broad spirit, and to put no faith in any man's narrow construction of its letter here or there."

In these words, which Dean Stanley quotes from the will of Charles Dickens, is summed up with tolerable accuracy the "simple but sufficient faith" in which the preacher himself lived and died. The Dean, no doubt, would have avoided such exclusive reference to the New Testament, as though through it alone the voice of God had spoken; but, with this exception, the words might have been his own. They express the catholicity of his belief, and also his repugnance to the claims of human authority.

The verdict which his contemporaries have already passed upon Dean Stanley will not be affected by the present volume; and, as the sermons it contains are published in accordance with his own wish, we may infer that he himself was quite content to be judged by them. They are certainly, alike in their excellences and their defects, highly characteristic of their writer. They display to the full his picturesque method of dealing with history, his command of graceful language, his quickness in detecting analogies, and his industry and research; but their most conspicuous feature is the large sympathy they everywhere exhibit. It was the possession of this grace which made the Dean able, without sacrifice of truth, to do ample justice to the many widely differing characters about whom he had to speak. In all of them he was able to find something which made them akin to himself. There was always some point of contact by which the current of sympathy could pass. Himself a many-sided man, he had by nature as well as by culture powers of appreciation which greater men often lack. And so his tributes to the dead are not mere funeral orations or unreal eulogies, but are instinct with truth and, above all, with charity.

The present volume is divided into four sections. The first comprises five sermons, all having reference to the Abbey of which the Dean was not merely the nominal, but the lovingly devoted, custodian. The discourse preached on Christmas Day, 1866, upon "The Coronation of William the Conqueror and its Consequences," is an admirable example of his pictorial skill. We seem to hear the discordant shouts of the two nations in their fierce encounter within the Abbey walls, and

to see the King, "trembling from head to foot in the extremity of fear," waiting beside the altar to receive the crown and the anointing at the Archbishop's hands. Nor less striking is the skill with which the preacher extracts from this incident lessons appropriate to the Christian season, and traces in the moral world the same order which history reveals.

In the second section are some sermons on national events, including one delivered during the illness of the Prince of Wales, which those who heard are not likely to have forgotten. But it is in what are termed the "Funeral Sermons" that the peculiar excellences of Dean Stanley as a preacher chiefly show themselves. Those which commemorate the deaths of Mr. Grote and of Sir Charles Lyell, respectively entitled "The Religious Aspect of History" and "The Religious Aspect of Geology," are of unusual interest. The manner in which personal reference is made in the former sermon to the departed historian is as felicitous as the encomium is deserved. "If," says the Dean—

"if, as has been the lot of other eminent historians, he was an example of that which he described, and grew like to that which he admired; if we feel as though we were reading of himself when he portrays the Athenian statesman, who, 'by his straight and single-handed course, with no solicitude for party ties, and with little care to conciliate friends or offend enemies, and by manifesting through a long public life an uprightness without flaw, had beyond all suspicion earned for himself the lofty surname of the Just;' or that Spartan chief who rose above his countrymen by his 'entire straightforwardness of dealing and his Pan-hellenic patriotism, alike comprehensive, exalted, and merciful;' if we almost fancy that we see living again in him the genius of historical impartiality, which once seems to have been realised among men in the Grecian Thucydides—then of him also, as of those whom he delineated, may those sacred words be repeated: 'The just shall be had in everlasting remembrance.'"

The concluding section deals with miscellaneous subjects, which have at least this common characteristic, that they are treated with uniform taste and liberality of thought.

We welcome this volume as a help towards preserving the memory of one who was no mere popular preacher or successful party leader, but who, by the eloquence of his life, no less than by that of his lips, taught his generation the beauty of Christian charity.

CHARLES J. ROBINSON.

*Essays at Home and Elsewhere.* By E. S. Nadal. (Macmillan.)

ON receiving a new volume of essays in this age of essay writing, one is almost inevitably tempted to speculate upon the meaning attached to the word "essay" by our early essayists and its present rather ill-defined signification. A comparison of the Addisonian or Johnsonian essay with those of our own time will suffice to show a diversity both of subject and style among modern essayists which contrasts remarkably with the strong family likeness discernible among eighteenth-century writers. But it must not be hastily assumed that this is altogether to our advantage; for, if it be an easy transition from

Addison to Steele, the critic who would pass with a light heart from the perusal of Mr. Matthew Arnold to the enjoyment of A. K. H. B. will find his confidence in our age rudely shaken.

The essays in the present volume are written with ease and in a simple, unaffected style. There is a pleasing variety in the large field through which Mr. Nadal ranges; and in most of the essays, particularly those that discuss American subjects, shrewd sense and an observant humour are conspicuous. With the exception of an occasional inelegance, such as the use of "pretty much" for "pretty nearly," their diction is lucid. In "The Old Boston Road" not a little recalls the indefinable charm of Washington Irving; in the mere reading of it there is something of the enjoyment of an infrequent holiday. This essay describes a Sunday ride on horseback from an isolated, old-fashioned village into the city of New York. The halt during the heat of the day is made at an historical old inn, in the neighbourhood of an equally historical church, where the author attends service. Of this church and of the congregation he gives a delightfully picturesque account, in which every touch tells, and the whole forms a charming rural picture. There is something very engaging and pretty in the description of the gathering under the church-yard trees after service, where "young mammas, who had not met for a week, perhaps a fortnight, stood by the gate and pecked each other with many enquiries and many expressions of delight."

Of the articles on literary subjects some will provoke both protest and dissent. The essay on Bryant is in certain respects a remarkable performance. It is remarkable for its fullness and finish of expression, and exhibits not merely an intimate knowledge of that poet's works, but considerable critical sagacity. Everything that can possibly be said by special pleading is put before the reader with the ingenuity of a skilled advocate; there is no exaggeration and no straining of points, and the writer avoids the error of instituting comparisons with the poetry of others. Yet, after all, one is tempted to ask to what purpose is this display of ingenuity on behalf of a writer who, on Mr. Nadal's own admission, possessed as his chief claim to be considered a poet a power of describing the scenery of his native land in correct but cold verse? The essay is likely enough to result in fresh consultations of Bryant's works; but it is improbable that such consultations will arouse anything approaching enthusiasm for the writings of that overrated poet. The neglect, not to speak of the positive injustice, from which Byron's reputation has suffered in recent times, receives further accentuation in Mr. Nadal's strangely narrow estimate of his poetical force. In the first portion of his essay on Byron, he displays an obliquity of critical vision that might be suspected of perversity if we had not been too well accustomed of late to a similar incapacity on the part of other critics of gauging Byron's intellectual powers. What would be thought of a critic of Mr. Tennyson who persisted in founding his judgment of that poet on an estimate of the "Idylls of the King"?

to the exclusion of "Maud;" or who, recognising the beauties of the Arthurian poems, denied Mr. Tennyson's lyrical faculty? Yet Byron has been subjected in our own time to this process; and it is doubtful if he be not more unjustly estimated now than in his own lifetime, when his inferior work was acclaimed with universal voice and the mature and immortal fruit of his genius was received with coldness and suspicion. Mr. Nadal says (p. 44): "I should doubt if there is to be found in Byron's works a line of genuine satire;" and, farther on, he proceeds to deny that Byron possessed wit, saying, "His letters, the records of his private conversations, and his poems are full of a saucy frivolity which Moore and other persons, more sympathetic than discriminating, mistook for wit." This sentence contains its own evident refutation; the author of "The Fudge Family in Paris" was too eminently endowed with the commodity in question to be capable of making any such mistake. With respect to Byron's satire, and putting aside his great satirical epic, comparative critical analysis clearly shows that if "The Vision of Judgment" is not a satire, neither is Pope's "Dunciad." Both poets satirise in these masterpieces the ludicrous disproportion between the pretence and the performances of dulness; and the former poem has the additional merit of satirising the Pharisaic side of self-complacent Philistinism and of being sustained throughout—with all Pope's *verve* and incisiveness—by a fiery sense of righteous indignation the genuineness of which no one has yet doubted. Mr. Nadal's defence of Byron (p. 56) against the charge of cynicism is more happy than his courageous denial of satirical powers; and his remarks (pp. 70, 71) on the truth and habitual honesty of Byron's literary expression are opportune and distinguished by true critical insight.

Among the other literary articles in this volume is a careful study of Thackeray, considered apart from his writings; and this is at once the most thoughtfully composed and best executed of Mr. Nadal's essays. Although the social aspect of Thackeray that is here given is not entirely novel there is much novelty in Mr. Nadal's presentation of it. Thackeray is depicted in the unhappy position of the man who attempts to serve two masters, and as possessed by two conflicting passions—"a love of the world, and a love of that simple and original life of man cared for by the poet." He wished to be considered a great writer; and yet, at the same time, his deepest longing was to obtain the *entrée* into a society where not only was success in literature no passport, but the profession of literature fatal to such hopes. He thought, and honestly thought, when among literary and artistic circles that he was among what was congenial and what was best for him; but no sooner was he away from these influences than the old trouble came over him and he was yearning for something extra-literary that should, to use Mr. Nadal's phrase—"make him more respectable." Mr. Nadal traces much of Thackeray's unique power of delineating the genus snob to this mental confusion; "it was because Thackeray so desired the respect of others, was so anxious for the social consideration of

the people he was meeting, that he thought so much about snobs and snobbishness." That part of Mr. Nadal's essay which deals with Thackeray's intimate acquaintance with snoblore is written with great penetration and force, and the whole paper is an interesting addition to Thackeray literature. A keen summary of the humorous writings of Artemus Ward, a paper on Mr. Matthew Arnold, and a graphic description of a political convention at Cincinnati are the most notable of the remaining articles. A concluding paper on literary criticism in newspapers is written on much the same lines as Zola's essay on the impotency of criticism in "Une Campagne," but it is deficient in the energy and argumentative force of that writer. With the exception of such inconsistencies as the recognition of Thackeray as a great satirist and the refusal of that title to Byron, and of a too frequent interpolation of reflections on the beauty and virtue of modern democracies, there is much agreeable and thoughtful writing in Mr. Nadal's essays.

J. ARTHUR BLAICKIE.

#### VIRCHOW ON THE VEDDAHs OF CEYLON.

*Ueber die Veddas von Ceylon und ihre Beziehungen zu den Nachbarstämmen.* Von R. Virchow. (Berlin: Dümmler.)

THE illustrious author of this work has rendered a new service to science by showing how interesting and important enquiries regarding some of the strange tribes of India and Ceylon can be properly carried out. For half-a-century many of these tribes have attracted attention; and a considerable library might be formed of books which have been written about them. But they are nearly all worthless, for the writers were too often possessed with the most foolish notions, and wrote bulky volumes to prove that such savages are Hebrews, Celts, or perhaps Greeks. Since Capt. Burton, nearly thirty years ago, wrote his admirable *Goa and the Blue Mountains*, and Dr. Tylor, Mr. B. H. Hodgson, and others took up these studies, much real work has been done. But the lunatic-asylum style of literature is, nevertheless, not yet quite extinct; and it is to be hoped that Prof. Virchow's work will render any additions impossible for the future.

It is now evident that, besides the very deceptive test of language, anatomical and physiological researches are essential to a just estimate of the position in which these wild tribes should be placed. In short, the problem is now in the hands of the anthropologists. Students of language have failed to arrive at any satisfactory conclusion; and all that is as yet known of the languages spoken by these tribes is that they present no remarkable or primitive features—e.g., the language of the singular Todas of the Neilgherry hills in South India is now known to be nothing more than an uncouth dialect of Tamil, with a large admixture (some four per cent.) of Sanskrit words; and the language of the Veddahs (or Weddas) of Ceylon seems to be an Indian dialect full of unmistakeable Sanskrit derivatives, and containing also some Dravidian words. But the information available is very scanty as yet, and also, obviously, not exact.

At first sight, a hasty and superficial observer might take these tribes to be degraded families of the races which have reached a higher stage of civilisation, but still use the same languages. But now that the history of the past of India and the neighbouring countries is becoming clearer, the facts known will not admit of such an inference. A careful enquiry in India will soon show that every caste has a separate dialect, and that the existence of a generally accepted literary dialect is a common fact in Indian civilisation, so far as it is possible to speak of a civilisation of any of the numerous peoples who inhabit the vast continent of India. It is, unhappily, now too evident that too much has been made of what little these peoples possess. But it is to be hoped that sentiment has had its day, and that more attention will be paid in the future to facts.

Prof. Virchow has collected all existing information about the Veddahs—good, bad, and indifferent. This must have cost him hard work for a long time; and, if all the facts that he has mentioned cannot be accepted as real and valuable, he has rendered a most important service by collecting what is in existence, but often very difficult to refer to. The most worthless part appears to be the wild series of myths which pass for history in the East, and which are easily seen to be based on the religions current in the different countries.

This treatise begins with an account of the parts of Ceylon inhabited by the Veddahs; their number, &c.; their devil and ancestor worship, and a description of the tribe ethnologically and psychologically. There is also a very complete description of the Singhalese, Tamils, Moors (a mixed race), and Malays who have at different times settled in Ceylon, and possibly affected the Veddahs. By very exact anthropological enquiry Prof. Virchow arrives (p. 129) at the following results:—(1) That there is much alike in the Veddahs and Singhalese, and that the Singhalese have probably arisen from an admixture of Veddahs and Indian immigrants, as history and anthropology both lead us to believe. (2) That the Veddahs, as well as the Singhalese, differ from the Tamils of Ceylon, as well as from those of the Tamil country in India. (3) That the primitive Dravidians (if they can be traced), or, perhaps, the pre-Dravidians, show analogies with the Veddahs. These results are a sure foundation for a history of Southern India, and lead to many important inferences. The first is very valuable, for known facts prove that the Northern Indian civilisation has advanced by an admixture of so-called Aryans with lower races. This process is still going on in Malabar, and has no doubt occurred to a great extent, not only in the Dravidian country, but even in the Malay Archipelago, as well as in Ceylon. The second conclusion is also very important, for it shows that this process, as might be supposed for other reasons, has long ceased in the Tamil country, and that, in consequence, the Tamils have been formed into a distinct race. The very scanty development of their language, so far as it can be historically traced, also proves this. As compared with Malayalam—the language of Malabar—it has a comparatively small admixture of words of



Sanskrit origin. As regards primitive Dravidians or pre-Dravidians, it is plain that only anthropologists can trace them; M. Rousset's amusing, but baseless, speculations can have no result.

This very important work excites a desire for a similar discussion of other races, but it will be difficult to avoid those prejudices which induce students to misinterpret facts. The curious religions of the Veddahs and of similar tribes in South India, generally called "demon worship," has been much misunderstood, as the name given it shows. The higher castes give some countenance to this religion, and have furnished most of the terms used by its devotees; and it is still necessary to enquire what is original and Dravidian, and what has been grafted on it by the so-called Aryans.

In using the languages of these tribes as a means of throwing light on their history, it must never be forgotten that the literary dialects are, so far, of no value, but that a great number of caste dialects exist which must be studied. To fully understand the phonological systems of these dialects, an exact anatomical examination of the castes or tribes is very necessary. It is thus that the problem of phonetic decay will, probably, be solved.

Those who had the happiness to meet Dr. Jagor when he was in India a few years ago, will hope that he has collected sufficient materials for future research in which German science must always take the lead; for it is much to be feared that, in future, it will be almost impossible to collect (from hospitals) the necessary specimens of skulls, &c. It is even now said that the Penal Code has been used to check scientific ardour; and, in the hands of the so-called educated natives, it may prove a most dangerous weapon and ally of silly prejudices. Dr. Jagor's numerous essays have, luckily, exhausted many points respecting which research will, in future, be almost impossible. A. BURNELL.

#### NEW NOVELS.

*Traseaden Hall.* By Gen. W. G. Hamley. In 3 vols. (Blackwood.)

*The Heart of Erin.* By Miss Owens Blackburne. In 3 vols. (Sampson Low.)

*My Lady Clare.* By Mrs. Eiloart. In 3 vols. (F. V. White.)

*Faith, Hope, and Charity.* By Anna Lisle. (Goombridge.)

*More than Coronets, &c.* By Mrs. G. Linnaeus Banks. (Simpkin, Marshall & Co.)

*Prince Saron's Wife, &c.* By Julian Hawthorne. In 2 vols. (Chatto & Windus.)

EVEN Gen. Hamley has not written a healthier or more truly enjoyable story than *Traseaden Hall*, and higher praise than this can hardly be bestowed upon it. Alike as a moralist and as a humorist, using fiction as an organ of expression, Gen. Hamley reminds one of Mr. Blackmore, and this story in particular brings back memories of *Alice Lorraine*. His style is, indeed, more level than Mr. Blackmore's; he does not reach his contemporary's romantic heights of nobility of character; he does not sound such tragic abysses of depravity; he does not possess or revel in such a quaint humour. But the

"note" of the two novelists is the same—high honour in men, patience and moral beauty in women, triumphant over all difficulties, after a struggle in which they are sustained more by the Shaksperian comedy of their surroundings than by anything else. Act as your conscience dictates and keep your eyes open the while—that is what both Mr. Blackmore and Gen. Hamley seem always to be teaching. The latter's didactic was never shown to more advantage than in *Traseaden Hall*, in which the Clowance family, composed of English gentlewomen, with the single exception of a clerical cipher of a brother, come, after long years and indirectly, into the possession of a property of which they have been defrauded by a designing man of the world. This trickster, Chesterfield Salusbury, an adventurer of the Regency period and a friend of Sheridan, is an admirable sketch. Still better is his brother, Sir Wolsey Salusbury, a kind of reduced Sir Frizzle Pumpkin, a dull-witted, but not bad-hearted soldier, who wins the proprietrix of *Traseaden Hall* by his imposing presence and a reputation for exploits in war which has no basis in fact. It would be, of course, unfair to tell how virtue, as impersonated in the Clowances, finally triumphs over Salusbury knavery. But the heartiest praise is due to the portrait of Felix Oakley, the spirited sailor who carries off Una Clowance, and in the matter of strong language is a mild imitator of "the great Duke," and still more to that of "the Spalpeen," a warm-hearted, recklessly daring, and yet instinctively shrewd Irish officer of the days of the Peninsular War. Gen. Hamley attains great success in making Vittoria and San Sebastian live again. At the same time he is not so happy in his revival of Sheridan, into whose mouth he puts some very bad puns, as Mr. Blackmore was in his resuscitation of Jeffreys in *Lorna Doone*. Mrs. Dunstan Salusbury, an adventuress, intriguer, and spy, strikes us as rather a shadowy personality; and there is a stagey abruptness in the manner in which the author brings about the extinction of the Salusbury family by making one of two brothers shoot the other. All things considered, however, *Traseaden Hall* is the best novel Gen. Hamley has written, and is one of the best novels of the time.

Miss Owens Blackburne is, in a literary, if not in a literal, sense, a Land Leaguer. Her novel she describes as "a story of to-day;" and it is, in fact, a protest against landlords and evictions, and a special plea for Mr. Parnell. Much in it, therefore, cannot be criticised here, although it is permissible to express pleasure at the fact that Miss Blackburne vehemently denounces outrage and murder, even the murder of a bailiff. Apart from, or in spite of, the political interest attaching to it, *The Heart of Erin* is a very pleasing novel. The plot is well detailed, and all the persons that figure in it, from Hardinge, the hard-hearted manufacturer, to Terry Short, the generous "assistant" at Covent Garden, are natural and Irish to every fibre of their beings. The central story, which ends in the marriage of Standish Clinton, the Home Rule

member for Dunbellin, with Angela Boyd, the spirited niece of the agent for his enemy—who happens also to be his father—has an admirable foil in the tragic episode of poor Mary Neligan, who dies while establishing the rights of the man for whom she cherishes a hopeless love, and with her latest breath blessing Ireland and her successful rival. It is long since we have read a novel coming more obviously from the heart, or more certain to go to the heart. Miss Blackburne obviously draws from life, as in her striking portrait of Laurence Power, the Irish-American.

Mrs. Eiloart's new story is a strange jumble, in which a morbid Roman Catholic priest, a hypersensitive girl, a very matter-of-fact burlesque actress, and a weak-kneed artist play at cross-purposes. We are evidently expected to greatly admire Dollie Crewe, the "My Lady Clare" of the story, who gives up her property when she finds that it is not hers by law, her father having obtained it only by gross treachery to her uncle. But Dollie's manner of conducting her affairs of the heart is not satisfactory; she makes a mountain of unhappiness for herself out of the mole-hill of her mother's deceit. Her flight at the end of the third volume is not impressive, but ridiculous, as it is clearly intended to lead up to her marriage with the wrong man. As for her successful lover, the weak-kneed artist already mentioned, he deserves no sympathy, but only contempt. The most vulgar of Mrs. Eiloart's characters is also the best—the burlesque actress, Miss Mordaunt Moore. Although she has no "soul," and little delicacy of feeling, and looks with satisfaction on "the exhibition of herself as Prince Perinet in a very showy costume which would give an ample view of her well-formed legs and display her equally well-formed bust to the best advantage," she is perfectly honest and straightforward in her dealings with Randal Crewe, and is the most attached of daughters. Some of the conversational and other inanities of third-rate seaside resorts are also presented with great fidelity in *My Lady Clare*, which will, however, hardly increase the author's reputation.

*Faith, Hope, and Charity* is not so much a novel with a purpose as a terribly long, and what Macaulay would call "hissing, groaning, cat-calling," sermon on Pharisaism and various other and more "presumptuous" sins. Had the author reduced her story to a tenth of its present size, and omitted her preachings and sentimentalisms, her italics and her interjections, it might have been tolerable; as it stands, the reading of it is a positive infliction. Such types of "Calvinism" as Miss Moggridge and her servant Kezia are hideous caricatures; and, instead of wondering that the former should in the end find her way into a lunatic asylum, we are surprised that her friends ever allowed her to be out of one. The author could do better than this, for poor Gabrielle Desanges, the good angel of the whole, is worth knowing, even though she has to resort to her pocket-handkerchief more times than we have had patience to count. At lucid intervals, too, the foibles and follies of pleasure-seekers in the Channel Islands are described in a manner that is very welcome by way of relief.

Of the two stories Mrs. Banks gives us in her new volume, "More than Coronets" and "A Blush Rose," both of which we are assured emphatically are founded on fact, we much prefer the latter and shorter one. There is an artistic completeness, as of a vulgar idyll, in the emotional adventures of Rosa Bateson, the typical behind-counter heroine of a small country town or a third-rate metropolitan suburb, who, after running the gauntlet of petty feminine jealousies and the attentions of young men "wild" and tame, finds happiness for herself and a home for her sister in the establishment of "a dark, handsome" woollendrapery and widower. "More than Coronets," as the name would imply, is much more ambitious. No incident could well be more "thrilling" than the whirling of a child from one ship to another in a tremendous storm; unless, indeed, it be the marriage of this child when grown up to the playmate of her infancy, who luckily turns fireman to save her life. But the story does not move easily; and the scene shifts far too abruptly from London to Ceylon and back again. There is not a really good character in the tale except Brian Stapleton, the hero, and he is too good by half. Mrs. Banks's heroines, Blanche and Hesba, are merely limp bundles of nerves and ejaculations. A stepfather and a servant girl are evidently intended to be very villainous, but they fail to impress us as such, quite as much as in the course of the story they fail in their designs. Mrs. Banks is still too fond of indulging in the asides and moralisations so dear to the female novelist.

Mr. Julian Hawthorne's new collection of stories seems conclusively to prove that the extraordinary beings he is capable of drawing require the elbow-room of the orthodox three volumes to do justice to themselves. Here we have three tragedies and one comedy, all striking in their way, and indicative of the power of the writer. There are characters in each that are original and worth knowing—such as Prince Saroni, the Italian adventurer, with his wonderful sensuous fascinations; Pauline, the *prima donna*, with her April-day moods and loveability; and even the Countess Felicita, ghastliest and subtlest of murderesses. Had they been pictures pure and simple, they would have been reckoned among Mr. Hawthorne's greatest successes. But none of them can, within the few pages of a short tale, develop in the way that genuine flesh-and-blood does and, as the readers of Mr. Hawthorne's longer works know, his peculiar flesh-and-blood absolutely requires. So far as plot goes, the best of these four stories is the last, "Pauline," which is also agreeable by way of dessert after a terrible banquet of murders, a mesmerism, and "the ghost business." But although skill is shown in the evolution of the incidents, and much humour in the by-play, the characters hurry out and in as if they knew they had so much to do and say within a given time, like the men and women of the Robertsonian drama. Still, all four stories are of the kind that the reader must finish reading once he has commenced, for Mr. Hawthorne possesses the nameless power of the Ancient Mariner. Even he has given us

nothing better than Prince Saroni, with his unrestrained hedonism, his fatalism, and his truly "creepy" attractiveness.

WILLIAM WALLACE.

#### MINOR VERSE.

*Ancient Ballads and Legends of Hindustan.* By Toru Dutt. With an Introduction by E. W. Gosse. (Kegan Paul, Trench and Co.) This dainty little book is very welcome, and we only hope that the reception of it will encourage the printing in a similar form of yet another edition of the *Sheaf Gathered in French Fields*. Mr. Gosse's memoir of the lamented Indian poetess is all that could be wished, both in narrative and in criticism. The poems themselves represent a somewhat later stage (for stages were rapid in that short life of twenty years) than the *Sheaf*, and are disfigured by fewer of the occasional lapses of rhythm or expression which, as Mr. Gosse acutely points out, arise less from ignorance than from an unconscious thinking in a language entirely different from that in which the thought finds expression. The longer ballads and legends are not quotable here, though they are often beautiful, as is "Our Casuarina Tree," a very affecting poem of sad remembrance and gloomy foreshadowing blent with keen and almost joyous sense of natural beauty. The sonnet on the lotus is as fair an example of the writer's power of celebrating native subjects in a foreign tongue as we can select.

"Love came to Flora asking for a flower  
That would of flowers be undoubted queen.  
The lily and the rose long long had been  
Rivals for that high honour. Bards of power  
Had sung their claims. 'The rose can never  
tower

Like the pale lily with her Juno mien.'  
'But is the lily lovelier?' Thus between  
Flower-factions rang the strife in Psyche's bower.  
'Give me a flower delicious as the rose  
And stately as the lily in her pride.'  
'But of what colour?' 'Rose-red,' Love first  
chose;

Then prayed, 'No, lily-white, or both provide.'  
And Flora gave the lotus, rose-red dyed,  
And lily-white, the queenliest flower that blows."

*The Human Inheritance, and other Poems.* By William Sharp. (Elliot Stock.) Mr. Sharp's considerable book of verse contains unusually few blemishes, but not any very distinct note of merit. His longer poems suffer from a certain solemnity of subject and treatment, which, not being exactly impressive, too often goes near to be thought dull. But he is never extravagant, never silly, and never merely imitative. He shows, perhaps, to most advantage in a sheaf of short poems which he calls "Transcripts from Nature." The arrows of this sheaf are very numerous: we pluck one from it almost at random.

"Far eastwards broods a darkness black,  
As black a shadow on the west,  
But sleeping on the heaving breast  
Of midway ocean lies a track  
Of glittering, shining, silver light,  
A zone miraculously bright.  
Hung as a lamp before God's ways,  
The moon fills mid-space with her blaze."

This is worth doing, and pleasant when done. Mr. Sharp's gallery of these tiny vignettes is worth walking in.

*A Garland from Greece.* By G. F. Armstrong. (Longmans.) Mr. Armstrong's present work is somewhat less ambitious than those which he used to put forth some years ago. It consists of a medley of poems, some of them very short, none of great length, all dealing with the subject of Greece from topographical, historical, legendary, political, and other points of view. As might be expected, the legendary

and antique poems are the best, especially "Selemnos" (a poem which would give more than one good subject to an artist) and "The Closing of the Oracle." All the book is scholarly and thoroughly readable, and it attains the high-water mark of minor poetry.

*Poems of English Heroism.* By A. C. Auchmuty. (Kegan Paul, Trench and Co.) Except that Mr. Auchmuty in deference to modern commonplaces has made his *cadre* too wide by including subjects like the late Prince Consort, this is an admirable little book. It needs no criticism, because almost everything that it contains is known to everybody already; but no better book for children to learn by heart has fallen into our hands for a long time. It is especially rich in selections from Mr. Tennyson.

*Paradise Found, and other Poems.* By Lady Frances H. Cecil. (Nisbet.) Lady Frances Cecil in her Preface makes the astounding statement that she has "never read either work of England's sublime old poet," and that "the present poem was all but concluded ere she even heard of *Paradise Regained*." We can only say that the course of education in Burghley House by Stamford Town needs a great deal of improvement. Lady Frances is, we believe, very young; and her poems, which are few and unpretentious, show a certain promise which, combined with the fact of the author's youth and sex, makes the critic unwilling to deal harshly with them. She evidently has an ear and some fancy, but the best thing she can do is to set to work and read all the sublime old poets promptly. If there is anything in her, that reading will bring it out; if not, it will probably effectually keep it in, to the great benefit of herself and other people. *Probatum est.*

*The Earl's Revenge; or, Lady Jane Grey.* By the Author of "Tacitus and Bracciolini." (Diprose and Bateman.) There is one striking difference between *The Earl's Revenge* and the ordinary five-act tragedy—that it is evidently written with a certain knowledge of the stage, and with a definite purpose to consult theatrical requirements. The author has, indeed, gone the odd length of adding to his "dramatis personae" the technical indications "Tragedy Lead," "Old Man," "Utility," &c. He seems also to have paid considerable attention to the actual history of his subject, and his notes are copious and instructive. Unluckily, the first requisite of a poetical drama is that it should be poetry. We are afraid that we cannot pronounce *The Earl's Revenge* to be this, or anything like it. For instance, what would be the reception on the stage of such a platitude as this—

"Such men, too common in our court and country,  
Pursue from sanguine youth to callous age  
Improper courses, while corroding cares  
Their spirits gnaw"?

Clearly, if the audience listened to it at all, a roar of laughter.

*Mountain Psalms.* By J. V. von Scheffel. Translated by Mrs. Francis Brinnow. (Trübner.) Whether Scheffel is an author particularly deserving of translation into a foreign language is a question to which there may not be an entirely unanimous answer. However, these *Mountain Psalms* may have their public, and that public will find them very well done. The illustrations (which for so small a book are very lavish) are, in a certain conventional style, extremely pretty, and the book is worth turning over if only for the sake of them.

*The Children of the Throne.* (Ridgway.) We think this is the very biggest book that ever poet sent into the world. But the contagion of much blank verse is gaining on us. It is a very large octavo, loosely printed,

certainly, and in large type, but containing 400 mortal pages. To say that we have read them, or most of them, or many of them, would be to say the thing that is not. The critic, like Mrs. Browning's Euripides, is human; and though not droppings of warm tears, yet certainly droppings of large volumes into laps and of tired eyelids upon tired eyes would be the result of reading much verse like this:—

" 'There scarce is need for aught enquiry here.'  
Exclaimed the Princess, bursting off her veil.  
Whereat the Queen fell over with a groan  
Against her servant, clutching at his arm  
In agony at prospect of a scene  
Most damaging."

Or even like this:—

" And now, the night advancing, every sound  
Toned into sleep, the drowsy answering cliffs  
Alone replied unto the eagle's scream  
As past the fullness of the dipping moon  
He swooped to claim his quarry from the sea,  
Rousing each sense to note the gentle moan  
Of feathery waves, incessant dragging down  
The rolling shingle gradually left  
To dry by inches 'neath those mystic beams,  
Holding the angles of the falling tide."

We beg to observe that we are witnesses of the strictly copyright character of the last image, and that any minor bard who steals it shall be unsparingly exposed.

*Songs from the Sunny South.* By J. C. Grant. (Longmans.) Mr. Grant, who seems to be young, and who evidently writes in India, has produced a book of which we should like to speak better than we can conscientiously do. The author has a good deal of poetical fancy, and not a little power of poetical expression; but he has written much too rapidly. Of the very considerable amount of verse which he has here published at least half should have been cut away, and the other half carefully revised and polished. We are inclined to think that, with this treatment, a book of more than ordinary goodness would have resulted; but, as it is, the work is crude, loose, and unfinished.

*Margaret, and other Poems.* By Maud Eldryth. (Kegan Paul, Trench and Co.) Miss Eldryth is one of the poets who are always asking questions—a most dangerous and reprehensible habit, for the fiend who haunts the chambers of reviewers has a habit of suggesting answers not at all suitable to the views of the bard or bardess. Thus when on the first page of *Margaret* we are suddenly bade to stand and deliver a response to the interrogatory "Is there a gauge for time?" the fiend promptly rejoins, "Certainly; Sir John Bennett will send you one damp-tight, dust-tight, air-tight, keyless, warranted to keep good time, by post for ten pounds." This, of course, is sheer ribaldry, but then, somehow, the good poets put the fiend to fright, and Miss Eldryth does not. We go with her to Ilfracombe, and she surveys the scene, "finding its grandeur pain." We are sorry for her, we possibly think of consoling her in some way, when suddenly she pistols us with this tremendous conundrum:—

"Only when we see amid our praying  
God's love through all nature interfused,  
Can our hearts deem all this grand arraying,  
More than vestments to a corpse-disused."

A more dreadful idea than a corpse disused we never met with (if it really be the corpse that is disused, but perhaps it is the vestments); and whether the stanza is an assertion or an interrogation we know not. Finally, bearing up against these things, we come on a poem of some length headed "Erato," in which that lady has a false quantity committed in her second syllable half-a-dozen times. Why, oh! why, will people write about Greek and Latin subjects without being able to scan a line of either language?

*The Stream of Talent, and other Poems.* By Gilbert Beresford. (Nisbet.) Mr. Beresford is a very odd young man. His "Stream of Talent" is an eccentric account in blank verse of a kind of regatta or procession of boats, each vessel being a poet of the past. "Florina" contains these remarkable lines:—

"And all at once beneath her blazonry,  
I sat as she had given me instant knighthood."

Sitting down, it may be humbly suggested to Mr. Beresford, is not the usual attitude at, or subsequent to, the reception of the accolade, and would, in practice, have an effect both peculiar and slightly disrespectful. Here is another oddity:—

"Youth, worth, and beauty stayed,  
Every hope belayed,  
The soul of music laid,  
Low in the dust.  
Must we for gilded coin  
Girdle our golden loin  
Marry for dust?"

We don't believe Mr. Beresford has the slightest idea of the meaning of the verb to belay; and we are quite sure that we have not the slightest idea of the meaning of the phrase "girdling a golden loin for gilded coin." To do anything for gilded coin would be rash, because the labourer who tried to pass his wages would infallibly be taken up for uttering base money. But what is a golden loin? It sounds like a new and suggestive eating-house sign.

*The Trinity: a Passion Play.* (Cambridge: Johnson.) The author in his Preface anticipates that his critics will say dreadful things of him. We, at any rate, have nothing worse to say than that he does not seem to be quite up to the level of his rather arduous subject. It may be added that this "Passion Play" is devoted to only one person of the Trinity, the sub-title, "The Son: or, Victory of Love," expressing it better.

*Alfonso Petrucci.* By R. C. Jenkins. (Kegan Paul, Trench and Co.) A five-act tragedy of a not unusual kind, careful in plan of form and substance, patiently worked out, and, alas! very nearly null in total impression, and even in impression of detail.

*Saphire: Poesies fantaisistes.* Par le comte de La Houssaye. (Paris: Noblet.) The sapphire is one of the most beautiful of gems, but we cannot say that M. de La Houssaye's muse is one of the most beautiful of muses. She is a virtuous young woman, and smiles now and then not unamiably, but she is rather plain and very prosaic. Here is the first stanza of an address to the late M. Thiers:—

"O vous, dont la grandeur surpasse l'œuvre immense  
Que vous entreprenez de relever la France  
Aux yeux de l'univers;  
Permettez à mon cœur affranchi d'inquiétude  
De vous manifester toute ma gratitude  
Par ces modestes vers."

Now whatever this is, it is not poetry.

#### NOTES AND NEWS.

MR. J. HENRY SHORTHOUSE will contribute an introductory essay on "George Herbert and his Verse" to a facsimile reprint of *The Temple* which Mr. T. Fisher Unwin will publish on June 1. We believe readers of *John Inglesant* will be interested in what will prove to be a supplementary discussion of subjects of vital importance treated in the now famous romance.

THE title of Mr. Aubrey De Vere's new volume of poems will be *The Foray of Queen Meave, and other Legends of Ireland's Heroic Age*. It will be published immediately by Messrs. Kegan Paul, Trench and Co.

WE are glad to hear that (contrary to some statements that have appeared in print) the Rev. J. R. Green has gained health and strength during his stay at Mentone.

WE understand that the late Prof. Green's *Prolegomena to Ethics*, the MS. of which was nearly complete at the time of his death, will, in accordance with his own wish, be edited by Mr. A. O. Bradley, and published by the Clarendon Press. It contains a discussion of the conditions of knowledge, the nature of the will, and the relations of intellect and will, followed by a comparison of the ideals of conduct characteristic of the Greeks, the Romans, and the most modern times.

MR. B. BOSANQUET, of University College, Oxford, will take Prof. Green's place as editor of the translation of Lotze's *Logic and Metaphysics*—the only part that has appeared, or will appear, of the *System of Philosophy*—which has been for some time in preparation, and which is likewise to be published by the Clarendon Press.

MR. SWINBURNE's new volume, *Tristram of Lyonesse, and other Poems*, is in the press, and will be published very shortly. It contains, besides the main poem, a number of lyrics and sonnets.

CAMBRIDGE UNIVERSITY and Magdalen College, Oxford, have lent their MSS. of Wyclif's Latin treatise on the Ten Commandments, *De Mandatis Dei*, being the first book of his *Summa Theologiae*, to Mr. F. D. Matthew for his edition of this work for the Wyclif Society. The Vienna Library authorities have, on the other hand, refused the loan of their MSS. of the third and fourth books of the *Summa*—the treatise *De Dominis Civili*—to the society's editor, Mr. Reginald Poole, although they formerly freely lent Dr. Lechler, of Leipzig, all their Wyclif MSS. that he wanted. The Wyclif Society has now over 160 members, thirty of whom have paid five guineas in advance to enable the copying of MSS. to be got on with. Three hundred members are wanted.

THE Queen and the Princess of Wales have been pleased to accept the two first copies of Mr. Martin Tupper's *Dramatic Pieces*, just published by Messrs. W. H. Allen.

THREE new volumes of the publications of the Index Society will be issued in a few days. They consist of an *Index of Obituary Notices for 1880*, and Mr. Walter Rye's *Index of Norfolk Topography*, which contains references to MS. as well as printed sources of information connected with the county; these are for the year 1881. The third book, which is for 1882, is Mr. B. Daydon Jackson's *Literature of Vegetable Technology*.

MR. J. A. DOYLE, Fellow of All Souls' College, Oxford, is engaged upon a work treating of "The English in America," with special reference to the States of Virginia, Maryland, and the Carolinas.

WE understand that Mrs. Tytler will contribute a Life of Marie-Antoinette to the "New Plutarch" series published by Messrs. Marcus Ward.

THE Library Association will hold its annual meeting this year at Cambridge. The date has been provisionally fixed for Tuesday, September 5, and the following days.

MESSRS. SEELEY, JACKSON AND HALLIDAY will publish, immediately, a sixpenny edition of *Ministering Children*, with twenty-four illustrations by Mr. Birket Foster and other artists.

MESSRS. RIVINGTON have in the press, and will shortly publish—*The Witness of the Passion of our Most Holy Redeemer*, by the Rev. W. J. Knox Little; *The Children's Saviour*, by the Rev. Edward Osborne; *Under the Cross*, com-

piled by C. M. S., edited by the Rev. M. F. Sadler; and *Studies in Philosophy, Ancient and Modern*, by Mr. W. L. Courtney, Fellow and Tutor of New College, Oxford.

THE Rev. Hilderic Friend has a new book in the press under the title of *Flower Lore*, which will form one of Messrs. W. Swan Sonnenschein and Co.'s "Illustrated Fairy Library" series. It will include much curious and interesting information relating to flowers and fairies, chapters on flowers at weddings and funerals, notes on rustic names of flowers, superstitions, myths, tales, traditions, &c. Mr. Friend has paid special attention to the "magic wand" and the "witches' broom."

MESSRS. WILSON AND M'CORMICK have in the press *The Economics of Fair Trade*, by Mr. W. R. Herkless.

WE understand that a second edition of *Moses and Geology*; or, the Harmony of the Bible with Science, by Dr. Samuel Kinns (published by Messrs. Cassell, Petter, Galpin and Co. in February last), has been called for, and will be ready for publication on June 1.

MR. W. HARBUTT DAWSON has in the press a *History of Skipton*, which he proposes to publish by subscription. Special attention will be given to the Clifford family, and to other Yorkshire worthies whom Skipton has produced. Many interesting customs of former times will be illustrated from the local annals. The work will be profusely illustrated.

MR. WILLIAM ANDREWS, of Hull, the well-known author of *Punishments in the Olden Time* and other antiquarian works, announces that he will have ready in the autumn, for publication in a limited number of newspapers, a new serial, entitled *Shadows of the Olden Time*. It will include much curious information on such subjects as Old English Fairs, Merry Christmas-tide, Curiosities of Criminal Law, the Ourfew Bell, Guilds, English Life and Manners in the Time of Shakspeare, &c.

A NEW edition of Mr. Robert K. Dent's carefully written *Old and New Birmingham* is now appearing in monthly parts, with numerous illustrations.

A NEW weekly critical journal has just been established in Yorkshire, under the title of the *Hull Review*.

THE Report read at the forty-first annual general meeting of the members of the London Library on Thursday shows that large book club to be as flourishing as ever. More than 3,000 volumes of literature in all its branches, English and foreign, ancient and modern, have been added in the course of the year to the already extensive collection of books. The increase has necessitated the building of an additional room for the accommodation of the new stores. A Supplement also to the *Catalogue* of 1875 has been published. The quality of the books added is various. Costly county Histories and works on genealogy stand side by side with French novels, German Histories, Latin chronicles, and the more popular works of modern science. There appears to be a good sum in hand to begin the new year with, and we heartily wish continued success to a society that has proved itself so eminently useful to the writers as well as to the readers of our generation.

THE English Dialect Society has issued to its members the first of its publications for the present year—namely, the second part (F to Z) of the *Glossary of the Lancashire Dialect*, by Messrs. John H. Nodal and George Milner. The third part, completing the work, is promised for next year.

WE are glad to hear that Owens College, Manchester, has received a considerable

addition to its wealth, and thus to its career of usefulness, from the governors of Hulme's Charity. This important educational endowment, which was founded by William Hulme, of Kearsley, who died in 1691, has been placed on a new footing under a scheme drawn up by the Charity Commissioners, and approved by her Majesty by Order in Council on August 26, 1881. The estates managers have recently granted to Owens College (under the provisions of clause 15 of the scheme) the maximum sum allowed—viz., £1,000 per annum—towards the payment of the yearly stipends of the Professors of Greek, Latin, and English Literature and History. In consideration of this grant, the council of the college has, with the concurrence of the governors of the charity, established three entrance exhibitions of the value of about £12 each, tenable for two years. The first competition for these exhibitions will take place about the end of next September. The Hulme scheme provides for a further grant of £1,000 per annum towards the endowment of a hall of residence for students attending Owens College, which is to bear the name of "Hulme Hall." It is hoped that this hall will shortly be established.

WE learn from the *Monthly Notes* of the Library Association (Trübner) that the terms of subscription to the printed Catalogue of the British Museum have been revised. The accessions for the year 1882 may be purchased for a subscription of £3, and the portions of the general Catalogue printed during the year for £3 10s. As this Catalogue is being gradually put into print as the volumes of the MS. catalogue become overcrowded, its parts are, of course, taken from different letters of the alphabet.

THE Browning Society is certainly in luck with its work during its first year. Not only has it procured the starting of eight other prosperous Browning societies or clubs, but it has produced a "Browning Bibliography" (by Mr. Furnivall) and several excellent papers on the poet's works; it has assured the publication of a volume of "Stories from Browning" (by Mr. F. May Holland), the compilation of a "Browning Primer" (by Mr. Sutherland Orr), and of a "Lexicon of Browning Allusions" (by the Rev. F. Millson); and now one of its members, Mr. T. J. Wise, comes forward and undertakes to compile for it a "Browning Concordance," after the plan of Mr. D. Barron Brightwell's excellent "Tennyson Concordance." Seeing that the society was not really under way till last October, it can show a fair "log" for its seven months' run.

THE library of the late Mr. John Fitchett Marsh has been sold by Messrs. Sotheby, Wilkinson and Hodge during this and the preceding week. The Milton and Shakspeare sections were of considerable interest. Mr. Quaritch, as usual, was the chief buyer, carrying off a dozen out of the seventeen Shakspeare Quartos, and the first and third of the four Folios. He also bought the collection of Milton papers, which include a long autograph letter in Latin from the poet to Carlo Dati and the reply of the latter in Italian, as well as several signed documents by Milton's widow and daughters concerning his property and their rights in the inheritance.

At the meeting of the directors of the Booksellers' Provident Institution held on Thursday evening, May 18, Mr. John Van Voorst, one of the vice-presidents, presented a cheque for £100 to the funds of the institution. This has come at a very acceptable time, as the applications for assistance are continually increasing; and it is hoped that it may stimulate other persons to come forward to the help of a body which is doing so much to assist its needy members, their widows and orphan children. Subscriptions or donations

will be thankfully received by the secretary, Mr. Samuel Ives, 5, Warwick Lane, Paternoster Row, E.C.

PROF. WELLHAUSEN has intimated that neither the second volume of his *History of Israel* nor a revised edition of the first volume is to be expected "for some years."

THE Académie française has awarded the prix Gobert of 9,000 frs. (£360) to M. Cheruel for his *Histoire de France sous le Ministère de Mazarin*.

THE Emperor of Brazil has nearly completed a book of travel, which, it is said, will be published in French under the title *Impressions de Voyage*.

M. LOUIS BLANC is said to be engaged in preparing a complete edition of his works.

A SELECTION of letters from Charlotte von Kalb to Jean-Paul Richter and his wife have been edited by Herr Paul Nerrlick, and will shortly appear (Berlin: Weidmann). They cover the years 1796–1821, and will supplement the memoirs of the writer published by Herr Palleske, which break off at the year 1791.

HERR KOLOMAN THALY has recently discovered at Pressburg, among the archives of the Esterhazy-Szesnek family, MSS. of great historic interest. They bear dates ranging from the thirteenth to the eighteenth centuries; but the bulk of the collection belongs to the period of Maria Theresa, and includes many autographs of the Empress-Queen, as well as those of several kings of Poland.

ACCORDING to some statistics furnished by M. Zola's publisher, no less than 116,000 copies have been sold of the 3 frs. 50 c. edition of *Nana*, 97,000 of *L'Assommoir*, 43,000 of *Une Page d'Amour*, 24,000 of *La Curée*, and 23,000 of *La Faute de l'abbé Mouret* in the same issue. In comparison with these figures, M. Zola's other novels are a failure, for the recorded sales of the remaining volumes in the cheap edition amount only to 70,000. Considering that in France it is usual for an author to receive 1 fr. for each copy sold of any work published at 3 frs. 50 c., M. Zola's share of the profits accruing from the sales of the cheap editions of his novels may be roughly estimated at £15,000.

THE German Government has suspended the sale of the *Vienna Figaro* for a period of two years.

A NOTICEABLE contribution to Chaucer-study has just been made by Dr. W. Eilers, of Magdeburg, by his dissertation upon the Parson's Tale, in which he carefully compares it with the French treatise, *La Somme de Vices et de Vertus*, by Frère Lorens, A.D. 1279, the original of our *Ayenbite of Inwyrt*, 1340. The enquiry into the relationship of these two begins with an analytic glance at the whole of each; then, taking the three parts—(1) The Seven Deadly Sins, (2) The Seven Remedies, (3) Penance—a chapter is devoted to each sin and each remedium, and confession, &c., while all the "branches" and "twigs" of the texts are tabulated in two corresponding columns, one for Chaucer's "Tale," the other for Lorens. Thus a kind of parallel analysis is given, which shows how far the treatment, general sense, verbal phrases, or expressions were adopted by the author of the Parson's Tale in his translation, or rather free adaptation and compression, of the Friar's work. Dr. Eilers comes to the conclusion that the parts so adapted never came from Chaucer's pen, but were interpolated.

*Correction.*—The author would like the following corrections to be made in his poem on Lord Frederick Cavendish printed in last week's ACADEMY:—l. 2, "feet" for "steps;" for l. 26 substitute "Sobered, appalled to find himself so vile."



## AMERICAN JOTTINGS.

EMERSON has left a large store of unpublished papers. Of these, it is understood that his correspondence with Carlyle will be the first published. It covers a period of nearly forty years. A Life of Emerson, by Mr. J. Eliot Cabot, who is described by the *Literary World* as his literary executor, may also be expected in due season.

THE comte de Paris has nearly completed the third volume of his *History of the Civil War in America*, which will probably be published before the close of the present year by Messrs. Porter and Coates, of Philadelphia.

COL. JOHN HAY AND MR. NICOLAY are engaged upon a Life of Abraham Lincoln in ten volumes, of which two are now ready for publication. The work will be not only a biography, but a history of contemporary events, based upon the official documents which the Government is now publishing.

THE *New York Times* states that Prof. Fiske is writing a History of American civilisation from the sociological point of view.

MARK TWAIN (Mr. Clemens) and Uncle Remus (Mr. Harris) are making a tour through the Southern States of America "in company with a private stenographer."

MR. JUSTIN WINBOR, librarian of Harvard University, is preparing for publication a list of books of reference such as are most constantly used in the cataloguing department of his library. The list will be published in the *Harvard University Bulletin*, under the headings Chronology, History, Biography, &c.

THE *Century* magazine for June will print an unpublished essay by Card. Newman on "The Inspiration of the Bible," together with a portrait of the author for a frontispiece.

THE June *Atlantic* will contain a hitherto unpublished poem by Longfellow on "Decoration Day," a poem on the late poet by Mr. Oliver Wendell Holmes, and an article on his genius and works by Mr. O. B. Frothington, with a fine steel portrait. Mr. Henry James, jun., will contribute an article on Alphonse Daudet, and Mr. John Fiske will write on Darwin.

WE observe that an American edition of Mr. Hamerton's *Graphic Arts* is being issued (without the illustrations) by Messrs. Roberts, of Boston, at two dollars, or eight shillings; while Messrs. Harper, of New York, announce an edition of Mr. Froude's *History of the First Forty Years of Carlyle's Life*, complete in one volume of nearly 600 pages, for one dollar.

THE *New York Publishers' Weekly* for May 6 prints a continuation of the copyright bibliography by Mr. Thorold Solberg, which was begun in the number for April 8. Unfortunately, these two instalments reach only as far as the middle of the letter C.

## ACKNOWLEDGMENTS.

WE have on our table the following:—*Cookery and Housekeeping*: a Manual of Domestic Economy for Large and Small Families, by Mrs. Henry Reeve (Longmans); *Lectures on Credit and Banking*, delivered at the request of the Council of the Institute of Bankers in Scotland, by Henry Dunning Macleod (Longmans); *Familiar Science Studies*, by Richard A. Proctor (Chatto and Windus); *Modern Heroes of the Mission Field*, by the Right Rev. W. Pakenham Walsh (Hodder and Stoughton); *Handbook of Fen Skating*, by Neville Goodman and Albert Goodman (Sampson Low); *The Russian Empire: its Origin and Development*, by S. B. Boulton

(Cassell, Petter, Galpin and Co.); *On Board a Union Steamer*: a Compilation, by Capt. S. P. Oliver, to which is added *A Sketch Abroad*, by Miss Doveton (W. H. Allen); *An Easy System of Calisthenics and Drilling*, including Light Dumb-bell and Indian Club Exercises, by Thomas A. McCarthy (W. H. Allen); *Whist for Beginners*, by C. T. Buckland (W. H. Allen); *The Cure and Treatment of the Insane in Private Dwellings*, by Dr. Lionel A. Weatherly (Griffith and Farran); *The Food we Eat: Why we Eat it, and Whence it Comes*, by Dr. J. Milner Fothergill (Griffith and Farran); *The Young Wife's Own Book: a Manual of Personal and Family Hygiene*, by Dr. L. A. Weatherly (Griffith and Farran); *Story of a Long and Busy Life*, by Dr. W. Chambers (W. and R. Chambers); *Noble Influence, and How to Obtain It: a Manual for Young Men*, by the Rev. James Copner (Wyman); *A Winter Ramble in Beaten Tracks*; or, Ten Weeks among German, Austrian, and Italian Cities (Jas. Wade); *Hints for Investors: being an Explanation of the Mode of Transacting Business on the Stock Exchange*, by Walter M. Playford (Crosby Lockwood); *Political Epigrams, 1874-81* (P. S. King); *Report on the City Day-Census, 1881*, by the Local Government and Taxation Committee of the Corporation of London (Longmans); *Sparks from the Philosopher's Stone*, by James Lendall Basford (David Bogue); *The Science of the Stars*, by Alfred J. Pearce (Simpkin, Marshall and Co.); *The Constitutional and Political History of the United States, 1846-50*, by Prof. H. von Holst, translated from the German by John J. Lalor and Paul Shorey (Chicago: Callaghan; London: Trübner); *Selections from the Latin Poets*, edited by Prof. E. P. Crowell (Boston, U.S.: Ginn, Heath and Co.); *An Account of the Harvard Greek Play*, by Henry Norman (Boston, U.S.: Osgood); *Transactions of the National Association for the Promotion of Social Science, Dublin Meeting, 1881* (Longmans); *Transactions of the Brighton Health Congress, 1881* (Marlborough); *Report of the Ninth Annual Conference of the Association for the Reform and Codification of the Law of Nations, Cologne, 1881* (Clowes); &c., &c.

## ORIGINAL VERSE.

IN MEMORIAM DR. JOHN BROWN.

(Died at Edinburgh, 11th May, 1882.)

BIGGAR, the sun upon thy moors had power  
To sow a human heart with golden seed;  
And heard in distance tenderly, the Tweed  
Nursed with its dews an everlasting flower  
Of such exceeding radiance, such a dower  
Of genial blessing, such a Heavenly breed,  
That where it bloomed all other seemed but weed,  
And barren waste became an angel's bower.  
Not vainly did the pastor's large-eyed child  
Race with the collie, learn the shepherd's stride,  
And bear the yearning in his plaid; who grown,  
Gave audience to each creature's voice that cried,  
Carried his brother's burdens with his own,  
And left the sick ones whole because he smiled.

H. D. RAWNSLEY.

## MAGAZINES AND REVIEWS.

THE current number of the *Alpine Journal* continues Mr. Whymper's summary diary of his work in the Great Andes of Ecuador. His notes are lively as they stand, but they suggest how much more he has to tell us. "An Adventure on the Aiguille du Plan in 1880," by J. Baumann, read before the club a year ago, is next printed. The international character of Alpinist society came out in the language which broke forth from the writer and his guides when they became aware of

their remarkable position—11,500 feet above sea-level, no shelter, provisions low, their wine all drunk in sanguine expectation of finding water, and the weather threatening. "C'est une jolie position!" said Emile Rey. "Teufel!" muttered Andreas Maurer. Mr. Baumann's "own expression was not parliamentary." The editor prints a second chapter of his own explorations among the Cottian Alps, taking Monte Viso as the title of a very expanded account. There is a good wood-cut of the majestic peak from the north-east, which certainly shows that Virgil's characterisation of the "Vesulus" as *pinifer* is no longer true to fact. Mr. D. W. Freshfield has a few chatty pages on "The Sanctuary of San Chiaffredo." The writer would find a very different view of "the marauders" and "heretics" in the letters of Cromwell's agents to Secretary Thurlow and Col. Lockhart in 1655-56. Chiaffredo, or Gottfried, is not mentioned among the martyrs of the *Legio Thebaica* in Reusch's article in Wetzer and Welte's *Kirchen-lexikon*, which gives a full view of the literature; nor in the later and more critical article by Prof. Uhlhorn, published a few months ago in the new volume of Herzog and Platt's *Realencyklopädie*. Every tourist must be impressed with the wide range of the "Thebærkult," of which he finds evidences in so many cities and sanctuaries from the North Sea to the Alps. A chart of the localities of isolated "Theban Martyrs" in Holland, along the Rhine, the Mosel, in Switzerland, and Italy would be interesting and not un-instructive. The present number of the *Alpine Journal* includes a really useful Index to vol. x. (August 1880 to May 1882).

PROF. TEN BRINK opens the present number of *Anglia* with a short contribution explaining the origin, both as to sound and spelling, of the suffix *-ere* in Old English. Miss Toulmin Smith prints, with Notes and Introduction, a long Ballad by Oocleve, addressed to Sir John Oldcastle in 1415, which should be of interest to the Wyclif Society, as it is full of vivid allusion to the new religious difficulties. A. Fritzsche discusses at length the question whether the "Story of Genesis and Exodus" (Early-English-Text Society, 1865) is the work of one author, or of two, as upheld by ten Brink in his *History of English Literature*, concluding that a similarity of treatment throughout points to the probable authorship by one poet only. Questions of authorship are dealt with in several papers, for, besides the concluding portion of E. Eikenkel's enquiry, who was the writer of the Anglo-Saxon legend of St. Katherine of Alexandria, and a noticeable suggestion, also by Eikenkel, that certain pieces in Morris' *Old-English Homilies* were written by women of the twelfth century, Prof. Adolf Ebert gives an interesting literary and historical study of the Anglo-Saxon Genesis, generally said to be by Cædmon, but parts of which he shows were evidently not written by him. Perhaps the most considerable article is a reprint by A. Schroeer, of Vienna, of "A Comedy concerning thre Lawes" (1538), one of Bale's four religious dramas, with full notes; an interesting sketch of Bale's life, and a valuable bibliography of his writings. Though the writer does not mind adopting the epithet "bilious Bale," he greatly objects to M. Jusserand's description of the Bishop's portrait as having "une face bestiale," an expression which he attributes to that gentleman's Roman Catholic proclivities. A tribute to the late William Hertzberg, the Chaucer and Shakspeare scholar, closes an unusually good number.

THE *Theologisch Tijdschrift* for May contains two articles of special interest for English readers—viz., a clear and sensible criticism of Lagarde's recently published specimen of an edition of the Septuagint (Lagarde aims at re-

producing simply the text of Lucian, the founder of the school of Antioch, who died A.D. 311) by Dr. H. Oort, and a critical notice of Dr. Rhys Davids' Hibbert Lectures on Buddhism by Dr. Tiele. Dr. Oort distinctly gives it as his opinion that Lagarde's admirable zeal and laborious collections have, in this case, been of very little service to the Biblical student, Lucian's text being of no critical value. An edition of the Vatican text, with an exhaustive collection of variants, is what Dr. Oort would prefer. Dr. Tiele highly recommends Dr. Davids' accurate and sober sketch of Buddhism, but deprecates the enthusiastic adhesion which he has apparently sworn to the Master Gautama. Buddhism, according to the Leyden Professor of Comparative Religion, is proved by its results to be an inferior religion to the purest forms of Brahmanism. Dr. Tiele also criticises Réville's Lectures on the History of Religions, and Dr. S. Cramer a remarkable catechetical work for public school-boys by one of the most independent German theologians—Albrecht Ritschl. Dr. Loman begins an investigation of the genuineness of the Epistle to the Galatians.

In the *Revista Contemporanea* for May 15 Gen. Pavia concludes his "Political Reflections" with comments on the events which led to the restoration of Alfonso XII. The condition of Spanish political life is judged with great severity. To Serrano and to Martinez Campos equal blame is allotted, and the success of Cánovas del Castillo is attributed partly to his skilful use of women as political propagandists. In his "Expedition to Italy in 1849," Gen. Cordova gives a spirited narrative of his march from Velletri to Nerola to cover the Neapolitan frontier against any attempt of Garibaldi. The notes of Ubique are on medical bibliography, and contain a curious account of a Spanish "Old Parr," who lived to the age of 120, was married five times, and had more than 800 descendants at his death. The Ateneo lecture is by Rodriguez Carracido, on natural science. A suggestive paper on the passions, by Moreno Fernand, treats of them in relation to free-will and moral responsibility.

#### M. LENORMANT AND THE BERLIN ACADEMY.

M. LENORMANT has addressed the following letter to the President of the Royal Academy of Berlin:—

"Paris: 10 Mai 1881.

"Monsieur,—Je me vois dans la nécessité de vous adresser, en vous priant de vouloir bien la transmettre à l'Académie que vous présidez, une réclamation au sujet d'un fait d'une haute gravité.

"Dans les *Inscriptiones graecae antiquissimae*, que M. Hermann Roehl vient de faire paraître sous les auspices de votre Académie, je suis l'objet d'une attaque outrageante au sujet des 202 lames de plomb de Styra d'Eubée que j'ai rapportées de Grèce en 1866 et publiées en 1867 dans le *Rheinisches Museum*, avec un certain nombre d'autres appartenant à M. W. H. Waddington.

"En publiant ces documents épigraphiques, j'avais soin de dire qu'ils étaient entrés en la possession de M. Michel Charles, de l'Académie des Sciences. Il était donc facile de recourir aux originaux, et avant d'en parler, le premier devoir était de les examiner. Si on avait cherché à le faire, du vivant de l'éminent géomètre, on en eût eu communication de la manière la plus libérale. Et depuis sa mort, on eût appris, en s'informant, que M. Henri Charles, son héritier, avait généreusement offert les lames de plomb de Styra au Musée du Louvre, où elles sont à la disposition de tous.

"Mais on n'a pas procédé à cette vérification, que commandait la loyauté la plus vulgaire, aussi bien que le soin de l'exactitude pour la publication qu'on entreprenait. On a préféré jeter la suspicion sur tout le groupe de monuments en question, sans

avoir cherché à s'en informer, attaquant personnellement celui qui les avait publiés. On a été plus loin; on l'a formellement accusé de faux, en arguant d'une des inscriptions, qu'on prétend ne pas pouvoir exister réellement et avoir été inventée d'après une faute d'impression qui se trouverait dans un texte épigraphique donné dans une publication allemande.

"Or, les 202 lames, avec leurs inscriptions, sont toutes au Louvre sans qu'il en manque une seule, et j'ai pu immédiatement y retrouver celle de MOÏSIDES, que l'on inculmine et dont l'authenticité est incontestable pour quiconque a pris la peine de la regarder.

"C'est à quoi je convie tous ceux qui s'occupent de ce genre d'études. C'est ce qu'il eût été à la fois un devoir et un acte de prudence de faire au lieu de forger des romans accusateurs. L'auteur des *Inscriptiones graecae antiquissimae* eût évité ainsi une déconvenue en agissant d'après les procédés de courtoisie et de conscience que les savants doivent observer entre eux.

"J'ai tenu à vous signaler ce fait, car je ne saurais admettre un seul instant qu'un corps scientifique aussi justement respecté que l'Académie de Berlin puisse couvrir de son approbation et de son autorité la façon dont on a agi dans cette circonstance.

"Veuillez agréer, etc.

"FR. LENORMANT."

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BAISCH, O. Johann Christian Reinhart u. seine Kreise. Leipzig: Seemann. 5 M.  
 DELITZSCH, F. Un Jour à Capernaum. Neuchâtel: Sandoz. 1 M. 20 Pf.  
 FRANCISQUE-MICHEL, R. Les Portugais en France: les Français en Portugal. Paris: Guillaud, Aillaud & Cie. 7 fr. 50 c.  
 GELLION-DANGLAR, E. Les Lettres françaises depuis leurs Origines. Paris: Degorce-Cadot. 3 fr. 50 c.  
 KOKAR, Th. Robertus-Jagetzow's sozialökonomische Ansichten. Jena: Fischer. 6 M.  
 LIEBSCHER, G. Japan's landwirthschaftliche u. allgemein-wirthschaftliche Verhältnisse. Jena: Fischer. 5 M.  
 TÉNOT, E. La Frontière (1870-82). Paris: Germer Baillière. 8 fr.  
 VALEMIAN, U. L'Autriche-Hongrie et la Roumanie dans la Question du Danube. Paris: Marecq. 3 fr.  
 VAST-ROUQUARD. Pour ces Dames. Paris: Marpon & Flammarion. 5 fr.

##### THEOLOGY, ETC.

- BARBINOVIC, R. Variae lectiones in Michnam et in Talmud babylonicum. Pars XII. Tract. Baba Kama. München: Rosenthal. 5 M.

##### HISTORY.

- CODICX diplomaticus Saxoniae regiae. Hrag. v. O. Pöse u. H. Ermisch. 1. Hauptthl. 1. Bd. Leipzig: Glöckner & Devrient. 24 M.  
 ERHARD, A. Bonifatius, der Zerstörer d. columbanischen Kirchenthums auf dem Festlande. Gütersloh: Bertelsmann. 4 M.  
 RECHER, H. Die Glaubenspartei in der Eidgenossenschaft u. ihre Beziehungen zum Ausland, vornehmlich zum Hause Habsburg u. zu den deutschen Protestanten 1527-31. Frauenfeld: Huber. 4 M.  
 HAMEL, E. Histoire du premier Empire. Paris: Dentu. 8 fr.  
 KAISER-URKUNDEN in Abbildungen. Hrag. v. H. v. Sybel u. Th. Sickel. 3. Lfg. Berlin: Weidmann. 30 M.  
 LEROUX, A. Recherches critiques sur les Relations politiques de la France avec l'Allemagne de 1292 à 1788. Paris: Vieweg.  
 MONUMENTA Germaniae historica. Diplomatum regum et imperatorum Germaniae tom. I. pars II. Hannover: Hahn. 7 M.  
 OTTO, F. Das Merkbuch der Stadt Wiesbaden. Ein Beitrag zur Geschichte der Stadt im 14. u. 15. Jahrh. Wiesbaden: Niedner. 2 M. 60 Pf.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- BOURDEAU, L. Théorie des Sciences: Plan de Science intégrale. Paris: Germer Baillière. 30 fr.  
 COUTANCE, A. La Lutte pour l'Existence. Paris: Reinwald.  
 ROSENKRÖGER, F. Die Geschichte der Physik. 1. Thl. Geschichte der Physik im Alterthum u. im Mittelalter. Braunschweig: Vieweg. 3 M. 60 Pf.  
 WAGNER, R. v. Jahresbericht üb. die Leistungen der chemischen Technologie. Für 1881. Fortgesetzt v. F. Fischer. 27. Jahrg. Leipzig: Wigand. 20 M.

##### PHILOLOGY, ETC.

- ALT, F. Die Quellen d. Plinius im 8. Buch der Naturgeschichte. Marburg: Elwert. 1 M. 80 Pf.  
 BERTRAND, E. Philostrate et son Ecole. Paris: Thorin. 5 fr.  
 COMSTANS, L. Les Manuscrits provençaux de Châtenham. Notice et Textes inédits. Paris: Maisonneuve. 3 fr. 50 c.  
 LUBBERT, E. Pindar's Leben u. Dichtungen. Bonn: Cohen. 1 M.  
 PRATO, S. La Leggenda del Tesoro di Rampinette nelle varie Relazioni italiane e straniere. Como. 4 fr.

#### CORRESPONDENCE.

##### VILLON AND CHURCH HYMNS.

London: May 16, 1882.

I am not aware if a curious resemblance between the "Ballade des Dames du Temps Jadis" and "Ballade des Seigneurs du Temps Jadis" and two Latin hymns has been pointed out before. One of these hymns is attributed to Jacopone da Todi, the great Franciscan lyricist of the thirteenth century. Villon begins his most famous ballade:

"Dites-moy où, n'en quel pays,  
Est Flora, la belle Romaine?"

Jacopone begins the passage in question (I am quoting from the *Hymnarium: Blüthen lateinischer Kirchenpoesie*, published by Petersen at Halle):

"Dic, ubi Salomon, olim tam nobilis,  
Vel ubi Sampson est, dux invincibilis?  
Vel pulcher Absalon, vultu mirabilis,  
Vel dulcis Jonathas, multum amabilis?  
Quo Caesar abiit, celsus imperio?  
Vel Xerxes splendidus, totus in prandio?  
Dic ubi Tullius, clarus eloquio?  
Vel Aristoteles, summus ingenio?"

Although Fra Jacopone does not—here, at least—attain the "lyric cry" of Villon, and his moral,

"Superna cogita! cor sit in aethere!  
Felix, qui poterit mundum contemnere!"

is not quite the same, some of his stanzas are remarkably vigorous, and even graceful. From the other hymn, which is by an unknown writer of the eleventh century, I extract this very similar passage:

"Transierunt rerum materias,  
Ut a sole liquescit glacies.  
Ubi Plato, ubi Porphyrius;  
Ubi Tullius aut Virgilius;  
Ubi Thales, ubi Empedocles  
Ant egregius Aristoteles;  
Alexander ubi rex maximus;  
Ubi Hector Troiae fortissimus;  
Ubi David rex doctissimus;  
Ubi Salomon prudentissimus;  
Ubi Helena Parisque roseus—  
Ceciderunt in profundum ut lapides:  
Quis scit, an detur eis requies?"

There is an irreverent vivacity in the last three lines which would not have disgraced even "the golden-tongued gallows bird of Paris." And

"Ut a sole liquescit glacies"

is a distinct suggestion of the refrain:

"Mais où sont les neiges d'antan!"

It will be observed that the names Villon brings forward are different, although he, too, has just before said

"Et mourut Paris et Helène."

That the ballades are burlesques of these or similar hymns can hardly be maintained; Villon, too, has a profound sense of life and of death; but that a *souçon* of parody is present in the ballades seems not at all improbable.

H. HAVELOCK ELLIS.

#### WYCLIF'S PLACE IN HISTORY.

94 King Henry's Road, N.W.: May 24, 1882.

May I say a few words in support of the letter from Sir James Ramsay printed in the last number of the ACADEMY? The evidence which he has adduced to show Wyclif's influence on religious opinion in England does not come down later than the reign of Henry V. By that time, as he notices, the Wyclifite movement had lost its hold on the aristocracy, and the Lollards were a proscribed sect. Under the pressure of adverse authority, when to proclaim one's self a Wyclifite was to risk burning, the Lollards naturally dropped out of sight; and we must be content mostly with indirect proofs of their activity. Yet such proofs are forthcoming, and in more than one line.

First at Oxford. Sir J. Ramsay tells us that the Wyclifite party was strong there till the end of Henry IV.'s reign, and they may be traced much later. Gascoigne's frequent references to Wyclif show that his name was still one of dread, and probably not without justification, since, as the ACADEMY recorded lately, we know that Oriol College bought three of the heretic's books in 1454. I do not know of any similar record as to other colleges, but we may suppose Oriol not to have been singular, as in 1476 a royal mandate ordered a search in Oxford for the works of Wyclif and Peacock. Some of their books were burnt and some of their followers expelled from the university.

It is more difficult to judge of the influence of Wyclif's translation of the Bible. Following Sir J. Ramsay's hint as to quotations, I may note that Mr. Babington tells us that in "the Represser" Peacock usually quotes from the later Wyclifite version. A much stronger evidence (to my mind) lies in the arguments used by Peacock, which are directed against a sect of Bible men, who thought their untrained study of Scripture qualified them to form a judgment on all questions of divinity. In 1485, among a batch of Coventry heretics, we find Richard Hilman accused of having a book which "contained the epistles and gospels in English; and according to them would he live and thereby believe to be saved" (Foxe, iv. 133).

Here, I think, is proof that Wyclif's work and doctrines were active throughout the fifteenth century, and were preparing the people for the great reform which came in from abroad. Of that, too, the chief current is to be traced through Huss and Luther to its source in Wyclif.

Of a man who was thus unique among Englishmen, in the extent and intensity of his religious influence, we ought surely to know what he was and what he taught. I trust that the new Wyclif Society will get support enough to enable it to place the means of answering these questions within our reach.

F. D. MATTHEW.

#### SHAKSPERE'S "LOACH."

Wellington, Salop: May 15, 1882.

Mr. Furnivall's letter (ACADEMY, May 13) on the passage in "1 Henry IV.," II. i.: "Your Chamber-lye breeds fleas like a Loach," in which he gives an interesting extract from the Ordinance concerning the salt-fish of Blakeney, enacted in the thirty-first year of Edward III., A.D. 1357, contains two questions for solution; one pertains to natural history, and the other to philology.

As to the natural-history point, "the loach breeding fleas," I do not think that there is any necessity to seek for the fish which Shakspeare had in mind in any salt-water fish of the kind mentioned in the extract as *Loche-fish*. I have no doubt that the small river loach (*Cobitis barbatula*) is the fish intended. Mr. Furnivall is not, I think, quite right in saying that the little loach is too small to breed fleas as salmon do lice. The fact is that at certain times of the year, chiefly during the summer months, almost all fresh-water fish are liable to be infested with some kind of *Epizoa*. There are two kinds of parasitic creatures which are most commonly seen on various fish caught in the ponds and rivers of this country; and these are the *Argulus foliaceus*, a crustacean, and the *Piscicola piscium*, a small cylindrical kind of leech. At certain times of the year fish of various kinds, as trout, carp, tench, gudgeon, pike, minnows, &c., are sometimes covered with the very beautiful little parasitic crustacean just mentioned. The other leech-like animal is also at times very common on fresh-water fish. I have found these creatures on pike in multitudes, especially when the fish is in poor

condition. It is said that fish of the family *Cyprinidae* are especially liable to the attacks of these parasitic *piscicola*; and, as the loach belongs to this family of fishes, I think that it is not likely to be exempt. I may mention that the *Argulus foliaceus* has been found on tadpoles. It will be noticed, on referring to the passage in Shakspeare, that the same carrier had just before mentioned tench as being similarly troubled—"I am stung like a tench," another fresh-water fish. It may be asked why these two fish should be specially mentioned as parasitically troubled? The tench, as a common and well-known fish, would perhaps suggest itself, not because it is more liable to these parasites than many other kinds of fish, but because it is made by the poet to occur to the carrier's mind. Similarly, the small loach, though of no value, and, comparatively speaking, little known, not inaptly occurs to the mind of the carrier as one he knew well, a fish which, perhaps, he, as a boy, with tucked-up trousers had often caught as he dabbled in some shallow stream, just as modern country lads dabble after what the common people here in Shropshire call *bullyeds* and *stans* (stone) *loaches*.

The philological question, of course, refers to the etymology of the word *loach*, or, according to the older and more correct form of the word, *loche*. Mr. Furnivall's quotation clearly shows that the term *loche-fish* or *loych-fish* was as early as the year 1357 used for some of the *Gadidae*, or codfish, family; so that we should expect to find some character in common between the *loche-fish* and the small river loach; the character which the cod and the ling, two of the specified *loche-fish*, share with the river loach is the presence of one or more barbules on or near the mouth. Is it possible that the word *loche* may be referred to "lock"—i.e., a tuft of hair, Old High-German *loch*, Scandinavian *lokkr* (which Prof. Skeat traces to the Teutonic base *luk*, "to bend")—in allusion to the barbules or hair-like filaments which occur near the mouth of the cod and ling, and others of the *Gadidae*, and notably on the little river loach, which possesses no fewer than six of these barbules? *Loche-fish* would thus simply mean bearded-fish. Our word *loche* has probably come from the French, and is now generally spelt *loach*. The word is used by the French to denote not only the fish, but a slug or snail (see Littré, s. v.); and here, too, we find filaments on the animal's head. *Loch* = the Latin *cirrus*, which is used for a tuft of hair on a man's head, or of feathers on a bird's, or the arm of a polype; and one of the scientific names of the bearded rockling is *Motella triccirrata*. But, after all, this is but a guess, and the real derivation may be something very different. Some of your philological readers may decide.

W. HOUGHTON.

#### ENGLISH INDUSTRY AND COMMERCE.

Trinity College, Cambridge: May 23, 1882.

I am much obliged to Mr. J. E. Thorold Rogers for setting me right on the only point in my small volume on the *Growth of English Industry and Commerce* in which he has shown that I was mistaken; but, at the same time, I must beg leave to correct some of the errors into which he has fallen in his article in the current number of the ACADEMY.

Mr. Rogers is surely wrong in stating that the year of the Black Death was one of famine; perhaps he may have been thinking of the scarcity ninety years later (1438-39), so forcibly described by Holinshed. Again, Mr. Rogers writes—"Nor is there reason to believe that persons were affected by the influx of treasure from the New World." I am inclined to think that somebody must have suffered, and that it

was worth my while to enquire who did so, and in what ways.

From two very important statements Mr. Rogers strongly dissents. I have maintained that the tendency to convert arable fields into enclosed sheep farms was at work in the fifteenth century; and, indeed, it had gone so far that in 1488 the Legislature endeavoured to check it by a statute on the "evils of . . . converting tilled lands into pasture" (4 Henry VII. c. 19). That the evil increased in the time of Thomas More and Hugh Latimer is a matter of common notoriety; yet Mr. Rogers, not content with dismissing my statement as "without a shadow of evidence," asserts that this tendency only operated so as to affect wages, &c., in the latter half of the sixteenth century—in other words, that its results only began to appear some seventy years after it had been restrained by statute!

I have also stated that manufactures on manors were declining (though not by any means dying out), and that a stream of population was flowing from country to town. The statutes of Richard II. against villeins flying to towns, or sending their children to be apprenticed there, fall within the period of which I was writing, and the already cited statute of Henry VII. (not to mention several others in the next century) shows that the rural population was steadily declining. Mr. Rogers, however, asserts, in defiance of the Statute Book, that the stream of population was flowing in the opposite direction, and that craftsmen were being driven from the towns to settle in country districts by the oppression of the craft-guilds. It has yet to be shown that the craft-guilds had so far become oppressive rather than beneficent to the craftsmen as to produce this result in the fifteenth century. I have described this change in the sixteenth century, when it led to the formation of new towns, where trading was less fettered (p. 273). But the growth of new towns at convenient points for trade is a very different thing from the development of manufactures in each village in rural districts, owing to a mere force of repulsion from the older centres of commerce. I argued that the manorial manufacture which had existed from very early times (p. 97) was beginning to decline, but I have said nothing inconsistent with the fact that a country village supplied the clothes in which Sir John Fastolfe's soldiers marched through Coventry or elsewhere. In fact, I described the differentiation between town and country life which was going on in the fifteenth and subsequent centuries, and also the formation of new towns which was, at any rate, taking place in the sixteenth. Mr. Rogers confuses two entirely distinct changes, while he propounds a view which is contradicted by the evidence of several statutes.

Mr. Rogers lays great stress on the fact that wages were high and the prices of corn low during the fifteenth century, as if it were a matter about which there was any reasonable doubt; the same thing is stated on pp. 457 and 459 of my book, and I have "actually printed" a diagram which exhibits to the eye that this was the case. I had not the advantage of using his figures, as I was unaware that the second edition of his "Adam Smith" was more valuable than the first—like the authorities of the British Museum, who have not catalogued it at all; but it is satisfactory to find from his statement of the results that my rough diagram and his laborious investigations confirm each other. He did not discuss how far my "theory" as to the decline of manufactures can be reconciled with these facts, on which we both agree; had he done so he might have seen that they are perfectly consistent. If the decline of rural manufacturing showed itself in less frequent opportunities of employment, it is quite likely that wages might be high and food

cheap on a manor, and yet that the craftsmen would prefer to seek more regular work in a town.

I described in pp. 98, 196, the manner in which farming stock was owned during a very long period. I did not, however, say, as Mr. Rogers does, that "everyone cultivated land with his own capital, from the king to the serf," partly because I do not pretend to know what the resources of every landowner were, and partly because, as I have shown elsewhere (p. 249), the use of the term "capital" in this connexion is misleading.

After writing at such length on Mr. Rogers's manner of dealing with the facts of economic history, it would be unpardonable to occupy more space in exposing his "misconceptions" of the contents of my book. That he should have so completely failed to understand my views is, perhaps, partly my fault and partly my misfortune. Like Rousseau, I can only regret "que j'en sais pas l'art d'être clair pour qui ne veut pas d'être attentif."

Though I have abstained from using any single writer as authoritative for the "general social condition of England" (Preface, p. vi.), I have cited from Fitzherbert's *Boke of Surveyinge* a statement, as "gossip," which had an important bearing on the question as to the continuance of villeinage. The edition of 1539 was the oldest I had seen, and the oldest known to the editor of the reprint I habitually used, and by a slip I alluded to this date as the fourth decade of the fifteenth century. There was, however, an earlier edition (in 1523), so my phrase should have run, the "third decade of the sixteenth century." It is obvious how much more forcible the sentence as corrected by Mr. Rogers renders an argument (p. 201) which he disputes.

W. CUNNINGHAM.

#### KELTIBERIAN AND LIGURIAN INSCRIPTIONS.

San Remo.

The discovery of the bronze plate with the so-called Keltiberian inscription (see ACADEMY, February 4) is doubtless a very important one. As we know nothing about the Iberian language, and next to nothing about Keltiberian inscriptions except what the bilingual inscriptions on some coins have taught us, it cannot be expected that the decipherment of this interesting plate will soon be accomplished. The reading of the so-called Keltiberian alphabet is so uncertain that one and the same legend in coins is sometimes read in four different ways; for instance, CHALMAN, UCSAMAN, CELSTAN, HELEOSCAN. M. Weiss's work on old Spanish coins is certainly splendidly illustrated; it gives a very rich and apparently conscientious series of old coins, but it lacks a knowledge of the Basque language, as also does Boudard's *Numismatique ibérienne*. It would appear absolutely necessary to know something (and even as much as possible) about the Basque language, in order to explain what is supposed to be Old Basque, and in this respect M. Weiss's book is very deficient. On p. 241 one reads: "AREGRADS doit être le génitif de AREGRAD." Certainly not one of M. Weiss's authorities, however superficial he may be, made such a blunder; s is never a genitive. It is therefore to be hoped that we shall be enabled to see before us a reproduction of the inscription which will render an attempt at the reading of it possible to everyone.

Another very interesting discovery made at Este (Italy) will perhaps help us in the decipherment of the Iberian inscriptions. In the *Nuova Antologia* M. Molon gives a short account of what has already been found near Este. Among other interesting objects, different inscriptions, some fortunately bilingual, have been dug up, which present, as far as the author recollects, some analogies with

the Keltiberian inscriptions. This would confirm his theory of a primitive unity of the Iberian and Ligurian peoples. The origin of the Ligurians has been discussed by the author at some length in his "Preistorici e contemporanei Studi paleontologici in relazione al Popolo Ligure," a clear and pleasantly written paper on this subject. By M. Molon's help we shall soon be enabled to compare the two kinds of inscriptions.

W. VAN EYS.

#### A CORRECTION.

19 Westwick Gardens, West Kensington Park, W.

A paragraph in the ACADEMY of May 13 assigns to me the "Ethnological Appendix" only of the forthcoming volume on *Asia*, in Stanford's "Compendium of Geography and Travel for General Reading." Will you kindly allow me to state that I have written the whole work, and that Sir Richard Temple contributes nothing but a Preface, in which my authorship is duly acknowledged? I should not trouble you with this correction but for the fact that various statements have been publicly circulated attributing the work to Sir Richard.

A. H. KEANE.

#### IZAACK WALTON'S "COMPLEAT ANGLER."

London: May 22, 1882.

In a notice of a bibliography of Izaak Walton's *Compleat Angler* in the ACADEMY of May 13, the reviewer refers to the title-page of my facsimile of the first edition of *Walton's Angler*, pointing out that the word "churchyard" is spelt "churcheyard" in it, and states that the former spelling is to be found in the original.

I have consulted the copy from which my facsimile was photographed, and find that the "e" is there. It will be interesting to know of a copy of this edition in which the word is spelt differently, and to trace the dissimilarity of the title-pages. Perhaps your reviewer will state where the copy he has consulted may be seen.

ELLIOT STOCK.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 29, 3 p.m. Royal Institution: "Digestion," III., by Prof. Gamgee.  
WEDNESDAY, May 31, 8 p.m. Society of Arts.  
THURSDAY, June 1, 3 p.m. Royal Institution: "The Metals," by Prof. Dewar.  
8 p.m. Linnean: "The Ceylon Coffee Leaf Disease," by Mr. Marshall Wood; "Outaneous Nerve Terminations in Mammals," by Dr. G. Hoggan; "Himalayan Ferns," by Mr. H. C. Levinge; "Some Bristle Ascidians," by Mr. H. C. Sorby and Prof. Herdman; "Recent Additions to New Zealand Flora," by Mr. T. Kirk; "Animals allied to *Pleuronema*," by Mr. F. W. Phillips; "New Comatulæ," by Mr. P. H. Carpenter.  
8 p.m. Chemical: "The Spectroscopic Study of Chlorophyll," by Dr. Russell and Mr. W. Lapraik.  
FRIDAY, June 2, 8 p.m. Philological: "Borrowed English Words in the Anglesse Dialect," by Mr. W. Jones.  
9 p.m. Royal Institution: "The Intellectual Basis of Music," by Mr. H. H. Statham.  
SATURDAY, June 3, 3 p.m. Royal Institution: "Poetry and its Literary Forms," III., by Prof. D. Masson.

#### SCIENCE.

*The Mind of Mencius*; or, Political Economy founded upon Moral Philosophy: a Systematic Digest of the Doctrines of the Chinese Philosopher Mencius. By the Rev. E. Faber. Translated from the German, with Notes and Emendations, by the Rev. Arthur B. Hutchinson. (Trübner.)

NEXT to Confucius, Mencius holds the highest place in China as a moral philosopher. Having been born (371 B.C.) rather more than a century after the death of his great prototype, he enjoyed the heritage of the accumulated wisdom of that sage as handed

down by his disciples, while yet the echo of his words was ringing in the ears of his countrymen, and the force of his example was influencing, in the persons of his followers, the national life. On all essential points he adopted, without hesitation, the teachings of the earlier philosopher. With him he held that man's nature is good; that it is within the power of every man so to give free course to the inherent goodness of his nature as to reach the condition of a holy man who is incapable of evil; and that virtuous conduct, and a due observance of the political and social relations, are the highest duties of man.

In some respects, however, Mencius went further than Confucius. He recognised more fully the influence of heaven overruling the evil intentions of men, and leading them onward in the path of duty; and in political matters he displayed a far more democratic spirit than his courtier-like predecessor. But his system, like that of Confucius, was based rather on the cultivation of the external forms by which the minds and hearts of men are manifested, than of those sources of every thought and imagination. Unlike the contemporary philosophers of Eastern Europe who made thought and ideas the basis of their systems, Confucius and Mencius taught that outward conduct and propriety were the starting-points of true philosophy. Wisdom, Benevolence, Righteousness, and Propriety were the four cardinal virtues according to Mencius. But his "wisdom" was not the "wisdom" of Plato, but consisted of that natural and independent knowledge which imparts prudence to counsel, and enables its possessor to employ an advantageous policy and to seize the fitting opportunity. Nor was there any analogy between his Benevolence and Righteousness, and the Sound-mindedness and Justice of the Greek philosopher. Benevolence with him was mainly subjective, and served to guard the heart. "Is there a man who treats me discourteously?" he writes in illustration of this. "The superior man will look into his conduct. 'Surely I am not benevolent; surely I am lacking in propriety. Has this thing been deserved of me?' He considers himself and is benevolent." Objectively considered, it was an excess of Benevolence, according to Mencius, "to carry out the feeling of not injuring others." Righteousness, again, he held was the proper conduct of men. It yields respect and permits nothing improper, and is therefore scarcely distinguishable from Propriety, which, we are told, finds its realisation in the "ordering and adorning, in the first place, of parental and paternal affection."

There is no need to go further to show that the philosophy of Mencius, though enunciating morality of a high order, was a system of externals. Deeper than this the Mongoloid mind finds it difficult to go. It is incapable of idealism, and seeks refuge in a practical realism, which knows nothing of the inner workings of the mind, and recognises only their manifestations in outward conduct. The philosophy of Confucius and Mencius was therefore well suited to the national temperament, and, imperfect as it was, has exercised a deep and abiding influence on every succeeding genera-



tion of Chinamen. No less different than the systems of China and Greece was the manner in which the philosophers of the two countries imparted their instructions. Instead of the Academia and the market-place, Confucius and Mencius chose the courts of kings and the society of their chosen disciples for the scenes of their dialectical displays. Their wits were not keen enough to bear the risk of defeat among mixed assemblies. Even among their own disciples they retreated rather than submit to a reverse. And in this they were right, for, having no inner source of strength, with failure would come contempt; and, by their own teaching, he who drew on himself the contempt of his fellow-men was destitute of Wisdom, Benevolence, Righteousness, and Propriety.

As a politician Mencius is better worth listening to than as a philosopher. On political economy, national defences, and home politics he held views which would be called nowadays soundly liberal, and he enunciated his opinions on these subjects with considerable force and effect. In the Chinese work which embodies his teachings, we find no formulated system either of philosophy or politics, but are obliged to piece them together from his recorded conversations. By his present work M. Faber has saved all future students of Mencius the necessity of so doing. He has laid before us a clear and orderly view of the "principles underlying and embedded in the Confucian philosophy," and has shown us the mind of Mencius in a far more systematised form than it probably ever assumed in the brain of Mencius himself.

ROBERT K. DOUGLAS.

#### SOME MATHEMATICAL BOOKS.

*Elements of Geometry.* By A. C. Clairaut. Translated by J. Kaines, D.Sc. (Kegan Paul, Trench and Co.) *Elements of Geometry.* By Simon Newcomb. "Newcomb's Mathematical Course." (New York: Henry Holt and Co.) *Greek Geometry from Thales to Euclid.* By G. J. Allman, LL.D. Part II. (Dublin University Press.) The first two works above cited appeal to two very distinct classes of students. The first, written originally for the use of M<sup>me</sup>. du Chastellet, a pupil of Clairaut, who has the credit of having translated Newton into French, made its appearance in 1741, and passed through many editions before the author's death in 1765. It is written in an easy style, well preserved in this translation, and, as might be expected from Clairaut's reputation, is a sound work, fairly well adapted even now for the use of students who are not able, at any rate at first, to take interest in the drier details of more abstract treatises. Attempting to follow the line of discovery, the work commences with an account of the measurement and division of land, and of the methods by which accessible and inaccessible distances are determined. These methods, illustrated by numerous figures, occupy the first part. The second part treats of the geometrical method of comparing rectilinear figures, the third discusses the measurement and properties of circles, and the last part does the like for solids. Thus within a small compass the reader is carried over the elementary parts of plane and solid geometry, and a fair knowledge of the subject may be picked up. It is the sort of book that one might perhaps put into the hands of a pupil who asks, "What is the use of geometry?" The translation is almost uniformly clear, but on pp. 31, 33, 39, 40, 43, and 111 may be detected

inelegant versions, as (on p. 46) "but we could not but desire;" we notice also that sometimes *apotheme* is spelt *apothegm*. Prof. Newcomb's book is a capital example of the excellent work that is being done in America in the way of bringing out mathematical text-books. The arrangement, the *lucidus ordo*, the matter, and the get-up are all that we could desire. The book is no mere imitator of our English Geometries; indeed, American mathematicians go rather to the French school for their models of style and matter—in fact, it covers the ground occupied by Euclid, Legendre, and the favourite American text-book, Chauvenet. To enter into a detailed criticism here would take up too much space, but we will just indicate Prof. Newcomb's standpoint. He follows Euclid in "founding the whole subject upon clearly enunciated definitions and axioms and stating the steps of each course of reasoning in their completeness." He admits that Euclid's system fails to meet modern requirements "in the treatment of angular magnitude," and here he goes nearly on all fours with the *Syllabus* of the Association for the Improvement of Geometrical Teaching. "In modern geometry figures are considered from a much more general point of view [than that of Euclid's restriction of the definition of plane figures to portions of a plane surface], as forms of any kind, whether made up of points, lines, surfaces, or solids." Among other innovations are the demonstration of the fundamental theorem of parallels (as in Henrici and German text-books) by the symmetric properties of figures; the division of each demonstration into separate numbered steps; in the treatment of proportion, where the author "has essayed a middle course between the extremes" of Euclid's rigorous, and the usual American algebraic, treatment. The first five books cover Euclid i.-vi.; the sixth book is on regular polygons and the circle, and, after Legendre, maximum and minimum figures. Book vii. is on loci and the conic sections (ellipse and hyperbola from the two foci definition, and the parabola from the focus and directrix definition). The geometry of three dimensions occupies books viii.-xi. There are numerous exercises all through the work. We can confidently commend the book to English teachers, who will find much, we believe, to interest, whether they accept or reject the writer's statements. Dr. Allman's *Greek Geometry*, which is entirely historical, forms, like the previous part i., which we noticed at some length, part of *Hermathena* (vol. iv., No. vii., pp. 180-228). The former part, it may be remembered, carried the history down to Pythagoras; this, on the same lines (if not even with a fuller knowledge and a yet firmer grasp), takes us, with notices of Eudemos and others, to Hippocrates of Chios. Dr. Allman is an independent investigator, has formed his own views from this investigation, and holds his own with great ability against some of his ablest predecessors in this field of research. To all students this second part is indispensable.

*Elements of the Integral Calculus*; with a Key to the Solution of Differential Equations. By W. E. Byerly, Ph.D. (Boston: Ginn, Heath and Co.) As was the case with Dr. Byerly's previous work on the *Differential Calculus*, to which the present is a sequel, this book makes no pretence to originality of matter, being founded on such well-known works as those by Bertrand, Todhunter, Boole, and others. It is a handy and skilfully compiled text-book, we presume primarily intended for Harvard students, treating of subjects not yet included in our own text-books on the calculus; thus chaps. i. and ii. are concerned with symbols of operation and imaginaries, the latter chapter entering rather fully into the subject. With a view to helping students in preparing for the London second B.A. examination, in which examination "imaginaries" play a part not

clearly defined in the prospectus, English students need some such elementary account as is here given. Chaps. iii.-xiii. give what must be given in every similar treatise (in x. we have Holditch's theorem)—viz., all the elementary applications to lengths of curves, their areas, to volumes, and to centres of gravity. A short chapter (xiv.) is devoted to "Mean Value and Probability," reference being rightly made to the admirable chapter on the subject by Prof. Crofton in Williamson's work. A novelty is the Analytical Key to the solution of differential equations (chap. xv.). The Key is based upon Boole's work, and examples are worked out in § 154 (by-the-way, the reference here should be to § 153, and not to § 157, which does not exist) by means of it. The method of using the Key is seen to be analogous to that used in diagnosing a plant by means of the Keys given in Bentham's or Babington's *Flora*. Dr. Byerly's Key appears to us to be a very useful work. In an Appendix is reprinted from the *Differential Calculus* a chapter containing a list of the usual formulæ for direct integration. The work is, we should say, well adapted for American students; it is hardly likely to meet with many readers in this country, though the Key is a good feature.

"*Selected Papers of the Institution of Civil Engineers.*" (1) "The Tidal Gauge, Tidal Harmonic Analyser, and Tide Predictor," by Sir W. Thomson. (2) "Logarithms of the Values of all Vulgar Fractions, with Numerator and Denominator not exceeding 100, arranged in Order of Magnitude," by Sir George Airy. (Vol. LXV. *Proceedings of Session 1880-81, Part III.*) (1) In the columns of *Nature* (vol. xxiii., pp. 467, 482, 555, 578) will be seen a correspondence upon the subject of the Tide Predictor; and this is the paper referred to by Sir W. Thomson (p. 578): "Anyone who feels sufficient interest in the subject to desire full information, will find it in my paper . . . read before the Institution of Civil Engineers, . . . and in the abstract of the discussion which followed it." The paper and accompaniments take up seventy-one octavo pages, which appear to us to justify Sir William's reference, and to embrace all, or nearly all, that can at present be said on the subject in a very handy form. There is a full sheet of illustrative figures. (2) Twenty-eight pages of figures, and nothing more. This is, at first sight, a not very promising tractate to examine, but two examples of its applications are given. These are to find the number of teeth in the gearing wheels of two spindles of wheelwork, which are to rotate in certain proportions of angular speed. We learn from an interesting note communicated by the author to the *Philosophical Magazine* for September, that the table was prepared some years since with the aid of Mr. William Ellis; and a curious fact is pointed out, which gives the title to the article—viz., the "systematic interruption in the order of numerical values of vulgar fractions when arranged in a series of consecutive magnitudes." The pamphlet by itself is very useful for the engineer; the article shows that it is also of great interest to the mathematician. An extract will make this clear. In three columns we have vulgar fraction ( $\frac{1}{2}$ ,  $\frac{1}{3}$ ), logarithms (.08190, .08199), difference (.00009). Now the average value of difference for the first seventy-two fractions is .00010; for the next 116 fractions it is .00014; for the next following groups of 116 each it is .00016, .00016, .00017, .00018, .00019, and was slowly increasing; but when we come to fractions whose denominators are small, 1, 2, 3, &c., the differences are much larger. Thus  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$ ,  $\frac{1}{5}$ ,  $\frac{1}{6}$ ,  $\frac{1}{7}$  give differences .00010, .00436, .00441, .00009. It is to this and the like erratic differences that Sir George Airy draws attention, and anyone having the table

can easily see that the variation obtains in the other cases. The above examples are those given, among others, by the author.

R. TUCKER.

#### SCIENCE NOTES.

*Fossils uniting the Characters of Pigs and of Monkeys.*—Some time ago M. P. Gervais discovered in Upper Eocene strata, near Apt, in France, a portion of an upper jaw with teeth which exhibited an analogy to those of certain omnivorous pachyderms allied to the *Suidae*, and yet resembled in other respects those of the monkeys. For this fossil (*singe-cochon*) he suggested the appropriate name of *Cebochaerus*. In studying the mammalian remains found in the phosphorite deposits of Quercy, M. H. Filhol detected several specimens of *Cebochaerus*, which enabled him more fully to describe the dentition, our knowledge of which was previously very imperfect. But he also discovered other somewhat similar remains, which approached yet more nearly to the monkeys, and to these he gave the generic name of *Dolichocheirus*. Quite lately he has obtained an almost complete head, with lower jaw in place. This unique fossil he described before the Académie des Sciences at their meeting on May 1. It is, therefore, now proved beyond all doubt that there existed during the late Eocene period a group of mammals (*Pachysimians*) which united many of the characteristics of the pigs on the one hand with those of the monkeys on the other—an association of characters which naturally gives to these fossils a peculiar interest to the student of evolution.

We are glad to hear that an influential committee has been formed, with Prof. T. G. Bonney and Mr. P. Edward Dove as hon. secretaries, to promote a Darwin memorial. It is proposed, first, to hand down to posterity a likeness of the man; and, second, to establish a fund associated with his name, the proceeds of which will be devoted to the furtherance of biological science.

The French Government has decided to establish a permanent station for zoological research on the shore of the Mediterranean. The site chosen is Villefranche-sur-mer, near Nice; and the director will be Dr. Jules Barrois, the distinguished embryologist.

MESSRS. LONGMANS will shortly publish the address delivered by Prof. Owen on unveiling the statue of William Harvey at Folkestone, in August of last year. Prof. Owen has added supplementary examples of the application of physiological experiments to the cure and relief of diseases and injury.

THE current number (15) of the "Library of Harvard Bibliographical Contributions" consists of a list of American authors upon geology and palaeontology, compiled by Mr. J. D. Whitney.

#### PHILOLOGY NOTES.

THE first revises of the early sheets of the Philological Society's English Dictionary were laid before the anniversary meeting of the society on Friday week by the present editor, Dr. J. A. H. Murray. The work was begun in 1857 at the suggestion of Archbishop (then Mr.) Trench, as a supplement to the Dictionaries of Johnson and Richardson; but the then editors, the late Herbert Coleridge and Mr. Furnivall, soon gave up the supplement plan in favour of a full dictionary, and appealed to readers for help. Collections of extracts were begun, and the work went on under Herbert Coleridge's editorship till his death, and then under Mr. Furnivall's, till three years ago the Clarendon Press Delegates were induced to take

up the scheme and advance money for its completion. Dr. Murray was appointed editor, a fresh appeal was made to volunteer readers and sub-editors for help—an appeal which has been generously responded to—and now the first fruits of the twenty-five years' labour are in type. The Philological Society and the Clarendon Press may be well satisfied with the results of work so freely given, and with the digest of it by Dr. Murray and his sub-editors. The society's Dictionary is more thorough than either Littré's celebrated French Dictionary or the Grimms' no less celebrated German one, for it treats every word with fullness during its whole existence in the English language, which neither Littré nor the Grimms do. A minute's comparison with Richardson and Johnson shows how entirely the new Dictionary throws them into the shade; they are mere child's play beside it; while the American Webster is sixfolded in bulk, completed, corrected, and turned from a collection of words and definitions into a real historical dictionary of the language, with quotations verifying every point. The immediate etymologies are given with great care, and are up to the latest improvements in phonetic research.

THE three following works will be added immediately to Messrs. Trübner's "Oriental Series":—Schiefner's *Tibetan Tales*, translated from the German by Mr. W. R. S. Ralston. The late F. Anton von Schiefner, of St. Petersburg, shortly before his death, collected his numerous translations from the Tibetan Kanjur, and added corrections and notes with a special view to this English translation. Mr. Ralston has prefixed an elaborate Introduction, in which he connects Schiefner's labours on Indian folklore with those of Benfey, Liebrecht, and Köhler. The *Sarvadarsana-Samgraha*, translated from the Sanskrit, with notes, by Prof. E. B. Cowell and A. E. Gough. This is a review of the different systems of Hindu philosophy by Madhava Acharya, which dates from the fourteenth century, and has always interested modern scholars by its many difficulties. *Linguistic Essays*, by Dr. Carl Abel, being an attempt to discover the origin of language and primitive significance of sounds. As we have already announced, Dr. Abel will this year deliver the Ilchester Lectures at Oxford.

We understand that Prof. Wright's edition of the *Kallitah wa-Dinnah* will probably be published in October next.

MR. JOHN DELAWARE LEWIS's edition of Juvenal's *Satires*, with English translation, notes, &c., having gone out of print several years ago, and the demand still continuing, it has been decided to issue a new, corrected, and improved edition, in two volumes. The book will be published by Messrs. Trübner.

M. WADDINGTON has communicated to the Académie des Inscriptions some details of a discovery made at Palmyra by a Russian traveller, Prince Simon Lazareff, of a bilingual inscription graven on the solid rock. The inscription is of great size, and in four portions—one in the language of Palmyra, two in Greek, and a fourth strictly bilingual. According to M. Waddington, the text represents a decree of the Senate of Palmyra, dated A.D. 137, dealing with fiscal matters. It levies a tax upon camels and upon the right of watering camels; and there are references to the acts of Germanicus and Corbulo when governors of Syria.

THE French Asiatic Society has received from M. Aymonier copies of fifty-two inscriptions collected by him in Cambodia. The majority are in Sanskrit, often mixed with modern vernacular dialects. M. Aymonier has now returned to Cambodia on an archaeological mission from the French government.

PAHLAVI students, whose chief difficulty is to obtain sufficient materials for prosecuting their studies, will gladly welcome the publication of a facsimile of the Pahlavi text of *The Book of the Mainyô-i-khard*, edited by Dr. F. C. Andreas (Kiel: Lipsius and Tischer), from a MS. of the sixteenth century brought from Persia by the late Prof. Westergaard in 1843. This is the only known MS. of the original Pahlavi text of this work, all others being, apparently, mere re-transcripts from the later Pâzand version. The text it contains is, however, not complete, as it has not only lost ten folios near the middle, but has also descended from some previous MS. which had lost its first folio. The facsimile, which is very exact, gives the remaining seventy-one pages of this text, besides three pages of another, and affords an instructive illustration of the Persian style of writing Pahlavi, which differs in some respects from the style usually adopted in India, especially in the forms of the numeral ciphers for two, three, and four, and their combinations. Pahlavi scholars will also be glad to learn that the codex from which this facsimile was made has been finally deposited in the University Library at Copenhagen, and that it turns out to be more valuable than the late Prof. Westergaard supposed. In addition to the last folio of the larger recension of the Bundahish and the greater part of the Mainyô-i-khard, of which Dr. Andreas has given facsimiles, the codex also contains fully one-fifth of the Dinkard (taken from the fifth, sixth, and ninth books of that extensive work), and nearly all the Bahman Yasht. This text of the Dinkard, so far as it extends, is decidedly better than that existing in India, though that of the Bahman Yasht is inferior to the older copy previously existing at Copenhagen.

PROF. SPYRIDION LAMBROS, of Athens, has published a little volume entitled *Κερκυραϊκὰ ἀνέκδοτα ἐκ χειρογράφων Ἀγίου Ὄρους, Κωνσταντίας, Μονάχου καὶ Κερκύρας νῦν τὸ πρῶτον δημοσιευόμενα*, dedicated to Ferdinand Gregorovius. The MS. from Cambridge is a letter of Basil Padiates, metropolitan of Corcyra in about 1200; and it is noteworthy as containing the word *Κορυφαίος* for Corfu. At the end of the volume Prof. Lambros has given a list of his numerous and valuable publications.

#### MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Anniversary Meeting, Friday, May 19.)

A. J. ELLIS, Esq., President, in the Chair.—The President read his Annual Address. It first noticed the death of Dr. J. Muir, and the tribute paid by M. Gaston Paris to the memory of the late Henry Nicol. It then gave reports by the President himself on the society's papers during 1880-82, on Stanford's Dictionary of Angloised Foreign Words and Phrases, on Wencker's grand Speech-Atlas of North and Mid Germany, on the difference between a dialect and a language, on Mr. Bridges' account of the Yaghan language of Tierra del Fuego, and Mr. Marr's and Lieut. Temple's collections on the language of the South Andaman Island; also reports by Dr. Murray on the society's Dictionary, by Prof. Skeat on the English Dialect Society, by Mr. Pinches on cuneiform researches since 1874, by Mr. Henry Sweet on phonetics, general philology, and Scandinavian and Germanic philology, and by Prof. Hengel, of Marburg, on Romance philology in all its branches since 1874.—The thanks of the meeting having been given to Mr. Ellis for his Address and his many services to the society, the following members were elected officers of the society for the session 1882-83:—President: Jas. A. H. Murray, LL.D. Vice-presidents: The Archbishop of Dublin; Whitely Stokes, LL.D.; Rev. Richard Morris, LL.D.; Alexander J. Ellis, F.R.S.; Henry Sweet, M.A.; Prof. A. Graham Bell, M.A. Ordinary members of council: The Very Rev. Dean Blakeley, D.D.;

E. L. Brandreth; Prof. Cassal; C. B. Cayley; R. N. Cunt; Sir J. Davis, Bart.; F. T. Elworthy; D. P. Fry; E. R. Horton, M.A.; H. Jenner; Rev. Dr. Kynaston; Prof. R. Martineau; Prof. J. B. Mayor; J. Pella, M.A.; Prof. Postgate; Prof. Rieu; Prof. Sayce; Prof. Skeat; H. Wedgwood, M.A.; R. F. Weymouth, D.Lit. Treasurer: B. Dawson, B.A. Hon. secretary: F. J. Furnivall, M.A.

## FINE ART.

J. E. MILLAIS, R.A.—A superb LINE ENGRAVING by H. BOURNE, of the Pre-Raphaelite Picture "ISABELLA," painted by J. E. Millais, R.A., forms one of the Full-page Illustrations to the JUNE NUMBER of the ART JOURNAL. Price 2s. 6d.

VAL PRINSEP, A.R.A.—An ETCHING by LEOPOLD FLAMENG of "A BIENTOT," painted by Val Prinsep, A.R.A., forms one of the Full-page Illustrations to the JUNE NUMBER of the ART JOURNAL. Price 2s. 6d.

LORD RONALD GOWER.—An ENGRAVING of Lord Ronald Gower's Statue of the late EARL of BEACONSFIELD forms one of the Full-page Illustrations to the JUNE NUMBER of the ART JOURNAL. Price 2s. 6d.—25, IVY LANE; and of all Booksellers.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. BARR, 114, Strand, near Waterloo-bridge.

*The Graphic Arts.* By P. G. Hamerton.  
(Seeley, Jackson & Halliday.)

(Second Notice.)

ALTHOUGH Mr. Hamerton keeps always before him the purpose of his book, and does not digress into criticism or theoretical disquisition not illustrative of the main subject, his treatise is by no means confined to the statement of technical methods. It may indeed be divided into three parts—a few chapters on the ethics of the graphic arts, a few on different ways of drawing, and the rest on the different materials and tools. The first section is not the least valuable, as it deals with many questions on which it is of the first importance that all who are connected with art or are fond of it should form clear opinions, or at least opinions free from palpable error or unreasonable prejudice. On such questions, for instance, as "right and wrong," it is well to hear what so thoughtful and sincere a writer as Mr. Hamerton has to say. He not only sifts the arguments, but he arrives at as firm conclusions as perhaps are possible, so long as we are troubled with the desire to apply the morals of real life to that domain of fiction in which art lives. The same may be said of the author's treatment of the question as to whether pleasure or truth is, or should be, the aim of artists. The difficulty of thinking out such problems is much increased by the wide and various senses in which words are used. A new vocabulary would almost seem a necessity for precise thinking in art philosophy. "Beauty" which includes the grotesque, "pleasure" which includes the attraction of the terrible, "truth" which can never be more than relative, are difficult terms to use without ambiguity. As to the special question about truth and pleasure, it seems to us that artists do, and must, aim at both, or they will not be artists at all. The desire to imitate no less than the desire to make attractive is a root of art. Now one seems to predominate, and now the other; but (except, perhaps, in purely geometrical ornament) neither is completely subdued. Sometimes, as in the modern French realistic school, beauty almost disappears; now, as in some of Turner's later work, truth; but both must be present in however unequal proportions, or a work will not give that satisfaction

which only art can give. On the shifting quicksands of the imperfect words and unformulated thoughts of which modern criticism is composed, Mr. Hamerton does not attempt to build any solid dogmatic structure; but he has surveyed the ground with a care and accuracy which cannot fail to be useful to future navigators, and has buoyed some dangerous shoals.

More conclusive, if not more useful, are the chapters devoted to "Outline," "Classical and Picturesque Line," to "Drawing by Areas" and "Drawing by Spots." The last will, we fear, in some quarters lead to denunciation of Mr. Hamerton as a heretic; but he will have to bear it as best he may, for this is not his only taint of heterodoxy. He has dared to show appreciation of the splendid and potent genius of Constable, even to speak of his "fine sylvan forms without any tight or hard drawing," and of the "beautiful painting" of one of his fields. What is worse, perhaps, he ventures to call the method of colouring employed by Raphael and Lionardo "primitive." In the matter of spots, however, we are glad to say, heretics though we too are, that Mr. Hamerton writes without enthusiasm, as the following passage will show:—

"It is hardly necessary to observe that drawing by spots is directly opposed to that tranquillity which has generally been sought for by the greatest artists. Serene great art avoids them as much as it can, and always prefers broad spaces varied internally by well-studied modelling."

It is with greater affection that Mr. Hamerton writes "of the classic and the picturesque line," which is the subject of what appears to us one of the most valuable chapters in the book. There is an eloquent passage as to the beauty of certain lines in landscape which we wish we had space to quote. The chapter is also remarkable for the success with which he has avoided the temptation to transgress the limits of his design. He keeps to the "line" where a writer of less discipline would not have missed the opportunity of expressing views as to the classic and picturesque in art generally.

The rest of the book is technical, but not dry, as most technical books are, for it is not only full of personal experience and anecdote, but it reflects that intimate, and even affectionate, relation which subsists between accomplished workmen and their instruments of labour. Mr. Hamerton writes of materials refractory and docile with something of the kind and learned humanity with which a schoolmaster might speak of his pupils. To charcoal he gives the character of a favourite to whose faults he is by no means blind.

"The qualities of charcoal are exquisite. Its pale tones may be of the most extreme refinement, delicate pure grays, half transparent, showing the light of the paper through, and closely approaching the quality of natural cloud, as may be proved by the ease with which clouds are imitated, or, at least, suggested, in charcoal drawings. The tones become more opaque as they darken, but they have a velvety richness extremely valuable in many textures, such as dark mosses in landscape and dark dresses in *genre*. The line of charcoal when wisely used is a beauty to the eye; it crumbles away from its stronger accents with so becoming a tran-

sience, as if it did not desire to insist rudely, but soon became less positive after every effort of assertion."

It is in this kindly recognition of the assistance of matter in realising human conceptions that the great charm of the book lies, and it is in the perception of the distinct capacities of each of the materials that its value consists. Mr. Hamerton has a very proper dislike to any of the graphic arts being styled "imperfect." This is an epithet which, as he points out, is applicable to all of them if to any. It is to be hoped that a wider knowledge of the peculiar aptness of each art for producing certain effects will not only lead to the encouragement of some, like engraving on steel, which have gone out of favour, but will also teach both artists and amateurs to keep each more strictly to its proper province, which is the production of effects which other arts cannot produce at all, or can produce only at greater labour. The spectacle of water-colours trying to be "oils," of the needle rivalling the "burin," is confusing to the ignorant and unpleasant to those who know the pleasure of "pure blood" in art. Each art is only "imperfect" when it tries to strain beyond its natural compass; its material limitations, like the outline of a circle, constitute its perfection. When this is fully realised, the question, "What is art?" will be no longer a puzzle to the unlearned and the enigma of impostors. What is true of each art in particular is also true of art in general. Its function is not to give nature complete (which is impossible), but to abstract certain of her parts or qualities so that they can be more fully and quietly studied and enjoyed by themselves. Strong colour and glitter of surface are impediments to the enjoyment of form, strength of line to the enjoyment of tone; and if an accomplished picture fails to produce satisfaction it is frequently, if not generally, because it attempts to give two incompatible pleasures at the same time.

The chapter on oil-painting is especially full, as it should be, and by itself an important contribution to the history of art. Mr. Hamerton has made good use of the information he has received from various living artists as to their methods of painting. His reading has enabled him to describe the methods and palettes of some of the greatest of the Old Masters. His knowledge, enhanced by personal practice and critical examination of works new and old, makes a trustworthy base for decided views as to the development of the art which in some modern work appears to him to be "over-ripe." We have no space to do more than express our general concurrence in his views.

Our last word must be in praise of the illustrations. But a few years ago it would have been impossible to illustrate adequately such a book as this. The light but sure touch of Turner's pencil, the bloom of Allongé's charcoal, the delicate lines of Leighton's silverpoint, and the clear incision of Dürer's burin must have been left to the imagination, or rendered but approximately. By the aid of different processes, all called into existence by photography, these have each been reproduced with an accuracy which may properly be described as perfect. Though not chosen

for their beauty as works of art so much as for characteristic illustration of the use of the special materials, there are many of the illustrations which are exquisite. Among these are heads by Leighton and Burne Jones; and the charcoal drawings of Allongé and Lhermitte, Heywood Hardy's "Lady on Horseback" in dry point, C. W. Sherborn's engraving in the old Italian style, Mr. Linton's wood-cut, Lumb Stocks' line engraving, Francis Holl's stipple, E. P. Brandard's engraving of a landscape by Alfred Hunt, and M. Hanhart's lithograph, are, one and all, not only unusually fine specimens of workmanship, but "things of beauty." COSMO MONKHOUSE.

#### DISCOVERY OF ROMAN REMAINS IN WESTMINSTER ABBEY.

WHEN the grave for the late G. E. Street, R.A., was being dug the interesting discovery was made that a Roman villa had once stood on the site of the nave of Westminster Abbey church. Some ten or twelve feet below the level of the present pavement various fragmentary remains of a hypocaust were found; and some of the large square bricks which had formed the pilae, or short pillars supporting the hollow floor, were apparently *in situ*. Fragments also were discovered of the broad flange-tiles which rested on the pilae, and carried the cement and mosaic, which formed the upper layers of the floor. The mortar is of two kinds:—one very coarse in quality, made of lime and gravel, used to bed the pilae-bricks; and another finer variety, made of lime, sand, and pounded brick, such as the Romans generally used to bed the tesserae of their mosaic floors.

The ground where Westminster Abbey now stands must have been, when this villa was built, a small island in the middle of a large but shallow lake, extending over the present St. James's Park, most of Lambeth, the south part of Pimlico, and other land besides. Across this lake there was, in Roman times, a ford, which probably passed from the shore to the island, and then from the island to the opposite side. This ford was on the line of a Roman road, the position and direction of which is still marked out by the long straight Edgware Road, and its southern continuation, Park Lane. After crossing the lake the road passed on, extending through Surrey, and then probably (as suggested by the Rev. W. J. Loftie in his valuable pamphlet on "Roman London") joined the southern branch of the Watling Street from Dover to Canterbury. It is impossible to say when the site of Westminster Abbey ceased to be an island. The term Thorney Island is applied to it till after the Norman Conquest; but this of course proves nothing, as the name "island" often survives long after a piece of land has ceased to be surrounded by water.

This discovery of Roman remains is not altogether unexpected. John Flete, Prior of Westminster, who wrote in 1443, mentions a tradition that a Christian church had been built on Thorney Island in 184, and that in the time of Diocletian's persecutions it was taken from the Christians and dedicated to the service of Apollo—"Thurificat Apollini suburbana Thorneia." Though much reliance cannot be put in this statement, yet the tradition as to the Roman temple may have some foundation in fact.

Another recent discovery, though relating to much later times, is that of two circular ovens, with brick domes, at the south-west angle of the misericord, probably part of the monastic bakehouse. Foundations, too, have been found of a

room adjoining the refectory on the south. This room had two lines of vaulting in three bays each, with pillars down the middle. The buttery hatch opened from it into the refectory, to which this little building may have formed a sort of serving-room. The kitchen, no foundations of which have yet been discovered, probably stood somewhere between this building and the bakehouse. J. HENRY MIDDLETON.

#### EARLY GERMAN WOOD-CUTS AT THE BURLINGTON.

THE contention of Mr. Herkomer that designing for wood-blocks cultivates the artistic faculty much better than any amount of academic teaching derives some support from the astonishing display of intellectual vigour and passionate imagination shown by some of the Germans of the time of Albrecht Dürer. It was used by them, perhaps, rather as a means for popularising their mature genius than as a field for practising their 'prentice hands; but the present exhibition at the Burlington Fine Arts Club shows, at least, how large a scope the art of wood-cutting affords for the display of true drawing and intense feeling. The exigencies of cutting on wood in the old style demanded of the designer a sureness of aim and science of execution which are not favoured by those numerous mechanical resources of the modern engraver, which, while they liberate the hand and mind of the draughtsman, engender much loose drawing and enervated design. The minds of these early designers were braced, and their hands steadied, by the very limits of the "Forme Schneider's" means. They could expect no help from their interpreter; on the contrary, whatever mistake they made was sure to be repeated, perhaps exaggerated; whatever virtue there was in their works was certain to be somewhat impaired. They had to know exactly what they wanted to express, and to express it so boldly and clearly that there could be no mistake, even if the translation was imperfect. This interesting exhibition of choice impressions of the masterpieces of Cranach, Dürer, Burgmair, Holbein, and lesser men is therefore useful beyond its immediate intention of illustrating the history of wood-engraving from the middle of the fifteenth to the end of the sixteenth century.

It is unfortunate that so little is known of the engravers themselves. No doubt the designers not only furnished the drawings, but also superintended the cutting; but, nevertheless, the engravers, with their rude tools (knife instead of burin, pear-tree plank instead of boxwood cut across the grain), were perfect craftsmen. Hans Lützelburger, the cutter of Holbein's "Dance of Death," and Jerome Resch, who, with others, executed Dürer's "Triumph of Maximilian," could not be beaten in their own line by any modern engraver. A few more names we know; but it is to be feared that we shall never learn to whom we owe the perpetuation of some of the noblest designs ever conceived by the imagination of men. He was no mere mechanic who could have "cut out the whites" from Dürer's "Virgin with Angels" (67) or "Trinity" (72) without losing more of the dignified sweetness of the former, or of the exquisitely, but nobly, pathetic expression of the latter; and the carver of the grand Apocalypse of the Nuremberg master deserves immortality. It would have been useful if the scanty information which has come down to us with regard to these engravers had been summarised in the Preface to the Catalogue.

Among the most curious of the works which Messrs. R. Fisher, H. H. Gibbs, and W. Mitchell have withdrawn from their collections for the purpose of this exhibition may be men-

tioned the curious coloured cut of the "Turkish Emperor" (2); the fine impression of the frontispiece of Breydenbach's *Travels* by Erhard Reuwich, with its beautifully irregular composition and charming rose trellis and Cupids over the arch; the first state of Cranach's "Venus and Cupid" (16), printed in *chiaroscuro*; and the still more remarkable "St. George" (13), printed in blue and gold. Other curiosities are Mr. Mitchell's "Titles to the Life of the Virgin and the Great Passion" (25), printed on a single sheet, and the trial proof of the portion of the "Triumphal Car of Maximilian" which contains the Emperor's portrait. Another print in *chiaroscuro* which cannot fail to arrest attention is Burgmair's terrible design of "Death and the Young Man" (92). By Hans Baldung, Mr. Fisher lends a fine impression of "The Witches" (99); and his fancy, more playful, perhaps, than that of any of these artists except Cranach, is well seen in the "Virgin and Child" (100) and "Holy Family" (101) belonging to Mr. Mitchell. One of the most interesting of all is the same gentleman's undescribed state of Michael Ostendorfer's "Pilgrimage to the Old Church of the Beautiful Virgin at Ratisbon."

#### M. TISSOT AT THE DUDLEY GALLERY.

M. J. J. Tissot has an exhibition all to himself at the Dudley Gallery, where, in addition to his etchings, most of which are already well known, he has assembled twelve paintings and a number of works in bronze and *cloisonné* enamel. The enamels are an extraordinary memorial of his patience, ingenuity, and skill of hand. He appears to have worked out the method of their manufacture all by himself. Beginning with the most futile attempts (some of which are shown), he has persevered till he has found out how to produce "the flux and the tints" and become a master of the art. The Catalogue proudly states that his inventions have culminated in the discovery of the "sealing-wax" red, and of this he shows a "trial-piece," on which his initials appear triumphantly in this rare colour, on a ground of fine turquoise blue. Such industry, meeting with such success (technically), commands admiration. The colours are very good, and the workmanship finished, especially in two large *jardinières* mounted in bronze, and a still larger allegorical composition of Fortune sitting on the globe borne by a tortoise. We do not think that representations of sea and sky and young ladies in boats are suitable for *cloisonné* work, nor do we think that flat-sided vases imitating red brick walls and ivy are good art; but there is no doubt about the originality of the design or the boldness and beauty of the colour, even though the works attract us little in other respects. Of the paintings, the most important are a series of four, called "The Prodigal Son in Modern Life." Seen one by one unnamed, they would pass as admirable examples of the peculiar skill of the painter; but taken together, as a modern paraphrase of the grand old parable, they are a failure, and a sad one. The first scene, where the prodigal is about to start on his travels, gives us one of those rooms looking over a river flooded with light from the large bay windows which M. Tissot knows how to paint so well. The "prodigal" is seated on a mahogany table, whose polished surface reflects the complex lights. At one end of it is seated the father, a good-natured old gentleman who is evidently determined that his younger son shall start provided with "everything;" at the other, his elder brother and his wife (or sister), who has "tea-things" before her. In the next scene the prodigal is supposed to be "wasting his substance in riotous living" in a Japanese tea-



house, not one of the most respectable, we suppose, but there is nothing to show more than curiosity on the part of the prodigal and his English male companion, who are taking coffee out of tiny cups. Lanterns shed a rosy light over the Japanese damsels with impassive faces, one of whom is dancing demurely and the rest lolling about. If it is a carnival, it is a very decent, not to say a dull, one; but much praise is due for the strange spell which M. Tissot has cast over the scene. If it be not truly Japanese, it is like nothing else we know. In the next, the father is embracing his son, who has had to work his passage home, and is kneeling in contrition on the deck, with bare feet and a suit of slops. The last scene is "the fatted calf," which, being translated into M. Tissot's rather vulgar English, means a rattling good dinner up the river. M. Tissot is a clever painter, but he is "bad style."

#### PAINTINGS ON CHINA.

THE seventh annual exhibition at Messrs. Howell and James' marks a distinct point in the history of this charming and popular art, and is one of which they may well be proud. The judges, Messrs. Frederick Goodall and H. Stacy Marks, have done wisely in raising the standard for admission; and, though there is a good deal of amateur work which is poor and uninteresting, the general level is higher than in former years. The number and beauty of the various *plaques* and plates is a satisfactory result of a great deal of patronage and encouragement, both of a wise kind. There are fourteen royal patrons, six of whom present prizes of honour; and these are supplemented by prizes given by the *Queen* newspaper, the *Art Journal*, the judges, and Messrs. Howell and James, so that there are nineteen in all for amateurs and eleven for professionals, besides numerous diplomas of merit. The gold medal given by the Crown Princess of Germany has this year fallen to Miss J. Scott Smith for a portrait of the Princess Elizabeth of Hesse and another beautifully painted head. Miss Everett Green gains the "Princess Alice" badge for a decorative plate remarkable for the beauty of drawing and colour—a harmony in green; Miss R. J. Strutt, the "Princess Christian" prize for a pair of panels—"Summer and Autumn." To Miss A. R. Popham has been awarded the "Prince Leopold" badge, to Mrs. Nesbit that presented by Princess Mary, Duchess of Teck, and to Miss Madeline Cook the "Countess of Flanders" prize. The other prizes for amateurs have been allotted to Misses Lucy Whittaker, C. J. Barber, A. K. Barclay, Amy Vigers, and others too numerous to mention if we wish to reserve space to say anything about the exhibition. The same reason must justify us in not saying more about the prizes awarded to the professionals than that the Princess of Germany's silver medal was won by Miss Rebecca Coleman with some "heads," bold in colour and of much delicacy and clearness in the flesh-tints, and that the other chief prizes were awarded to Misses Ellen Welby, Miss Charlotte Spiers, Miss Linnie Watt, and M. Dominic Grenet.

Among the first works to attract attention in the large gallery are the "Nellie" and "Sallie" of Miss E. S. A. McMillan (9 and 28), two well-drawn heads of children relieved against bold grounds of pale blue and yellow; and two clever imitations of Limoges enamel by O. Daubron (17 and 19). An "Oriental Design" (47), by Miss Adelaide Inglis, seems to show some talent for conventional design, which we are glad to see is being cultivated by more than one lady amateur. Miss Dora Crittenden's "Conventional Wallflowers" is a more original effort in this direction (98); but this is not so good as Miss Eleanor James's "Strawberries"

(278), which is again inferior to the same lady's "Conventional Violets" (300). Miss Minnie Wilson's "Conventional Design" (210) and Miss Innes Hadden's "Jumbo Plate" (223) also deserve mention "in this connexion," though the latter is evidently taken from an Asiatic, not an African, elephant, and probably from an Indian carving in ivory. If Miss Elize von Holtorp designed the border as well as the centre of her very clever plate, "The Two Pipers" (57), she has great talent for decoration. Of the flower-painting none struck us as finer than the lilies of Miss Ada Hanbury (383) and Miss Frances Linnell (409). Miss E. Chatfield's "Iris and Guelder Roses" (371) is finely painted, and a beautiful piece of colour, but there are too many good specimens of flower-painting by both amateurs and professionals to extend notice to half the deserving. Indeed, this remark applies to the exhibition as a whole, and we must conclude this notice by calling attention to a few works which at all events should not be passed without more than a glance.

Among these are certainly M<sup>me</sup>. Marie Merkel-Heine's "Portrait of a Young Lady" (377), with its exquisite finish; Miss Fanny S. Baily's "Branch of Auratum Lilies" (107); Miss Florence Voss's "Single Dahlias" (272), good in arrangement and fine in colour; Mrs. R. E. Pownall's "Angelique" (299), Miss Bessie Twynam's "Helen" (326), Miss O. H. Spiers' "White Peonies" (358), Miss M. Gemmel's "Head" (426), Miss Wilson's "Primulas" (436), G. Schuller's "Study of Flowers" (438), Miss K. Kirkman's very brilliant and clever "Salamanders" (440), Miss Ellen Williams' "Study of an Italian Head" (454), Miss E. Lewis's "Listening to the Birds" (843), Miss Belinda Havell's "Ready for the Bath" (926), and Miss K. Sturgeon's "Clodia," with its admirable "ground."

It only remains to say that such well-known masters as M<sup>ms</sup>. Léonce and Grenet are here to be studied in works which are, and are likely to be, unrivalled. Of M. Mallet there is only one specimen, but that is a fine one (1657). Beautiful landscapes are also sent by J. Gautier (1667, &c.) and P. Langlois (410), and the vigour and science of Messrs. Clair and Vialle are shown in several fine works. The admirable imitations of Japanese lacquer work by Mr. A. Hill should not be passed over. These fine designs, though frankly adopting the Japanese style, are original in invention and perfect in execution. It is, we believe, known only to himself how to obtain these various tints of gold, and how to apply them to the surface of the porcelain. The anatomy of the animals and the structure of the feathers are marked with delicacy and precision, and the gilt decorations stand out in low relief against a ground of fine brown. Apart from their artistic value they are triumphs of ceramic handicraft. Another masterly piece of work is Mr. Thomas J. Bott's "Virgin and Child" in Worcester enamel (1032).

Altogether, the exhibition shows improvement in professional as well as amateur work. Among many well-known lady professionals whose accomplished painting we are unable to refer to particularly, Miss Linnie Watt may be mentioned as one who, without losing her old grace and breadth, has advanced both in decision and in colour.

#### EXPLORATION IN THE DELTA OF THE NILE.

##### III.

MR. R. S. POOLE'S concluding lecture at Kensington dealt with the bearing of the proposed exploration on the Greek element in Egyptian history. He referred to the early piratical settlers

who ravaged the Egyptian coast, and finally obtained a footing in the land some twelve or thirteen centuries B.C., and pointed out that excavations in the Delta, where these Greek pirates settled, might reveal tombs similar to those opened by Dr. Schliemann at Mycenae, and thus the origin and development of that early phase of art might be explained. Another opportunity for discovery was presented in the site of Naukratis, which, if not identified, is nevertheless known within narrow limits. This great emporium of Greek commerce in the sixth century B.C. contained temples allotted to the chief maritime states of Hellas, and from excavations on their sites we might expect to find certain evidence of the condition of Greek art a century earlier than the period of its efflorescence at Athens. Finally, Mr. Poole delivered a eulogy of Alexander, Alexandria, and the Alexandrian school and fathers, and commented on the advantages which he believed accrued from the mixture of Christianity and neoplatonism. A notable feature of the Egyptian Church was its asceticism, and this Mr. Poole showed to be of Egyptian origin. The convents attached to the worship of Serapis, which the Ptolemies introduced as a compromise between Greek and Egyptian beliefs, were the direct ancestors of the European monastic system; and the ascetic ideal of life thus came, not from the Essenes, but from the ancient Egyptians. It was to be hoped that excavation on the sites of Serapeums might yield materials to illustrate this interesting phase of Egyptian religion.

#### NOTES ON ART AND ARCHAEOLOGY.

MESSRS. WILSON AND M'CORMICK are about to publish a series of original pen-and-ink sketches of places familiar to the tourist in the Scottish Highlands and to readers of William Black's novels. The book consists of some seventy illustrations, and will be called *From the Clyde to the Hebrides*; or, Sketches by the Way.

UNDER the title of *Rambling Sketches*, Mr. T. Raffles Davison is publishing, in monthly parts, a collection of the drawings which he has furnished to the *British Architect*. Each part contains six plates, with descriptive letterpress by Mr. W. E. A. Axon.

MISS MARIANNE NORTH'S collection of pictures of tropical scenery and vegetation, which she has presented to the nation together with the building at Kew containing them, will be opened on Thursday, June 8, and henceforth at all times when the Royal Botanic Gardens are open.

THE window placed by the Cordwainers' Company in the church of St. Dunstan's, Fleet Street, was unveiled last Tuesday. The subject is "The Good Samaritan," after a drawing by Mr. Taylor, the original of which is now to be seen at the Royal Academy.

THE first exhibition of pictures ever held in High Wycombe was opened by Lord Carrington on Friday. It is a loan collection, from some of the best private galleries, in aid of the Free Library and Literary Institute.

M. MUNKÁCSY is busy on drawings for a Crucifixion which is intended to be on the same scale as the "Christ before Pilate."

IF the hanging of pictures in the great annual national exhibition is not one of those things which they manage better in France, the artists do not seem to suffer their wrongs so patiently as in England. One artist, M. van Beers, whose masterly picture of "The Yacht *La Sirène*" is one of the attractions of the present exhibition of our Royal Academy, covered the glass of one of his pictures at the

Salon with black varnish to show his displeasure at the little respect shown to it by the hangers; another, M. Juan Gonzalez, cut his out of the frame.

An exhibition of the decorative paintings of M. Paul Baudry is being prepared by the Union centrale des Arts décoratifs in a part of the Orangery on the terrace of the Tuileries. They will be exhibited, as decorative work should be—not detached like easel pictures, but with architectural setting.

The death is announced at Paris of M. Lefebvre, at the age of seventy-seven. He was best known as an historical painter, but he also furnished designs for the windows of churches, and his portrait of the late Jules Favre was highly spoken of.

Two important restorations are in contemplation or progress in Paris. One is the Tower of Jean-sans-Peur, the last remnant of the mansion of the Dukes of Burgundy. It stands in the Rue aux Ours, and is the only specimen left in Paris of the military architecture of the fourteenth and fifteenth centuries. The other is the chapel of the Fort of Vincennes, which was commenced in the reign of Saint-Louis and finished in that of Henri II.

The first photograph in the last part of the *Great Historic Galleries* represents a supposed Van Dyck from Castle Howard, which was once in the Orleans Collection, and there known as a portrait of James Duke of York. Lord Ronald Gower thinks it is a likeness of Charles Lewis, the elder brother of Prince Rupert. Earl Spencer's portrait of Murillo, by himself, comes next, and is followed by six miniatures from Windsor Castle.

The sixth number of *American Etchings* contains a plate by Mr. J. M. Falconer representing a picturesque bit of Kenilworth Castle. The next will have a portrait of Longfellow, etched by Mr. Wm. M. Chase.

To the current number of the *Gazette des Beaux-Arts*, M. Charles Yriarte contributes a first article on the important exhibition at Lisbon of Spanish and Portuguese ornamental art. M. E. de Beaumont describes a portion of the famous Spitzer Collection—the arms and armour; M. Charles Ephrussi has an excellent article on the new Botticelli at the Louvre which is well illustrated; and M. Spire Blondel commences a series of papers on modellers in wax.

The recent numbers of *L'Art* have been mainly occupied by M. Ernest Chesneau's admirable account of Delacroix, in which no more than due honour is done to that noble and passionate genius, and by a series of learned and interesting articles, by M. Henri Jouin, on the Hamilton Collection. Among the etchings published in *L'Art* during the last few weeks may be mentioned one, by M. Ed. Ramus, of M. Jean Béraud's clever scene in an English drawing-room, which, under the title of "High Life," is now being exhibited at Burlington House (1434); a clever view of the old port of Marseilles, by M. Lucien Gautier; and a very charming interior, with a figure, by Sig. Pagliano, called "Lavandière."

M. ALEX. PINCHART "chef de section aux archives de Belgique," contributes a very interesting letter to the *Courrier de l'Art*, on the subject of the rare Belgian painter Volders, whose Christian name, it appears, was Lancelot, and not Louis. He adds that there are still two pictures by this artist in Belgium, one in the church of Notre Dame de la Chapelle at Brussels, the other in the parish church of Anderlecht. The former represents Saint Aye adoring the Trinity, the other, St. Rock, St. Christopher, St. Sebastian, and St. Anthony.

## MUSIC.

### GERMAN OPERA.

THE friends and partisans of Wagner have for a long time looked forward to the season of German Opera inaugurated last Thursday week at Drury Lane. The Richter Concerts have fully established the reputation of Herr Hans Richter as a conductor of the highest ability, and great things were therefore expected of him. People who hope for too much are apt to be disappointed; but we think we are expressing only the plain truth in stating that not only have we never had such performances of Wagner's operas in this country, but that it is scarcely possible to expect or to wish for anything better. It is our duty always to avoid extravagant words either of praise or of blame; but in the present case we cannot do justice to the earnest and painstaking efforts to present the Wagner and other operas in as complete a manner as possible before the public without employing the highest possible, and what under ordinary circumstances would doubtless be deemed extravagant, terms of praise. The great services rendered by Mr. Carl Rosa to the cause of Wagner in this country should not be forgotten; they are specially deserving of mention here, because the very careful, and in many respects excellent, representations which he has given in London of Wagner's earlier operas have certainly contributed to the great successes of this new "German" company. Many people have admired "Tannhäuser" and "Lohengrin," but the third act of the former and the second act of the latter have generally proved stumbling-blocks and causes of offence. Some writers have declared boldly against both as being horribly tedious and unmusical; while others, more amiably disposed, have merely styled them dull. With such orchestral playing and such singing and declamation as that now heard at Drury Lane, we fancy that any attentive listener who has hitherto entertained any doubts respecting these acts, but is open to conviction, will come away only regretting that Herr Richter should deem it at all necessary to make "cuts" in the above-named portions of the two operas.

The performance of "Lohengrin," on May 18, attracted an unusually full house. Frau Rosa Sucher gave a very truthful and touching impersonation of Elsa, and her splendid singing and fine dramatic acting made a most marked impression. A few words will suffice for the Lohengrin of Herr Winkelmann. He has a fine presence, a pleasing voice, and his impersonation of the Knight of the Holy Grail was certainly the grandest ever witnessed in London. Frau J. Carso-Dely took the part of Ortrud and Herr Dr. E. Kraus that of Telramund, and both these artists deserve special praise for their powers of declamation and for the earnestness with which they entered into the spirit of their respective rôles. Herr J. Koegel as the King was not, as regards singing, all that could be desired.

On Saturday, May 20, Herr E. Gura appeared in "The Flying Dutchman," and greatly impressed the audience by his powerful and graphic acting. He has a full, deep voice, and sings all the difficult music allotted to him with wonderful power and effect. Frau Sucher did full justice to the Senta music; Herr Wolff as Erik and Herr Landau as the Steersman gave much satisfaction, while Herr Ehrke proved himself a good father and friend.

On Tuesday evening "Tannhäuser" was performed, and obtained a genuine and thoroughly well-deserved triumph. We have not yet noticed the chorus-singing, the stage management, the orchestral playing, and the conducting at the previous nights, for we felt that here was the most fitting moment to speak of all these important matters. The chorus-singing from the beginning has been, with one or two very trifling

exceptions, truly magnificent; but in "Tannhäuser" the rendering of the Pilgrims' choruses and the *ensemble* music of the second act were simply perfect. Herr Carl Ambruster, the chorus-director, may indeed be proud of the results of his labours. Herr Wilhelm Hock has also proved himself thoroughly efficient as stage-director. Fine as were some of the scenic effects in the two first operas, the palm of excellence must be given to "Tannhäuser;" the scenery of the first act and the magnificent *spectacle* of the second will not easily be effaced from the memories of those present. Of Herr Richter and of his band we say nothing, for a few words would entirely fail to do justice to the ability of the former and to the excellence of the latter. We must notice very briefly the effective impersonation of Venus by Fraulein Wiedermann and the excellent rendering of the Wolfram music by Herr Gura. Herr Landau, Herr Wolff, Herr Ehrke, and Herr Koegel sustained in a fairly creditable manner the parts of Walter, Heinrich, Bitholf, and the Landgraf.

The performance of "Fidelio," on Wednesday evening, was naturally looked forward to with great curiosity. Beethoven's great *chef-d'œuvre* still remains one of the most sublime creations in the realm of musical art. Many people are afraid of expressing too great an admiration for Wagner lest it should imply a certain want of respect to Beethoven. Let there be no mistake about this matter. Beethoven could certainly not have written "Lohengrin" or "Tristan," but it is equally certain that Wagner could not write another "Fidelio." The musician who admires the one composer at the expense of the other is prejudiced, and a taste for Wagner ought by no means to produce a distaste for Beethoven. The performance of "Fidelio" was extremely good, though not perfect. Fraulein Th. Malten, as Leonora, was not altogether satisfactory in the first act; but, in the second, her acting and singing were deserving of high praise. Fraulein E. Wiedermann interpreted the part of Marzelline with great intelligence; and the same may be said of Herr Landau as Jacquin. Herr P. Ehrke, as Rocco, sang and acted exceedingly well, but his voice has not sufficient power by the side of the other singers. Herr J. Wolff gave a fine interpretation of the Florestan music; and Herr Dr. Kraus gave a dignified rendering of the important rôle of Pizarro. The first Leonora overture was played at the commencement of the opera, and the third before the second act. The chorus-singing throughout the opera was truly magnificent, and the stage business most effective. The enthusiastic applause at the close proved how satisfactory had been the efforts of all concerned.

We must indeed congratulate Herren Franke and Pollini on the grand results of the first four nights. The production of the interesting novelties announced will, judging from what we have already heard, prove an immense success.

J. S. SHEDLOCK.

### MUSIC NOTE.

THE Chester Musical Festival, in aid of the Cathedral Restoration Fund, will be held on June 7, 8, and 9. The following oratorios will be given in the cathedral:—Mendelssohn's "Elijah," Sullivan's "Prodigal Son," Spohr's "Last Judgment," Haydn's "Creation," Bennett's "Woman of Samaria," and also Beethoven's symphony in C minor; while Handel's "Acis and Galatea," Dr. Bridge's "Boadicea," and several miscellaneous selections will be given in the music hall. Among the singers will be Mme. Marie Roze, Miss Mary Davies, Miss Annie Marriott, Mme. Patey, and Mme. Mudie-Bolingbroke; Mr. J. C. Bridge, organist of Chester Cathedral, will be the conductor.

SATURDAY, JUNE 3, 1882.

No. 526, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*The Literary History of England in the End of the Eighteenth and Beginning of the Nineteenth Century.* By Mrs. Oliphant. In 3 vols. (Macmillan.)

THE size and the title of this book challenge attention, and invite a stricter criticism than would be reasonable if it appeared with some such name as "Studies and Sketches of Eighteenth- and Nineteenth-Century Writers." A history demands wide and exact knowledge, a power of grouping large masses of material, of perceiving the deeper relations of facts one to another, of thinking out their true meaning, of discovering their hidden law. A literary history requires a delight in beauty, perceptions alike wide-ranging and penetrative, sympathies both wide and deep, and, behind all these, the intellect of a thinker. But there are histories and histories. A popular account of our chief writers and what they have done from 1790 to 1825 may fulfil a useful purpose—only it is well to understand precisely what that purpose is. In Mrs. Oliphant's three volumes a great deal of information is dexterously conveyed; the biographical portions run on in an easy, informal narrative; the writer's sympathies are neither dull nor narrow; her literary judgments are in general those of cultivated good sense; she is never pretentious nor unreal; her style is lively and unaffected. Everywhere one finds the work of a practised pen. But nothing is added to our knowledge of the period; no new light of truth illuminates familiar facts; little or nothing is felt over again more finely than it has been felt before; little or nothing is said more exquisitely than it has been said already; intellectual power to back up the emotional power of the critic is not present.

With entire frankness and sincerity Mrs. Oliphant acknowledges her inability to deal with the graver literature of philosophy. But the critic of a great poem or a great novel must also be able to deal with thought, or he will perform his work but imperfectly. "Though it is not the power of speculative reason alone that constitutes a poet," wrote Mr. Masson a long while since, "is it not felt that the work of a poet is measured by the amount and depth of his speculative reason?" One cannot give a direct "Yes" in answer to this question; but it starts a number of other questions in our mind which go exploring after the truth. May not the worth of a poet be estimated, Mr. Arnold would say, by the value of his "criticism of life"? And that question, too, we cannot meet squarely with a "Yes,"

but we elude it by a side-movement, which means that we dare not confront it with the absolute "No." "Mr. Locke's *Essay on Human Understanding* would be thought a very odd book for a man to make himself master of who would get a reputation by critical writings"—so Addison admitted when about to show that the critic would be all the better critic if he were to make Mr. Locke's acquaintance. In certain cases artists and philosophers are so related that to know the former intimately the latter must also be known; thus behind Dante lie the great schoolmen; Schiller can hardly be mastered without a comprehension of parts of Kant; and to know Goethe completely one must know Spinoza. So Shelley is related to Plato; and Spenser is related on one side to Plato and on the other to Aristotelian ethics. So George Eliot is related to Comte and to Darwin. But apart from these occasional instances in which a great artist is a kind of free disciple of a great thinker, it is true that the art of every great poet holds, as it were, in a solvent of beauty an important body of thought. In our own century it is not Coleridge alone whom we must take account of as thinker no less than as poet (and through many of his poems one can discern the philosopher thrown, as it were, into an open-eyed trance, yet aware of the movement of the artist by his side). How is it possible to deal rightly with Wordsworth among the elders of our century, how is it possible to deal with Mr. Browning in our own day, unless the student of their poetry can follow them while

"The intellectual Power through words and things  
Goes sounding on a dim and perilous way?"

And Mr. Matthew Arnold, with whom the periods of poetry and prose are, alas! separated by a division almost as marked as with Coleridge, did not make his least important contribution to the thought of our age when he delivered a severe philosophy of life in his "Empedocles on Etna"—a philosophy rising the more nakedly sublime through that loveliness which is the avenue of our approach.

Judged as biographical sketches, Mrs. Oliphant's chapters possess considerable merit. One could wish, indeed, fewer reflections; a more close-knit style; a more serious effort to trace the changes and development in the life and genius of each writer; a happier art in putting the highest periods or moments of each spiritual history into relief. Still—as people say piously when they have sufficiently grumbled against providence—"We have much to be thankful for." No chapters give us pleasanter reading than those on Cowper and on Burns. Mrs. Oliphant, a lover of order, who judges from the strong position of an adherent to established rule the aberrations of Shelley's early life, yet warms towards Burns, in spite of all his passionate errors, far more than towards Cowper, in whose blissful purrings by the domestic hearth she hardly in due degree recognises the pathos of a lulled despair. And this is not solely because Burns was of St. Andrew's crew, ate bannocks, and wore the plaid (though Mrs. Oliphant is not insensible to the merits of all that lies on the superior side of the Border). It is much more for what we may venture to call a woman's reason—that

is, a good reason, but one which does not present itself spontaneously to the male mind. Cowper had no passion, but only affection to give in return for all the womanly devotion lavished upon him. Cherished by Mary Unwin, beloved in another fashion by Lady Austen, petted and played with by his cousin Lady Hesketh, he appears to Mrs. Oliphant to have been one of those gentle yet remorseless egotists who accept with bland acquiescence a woman's ministry or her martyrdom, and, in return, provide at best a lodging for her in the suburbs of their good pleasure. Cowper's selfishness was of a kind to which people generally shrink from giving its right name—"a selfishness so refined and exquisite that the very sufferers by it often adore the amiable attractive weakness." Here are some hard sayings:—

"Cowper had trained himself to incapacity as other men do to work." "A man of generous temper and large heart—one more habitually occupied with the happiness and comfort of others than with his own, has an armour of proof against this mysterious and terrible disease [i.e., Cowper's form of insanity]. But Cowper had laid himself open to its attacks; he had lived the life of a careless egotist for years." "Mrs. Unwin did not ask more than he could give in return. His shy bachelorhood was never invaded. Till their last breath he was Mr. Cowper to the serene matron, who was his Mary, the object of a perpetual claim and demand on his part, the claim of weakness and dependence. But one great charm of the relationship to such a man, no doubt, lay in the fact that there was no balancing claim upon her side." "With all his tender-heartedness Cowper was a man to whom one devoted ministrant was just about as good as another." "His life had been a harmless one; but yet . . . as unsatisfactory a human existence as ever was."

Hard sayings! but if there be anywhere in the spirit world a shining store of knitting-needles, if there be great hooped petticoats such as Mrs. Unwin wears in the picture by Davis, we shall hear a rattling and a rustling; there will be no lack of weapons of offence nor of a shelter of refuge for the timid poet; and let Mrs. Oliphant look to it that her line of retreat be kept open between Olney and the Land o' Cakes.

An excellently conceived chapter brings forward three of Mrs. Oliphant's predecessors in the art of novel-writing, representatives of three nationalities—English, Scotch, and Irish—who are seen contending with one another in friendly rivalry. Jane Austen, it is admitted, was the most perfect artist of the three. Maria Edgeworth was the most important as an interpreter of national character; it was she "who first made known what manner of country Ireland was." Susan Ferrier has a touch more tender and a deeper poetic insight than either.

"She does not spare one eccentricity, or throw one ray of fictitious illumination upon the narrow minds and contracted unlovely living of the Scotch gentry whom she loved. In the house of the Bennets there were at least Elizabeth and Jane, with their pretty manners and cultivated minds, to do credit to the family; but the Scottish novelist is merciless. She makes no effort to harmonise her modern, yet old-fashioned, household with the tradition of Highland grace and breeding that ought to hang about an ancient race. Young and old alike are rustical, narrow, and coarse, if not in

mind at least in externals. There is neither delicacy nor fine perception among them, nor any prettiness either of manners or person. The girls, indeed, are less interesting than their old aunts. Yet having done this with remorseless truth, it soon becomes apparent to us that there is a secret tenderness beneath, which is not in the touch, fine as a diamond-point, of the English writer. The Bennet ladies care nothing for anyone, not even for each other, but Miss Jacky, Miss Nicky, and Miss Grizzy, with all their uncouthness, are overflowing with the milk of human kindness. Miss Grizzy, in particular, goes to the reader's heart. Perhaps it is because she is less wise than her sisters. Her bounty and liberality—with so little as she has to give!—are infinite. When she pays her famous visit to the charitable lady who is a collector of pebbles, her impulse to bestow the brooch which is Nicky's and not her own, and the alarmed struggle in her mind as to whether she has any right to be generous at Nicky's expense, and casuistical self-persuasion that Nicky would certainly do the same were she there—is such a sketch as only that mocking love which we call humour could give. Miss Bates, who is a kind of English Miss Grizzy, has no leisure for any such self-discussion; neither would a similar impulse of generosity have occurred to her. She is perfectly honest and self-sufficing, but her custom is to receive and not to give; while the instinct of Highland generosity—the impulse of a ruling race—is strong in the ungainly bosom of the Scotch spinster. Miss Bates is far more tenderly drawn than the vulgar group of *Pride and Prejudice*, with its unredeemed pettiness and selfishness; but even then, how much below in sympathy this picture, so heart-felt, so foolish, so uncouth, so tender and true! Miss Edgeworth has a kind of partisan kindness for her Irish peasants, of whom she is the advocate, holding a kindly brief, ready to explain away their imperfections; but Miss Ferrier loves her uncouth old heroine, and takes her to pieces with an affectionate and caressing hand."

Macaulay ranked Jane Austen among the writers who in their presentation of character approach closest to Shakspeare. It would have been nearer the mark if he had compared that exquisite writer with Molière, whose unerring good sense appears diminished and transformed to prose in the works of this most infallible of English satirists. Jane Austen knows a fool and every degree of his folly almost as perfectly as Shakspeare; but she does not love a fool as Shakspeare did. No, Shaksperian she is not; but our limited, middle-class, prosaic, English Molière transformed to woman is perfect in her kind; a luxuriant humour could not co-exist with her finest qualities.

Mrs. Oliphant indemnifies herself for keeping in general to the beaten highways of opinion by an occasional little dart into the pleasant byway of a heresy. Thus she denies that there is any important connexion between the French Revolution and the development of the genius of Wordsworth, not perceiving that both belong to a larger force which lay behind them. She thinks that the wonderful grandeur and genius with which Blake is credited have been invented for him by some set of extravagant critical *doctrinaires*. Now it is well to be honest, but it is unfortunate when an honest opinion flatters—under the guise of good-sense—the dulness of the average man. She holds that *Goetz von Berlichingen* was not much worth Goethe's while to write nor Scott's to translate; yet that drama marks an epoch in the

imaginative revival of the past. As for Wordsworth's sonnets, except some dozen, Mrs. Oliphant could dispense with them altogether: "O monstrous! but one halfpenny-worth of bread to this intolerable deal of sack." Burns' "Tam o' Shanter" and the incomparable songs of his later years add little, we are told, to his reputation as poet; somehow, too, the superfine critics have passed the word to each other to praise his "Jolly Beggars," and so that noisome poem has won its fame. Would that Jan Steen were living to illustrate it! Landor's "Count Julian" is a much overrated production; doubtless all those who do not read Landor will assent. Mrs. Oliphant accepts as just much of the old criticism about Leigh Hunt and the "Cockney school;" she finds Hazlitt's books already as old as if they had been written a thousand years ago; she discovers a touch of a kind of quasi-atheism in Shelley's dethroning of Jupiter in "Prometheus Unbound;" happily, however, Jupiter is only an "official god," and so it is not very bad. Strangest—though not newest—critical judgment of all, Keats's mind was that of a Greek! Now it is not in the name of any superfine coterie of criticism that one objects to such opinions as these; it is in the name of reason and common-sense.

The bibliographical lists at the ends of chapters are far from accurate. In general, however, Mrs. Oliphant is careful in her statement of facts. The *Watchman* ran to ten numbers, not two. "Gebir" was derived from Clara Reeve's "Progress of Romance." The following are misprints: "Book of Thol" (ii. 291), General Beaupris (i. 265), Larici (iii. 121), Tamor (i. 373).

EDWARD DOWDEN.

*Songs and Rhymes: English and French.*  
By Walter Herries Pollock. (Remington.)

THIS modest little volume of verse, by an esteemed essayist in prose, is another instance of a tendency which is beginning to make itself felt in favour of restraint and compression in poetical work. There is very little in this book which might not have been composed by one of the elegant and accomplished lyrical poets of the eighteenth century, if he had once been made acquainted with the temper of nineteenth-century sentiment. The note of Mr. Pollock's poems is reticence, simplicity, the desire to say too little rather than seem to say too much. We gather from the small dimensions of a book which must have been in course of formation for many years that inspiration does not fall very frequently upon Mr. Pollock, and that he is too good an artist to force a feeling when it does not come of itself. His content not to be dithyrambic, to sing in a voice that is scarcely higher than speaking, and to draw his themes for song from those personal experiences of emotion which become so rare in our complex and mechanical society. His grace of style is marked, and his treatment of metre just and delicate; he has a fine touch in dealing with the deeper problems of life, and a tender pathos that reminds us of Cowper. If Cowper had lived after Heine instead of

before him, he might well have composed the strain of pathetic reflection, very suavely turned, which is called "Memory," and which is one of the gems of the present volume. "A Conquest" is stronger than this, and is, indeed, unless we are much mistaken, a very powerful study, which will retain a place in English poetry.

"I found him openly wearing her token;  
I knew that her troth could never be broken;  
I laid my hand on the hilt of my sword,  
He did the same and spoke not a word;  
I bade him confess his villany,  
He smiled and said, 'She gave it me.'  
We searched for seconds, they soon were found,  
They measured our swords and measured the ground;  
To save us they would not have uttered a breath,  
They were ready enough to help us to death.  
We fought in the midst of a wintry wood,  
Till the fair, white snow was red with his blood;  
But his was the victory, for, as he died,  
He swore by the rood that he had not lied."

The songs, which form the principal part of the book, comply with the rules laid down for this class of poem—rules which are commonly broken no less by the ambitious poet who weights his words with adjectives and other ornament than by the poetaster who forgets that there is a difference between limpid sense and diluted nonsense. Mr. Pollock's songs are full of tenderness and thought, and yet are, we suppose, perfectly singable. "Father Francis" is a very delightful piece, almost the only one in the volume in which the writer permits himself a touch of humour. Father Francis comes to a party of young bloods who are feasting, and recommends them to think of virtue and mend their ways; but they are too hospitable, and, while he scolds them, they force their canary sack upon him to such advantage that their enemy is borne away, smiling and helpless, on a shutter.

Mr. Pollock will think it very insular of me that I cannot take as much pleasure in his French as in his English verses. One recognises the great difficulties which have been overcome, and the admirable effort; but one reminds oneself of the lady who apologised to Dr. Johnson for the piece she played to him on the harpsichord. She explained that it was difficult, and he, with his wonted gallantry, wished that it had been impossible. Mr. Pollock seems to catch the manner of the modern *chansonnier* no less adroitly than Mr. Swinburne catches that of the companions of Ronsard. But, in each case, we ask, To what profit was this done? Why write in French when one can write so very well in English? After a graceful fashion which was in vogue under James I. and Charles I., and which we are glad to see thus prettily revived, Mr. Andrew Lang introduces Mr. Pollock to the public in some charming deprecatory stanzas. He says, as the critic may be content to say:—

"Oh, Rhymers, skilled on either string,  
In either tongue, to strike and sing,  
Why ask of me an idle thing—  
A rhyme before your *Rhymes* to set?  
For good wine needs no bush; nor these  
Demand my praise to make them please,  
More than the grey anemones  
From fragrant April gardens wet."

EDMUND W. GOSSE.



*Rosmini's Philosophical System.* With Notes.  
By Thomas Davidson. (Kegan Paul,  
Trench & Co.)

MR. DAVIDSON has translated the compendium of Rosmini's system which the author drew up for insertion in Cesare Cantu's *Universal History*, has added notes and illustrations from Rosmini's longer works, and has prefixed a Life of Rosmini, a bibliography of his own books and books about him, and an Introduction in which he sacrifices all previous philosophies to the glory of Rosmini. The whole makes a really pathetic book; it is so able and, at the same time, so fruitless.

Probably Mr. Davidson has more speculative power than nineteen out of twenty of the ablest living disciples of Spencer and Mill; Rosmini narrowly missed being the peer of men who might be pardoned for thinking Mill and Spencer pigmies; and yet Spencer and Mill are in possession of the field, and neither Rosmini nor Mr. Davidson are likely to deliver us out of their hand. Mr. Davidson declines on one occasion to insert Rosmini's refutation of Schelling, on the ground that Schelling and his system are dead and buried. Very likely they are; but at least Schelling had his day, and there is a complete edition of his voluminous works, while many of Rosmini's writings are still in MS. The truth is that the fundamental problems of knowledge are practically the least important; high natures, whether they know it or not, have the solution within them; to common natures the problems are insoluble, and such natures, if sound, as Rosmini observed, do very well without a solution. This is not saying that fundamental problems are never to be discussed; all great philosophers have always discussed them; but since the days of Plato, at any rate, they have always discussed something else, and it is these latter discussions which have left results. The philosophers went to draw Truth from her well, one or two may have tasted her kiss, more had a glimpse of her face, but that is a guess; what we know is, who brought fruit and seed from her garden. And all the fruit Rosmini brought was dry. Rosmini is a formidable critic of all philosophies from Aristotle to Hegel; one may say that he wounds the latter to the heart with the observation that Hegel takes the crude popular notion of "becoming" for granted, after proving to his own satisfaction that the popular notions of knowing and being have to be thoroughly transformed before they can justify themselves in the eyes of philosophy. But, after all, Hegel has something besides his dialectic; his history of philosophy and his philosophy of history, and even his aesthetics, have contributed very powerfully for over half-a-century to the best concrete thinking of the day. Of course he is open to the criticism that he often leads us through thorny thickets only to let us in by a back gate into the famous Prussian State system. For that matter Rosmini leads us back to St. Augustine and St. Thomas Aquinas by ingeniously intricate byways, and we see nothing on the road to repay us for the journey. Dreary as the Prussian State system is, at least it exists, and is terribly vigorous; but in this direction

Rosmini has nothing to promise but an utopia based upon the following five equilibriums:—

(1) Between population and wealth; (2) between wealth and the civil power; (3) between the civil power and material force; (4) between the civil and military powers and knowledge; (5) between knowledge and virtue. And this utopia is to be realised by obedience to two rules:—(1) Direct your government so as to maintain and strengthen the main force on which the existence of your society rests; and, since this force changes according to the different periods of the life of civil society, learn and follow the theory of these changes—in other words, take care of the substance of society and leave the accidents to take care of themselves. (2) Direct your government so that your citizens may attain temporal prosperity in accordance with the principles of morality—this last is worthy of Mencius. But, after all, one or two dim flashes of insight do not justify anyone in constructing a skeleton cyclopaedia; and, if Rosmini is original, apart from abstract speculation, it is probably in Italian politics. (It is true that Mr. Davidson spends almost all his space in illustrating Rosmini's most abstract speculations, so that we must refer to his own writings to find if the skeleton was ever clothed with flesh.)

As a thinker on abstract subjects, Rosmini is singularly acute, perhaps even penetrating, but not impressive. A philosopher need not be eloquent, he need not even be clear, to give a reader who can follow him a sense of power which Rosmini does not give. He is a scrupulous thinker who can never trust himself to his thought; he is always starting questions and answering them, and knows every question has two sides. So, it may be said, do Pascal and Butler, so does Card. Newman, and they are surely impressive writers. Yes, but in all the ethical interest outweighs the intellectual scruples; one might almost say that Rosmini is a sophist because he is anxious for truth, as other men are because they are greedy of victory. The identity of "truth" and "being," which even Mr. Davidson thinks inadmissible, may be separable from his system; but it is an important buttress of it, and it is very like a sophism. The fundamental doctrine of "ideal being" deserves more respectful treatment. Even now, if it should commend itself to a writer with the gift of weighty exposition, it might prove attractive in spite of the endless distinctions with which it is necessary to guard it. Mr. Davidson pathetically confesses that he has found it impossible to convey Rosmini's meaning in words of his own; but one may venture to say that Rosmini has made a very ingenious attempt to turn the standing difficulty of all philosophy since Kant. It is impossible to think of anything without assuming someone who thinks of it; or, again, of any thinker without assuming something to think about; and, as it is quite clear that there was no thinker of the only kind we can be said to know some thousands of years ago, it is puzzling what kind of a world can have existed till there were minds to perceive it. Now here Rosmini comes in with the observation that we cannot think at all without an

*a priori* notion of being in general as the essence of being, which is clearly an idea, because it is not identical with any being in particular. This ideal being is the one *a priori* form of the understanding, superseding the ten categories of Aristotle and the twelve categories of Kant (which last are very shrewdly criticised); and there is a very ingenious explanation of how the matter of thought is subjective (not in Kant's sense, but in Aristotle's), while the form of thought is objective, because ideal being constitutes or informs our thought by being present to it, not by being part of our minds. From this point of view the doctrine is a decided improvement on the Arabic doctrine of the *Intellectus Agens*, to which it seems to have analogies. According to Averrhoes, intellect is one in all men; no, says Rosmini, all minds are enlightened by one ideal light as all eyes are enlightened by one sun. Another advantage is that the objective validity of perception is stated as strongly as possible because, according to Rosmini, perception consists exactly in affirming the independent existence of one term of the unity of sensation, converting it, in fact, into an object by the aid of ideal being, which compromises nothing. Rosmini magnifies perception in less adventurous ways; for instance, he points out that the judgment, "this horse is white," is an analysis of the perception of "this white horse." In general, Rosmini is fond of analytic judgments, and will not allow one of Kant's *a priori* judgments to be synthetic. In all matters of this kind he is fertile and suggestive, even convincing; thus he observes that every idea—"white," for example—is singular in its own nature, and only universal when applied to many white things.

According to Mr. Davidson, Rosmini's *Psychology* is the most valuable of his longer works; but, as he was clearly entirely indifferent to physiology, perhaps it is as well that the Order which he founded have chosen the *New Essay on the Origin of Ideas*, which was published in 1830, for translation into English.

G. A. SIMCOX.

*Notes and Jottings from Animal Life.* By the late Frank Buckland. (Smith, Elder & Co.)

THESE papers possess a melancholy interest, as they were selected by their author shortly before his death from his essays in *Land and Water*. They cannot fail to delight anyone blessed with a taste for the curious and less obvious sides of natural history, and such a one will welcome the editor's notice that a further gleaning from similar sources yet remains. We have said that these essays will please from their dealing with less prominent topics in natural history; but it would be more correct to say that poor Frank Buckland's chief merit was his ability to discern and point out to others the unfamiliar in the familiar. In short, he was a conspicuous example from his own boyhood of the moral contained in that charming tale *Eyes and No Eyes*. His mind was always receptive, and his eager intellect ever working out some problem connected with animal life and structure. A heap of fish-bones in the gutter of a fishing village, the gulls to which he

throws crumbs or the guillemots which dive just as the prow of his steamer is upon them, the rat in the drain of the butcher's shop or the sheep's head on the counter—these contain as many teachings for him, and were as eagerly lectured on to his friends, as some wholly novel animal just wafted to our shores—a manatee, a Banks's oar-fish, or the cub of a Polar bear. He was as fond as Waterton of a popular mystification. A showman with a mermaid, or a unicorn, or a phoenix rising from its own ashes, he would go miles to see. Then, without any use of scientific terminology, but with the most attractive style and winning explanation, he would take his readers into his confidence, lucidly place full particulars of the portent or deception before them, show where lay the most noticeable points of the specimen, help them to laugh or to wonder, and only leave after putting them on the best terms with their own sagacity. It is not matter of surprise that a new book from Frank Buckland was always acceptable to a large circle of amateur naturalists. His own system being so simple—confined, indeed, to the use of eyes, wits, and a pocket-knife—he was proportionably severe upon the fashionable scientific theories of the day—theories recommended, it might be, by great names, but which he regarded as resting on no sure induction, and demanding an amount of credulity offensive to common-sense. He lost no opportunity of making an onslaught upon conclusions which he deemed incapable of proof, and was for ever pricking biological wind-bags. Hence he was called by his opponents unscientific and an empiric; but few men have done more in our generation to show observers the proper use of their senses, to inculcate kindness to the lower animals and reverence to the Creator for the marvellous adaptations and contrivances of His works. His love for Nature was extreme. This is not the place to speak of his personal character; but a very large circle of friends and acquaintances remember his unfailing help when they were in doubt on any question in natural history, the width of his sympathies, his kindness, his geniality.

Essays written by such a man must partake of his extensive knowledge and the large scope of his studies. These papers contain anecdotes about the friendly traits of the monkeys and other pets which used to make themselves at home in his working room in Albany Street; a good many miscellaneous articles on museums, bird-catching, and the like; and, what we think most valuable, because the author was brought into continual contact with them when pursuing the duties of his office, many notices of aquatic creatures—otters, beavers, and whales. He has much to tell, too, about the sea-serpent, investigating the different appearances within the last ten years of this so-called monster. As might be expected, however, his sympathies are ever with fish and fisher-folk. With salmon especially he was on the most friendly terms. When collecting salmon-eggs for New Zealand and Australia, he handles the fish with a lover-like tenderness, taking them firmly above the tail with his right hand, and suffering them to recline gently in the fold formed by the bent elbow of his left.

He wades into ice-cold water when the net containing them is drawn ashore, in order that they may not be injured by beating against the ground should they be drawn into too shallow water. Even when a grand fish, four feet three inches long, weighing over forty pounds, fairly knocks him over with his big tail, he does not resent the blow: "I took the greatest care of him, and he swam off all right." When any have to be detained, he has provided long shallow baskets, such as ladies use to hold dresses when travelling; these have a few stones put in to sink them, then the salmon are carefully shut in, and are none the worse for their temporary detention. It reminds us how William the Conqueror, according to the Saxon Chronicle, "loved the tall stags as if he were their father."

The papers themselves are of varying interest. That on "Pre-Adamite Man" is poor, and contains nothing that was worth reprinting. The "Relics in the Ashmolean Museum," again, consists of little more than two or three pages from a guide-book. Seeing how few Oxford men have ever been inside the Ashmolean, it may have a certain use in calling attention to Tradescant's collection of curious odds and ends. The best essay is a long one on the "Structure and Habits of Whales;" and here Buckland speaks from careful observation and with authority. Scattered up and down the volume are many facts on the most varied subjects, some of which will prove useful to almost every reader, whatever his hobby may be. Thus we note that a hare's foot makes a capital hat-brush; that oatmeal-eating babies always grow up with big bones; that pigs may be fattened upon coal; why goats are frequently kept in stables; how to extract a piece of cinder from the eye; and the like.

The writer's love of the brute creation and his kindness to sick or disabled creatures are strikingly exemplified in the account of his taking a couple of otters to the Brighton Aquarium. His skilful use of illustration may be noted in an attempt to make the reader understand the size of H.M.S. *Jackal*, a gunboat of 340 tons.

"I find that if the roof were taken off the church I attend, St. Mary Magdalene, Munster Square, and the *Jackal* let bodily down into it, she would exactly fill the main aisle. Her bowsprit, however, would project considerably beyond the east window of the church."

The whole book is a good example of a difficult yet fascinating kind of writing—that which details some matter of common life to a reader and then succeeds in showing him how much it contains to interest and instruct him of which he never previously dreamed. Without advancing the cause of science, it will be useful to all who are fond of observing Nature and the phenomena of life, and cannot fail to give those who did not know Frank Buckland a lively impression of his sagacity and kindness.

We recognise as old friends the big salmon and other "properties" surrounding the admirable autotype of the author which forms the frontispiece of this book; but who ever saw Frank Buckland at work save in his shirt sleeves? M. G. WATKINS.

## ARANA'S BASQUE LEGENDS.

*Los Ultimos Iberos. Legendas de Euskaria por Don Vicente de Arana. (Madrid.)*

THE Basques of the Spanish provinces of Biscay and Guipuzcoa enjoyed the benefits of representative government and of enlightened laws framed by themselves and adapted to their needs during a period of upwards of a thousand years. With a stormy sea as one boundary, and a range of rugged mountains as the other, this gallant people succeeded in repelling the invasions of Romans and Goths, of Arabs and Spaniards; and the union of the Lordship of Biscay with the Kingdom of Castille was not due to conquest, but to the fact that the same Sovereign who was Lord of Biscay by inheritance afterwards ascended the throne of Spain.

A free people like the Basques, who had driven back every attempt to conquer them, who had successfully maintained their freedom, and who, alike as sailors and as mountaineers, have ever been distinguished for their hardihood and their intelligence, could not fail to have a history of no ordinary interest to the student and the statesman. This, in fact, is the case, although the records of Iturriza are still inedited, and the story of this free and heroic race has hitherto been neglected. Traditions and tales characteristic of the people have also accumulated round their history, and have become popular. Songs celebrating the defence of Cantabria against the Roman legions, the rout of the rear-guard of Charlemagne in Roncesvalles, and the heroic deeds of Basque warriors in later times, are celebrated at summer gatherings and by winter firesides. In the middle ages, the factions of the Gamboinos and Onecinos in Biscay and Guipuzcoa, like the Guelphs and Ghibelines in Italy, kept the country in a constant state of internecine strife, until, with the help of the people, they were finally stamped out by Ferdinand and Isabella. These feuds form the theme of many a romantic story. But a large proportion of the Basque tales relates either to the domestic life of the people or to legends which partake more or less of the supernatural. The *Baso-jau*, or wood-demon, and the *Maitagarri*, or witch of the mountains, as well as the *Labinac*, or fairies, enter into many of the legendary stories which form the folk-lore of Biscay and Guipuzcoa.

With so rich a store of materials it was to be expected that the Basques, among whom literary capacity and skill are often found combined with patriotic ardour, would produce authors who have devoted their talents to writing works of fiction, as well as to the labour of giving the tales and traditions of their beloved fatherland a permanent and enduring form.

Foremost among the writers of the Basque Provinces of Spain is Don Antonio de Trueba, the archivist and historiographer of the Lordship of Biscay, whose works have become classic in the Spanish language, and are well known to English students through the popular Leipzig editions of Brockhaus. Trueba is the Erckmann-Chatrian of Spain. His charming tales of domestic life in the *caserios* of Biscay have not often been equalled as pictures of the habits and modes

of thought of a people, and their merit is enhanced by his masterly descriptions of scenery. Perhaps the best and most life-like of the novels of Trueba is his latest, entitled *Tal-florido*, for, unlike most authors, the descriptive and imaginative powers of the archivist of Biscay seem to increase and ripen with his years. Another meritorious collector of the traditions of his fatherland is Don Juan V. Araquistain, whose *Tradiciones Vasco-Cántabras* were published at Tolosa in 1866.

A third popular living author of the Basque Provinces of Spain is Don Vicente de Arana, whose *Oro y Oropel* (Gold and Tinsel), appeared in 1876, and whose collection of national tales, entitled *Los Ultimos Iberos*, forms a volume which has just issued from the Madrid press. *Oro y Oropel* consists of translations from Tennyson and Longfellow which he calls gold, and of original tales which the author modestly refers to as tinsel. But his own stories and poetical pieces are not tinsel. They have the ring of true metal. Especially, the "Rosa de Ispaster," a sad but beautiful tale of peasant life, is an exquisite idyll.

The *Ultimos Iberos*, the volume now before us, contains a most interesting Prologue, in which the assembling of the representatives of Biscay, under the oak of Guernica, is picturesquely described; and a series of sixteen tales illustrative of the national history and character. In some of his stories Señor Arana brings vividly before his readers the state of his native land during the middle ages. In others he makes us acquainted with the folk-lore and the domestic life of the people. Among the best of the former class is the story of the sons of Amáandarro, who won the command of the Basque army, when assembled to repel an invasion, by a singular trial of personal strength. The author marshals the forces of the Lordship in the great square of Ochandiano, and, by a few masterly touches, brings the whole scene before his readers—the freemen of the open country, the muscular iron-workers from their forges, and the representatives of great families with their several cognizances. Then follows the description of the battle, of the arrival of news bit by bit, until the climax is reached, and two fair girls receive tidings that the gallant brothers whom they loved were dead. There are some other historical episodes of great interest admirably told, such as the "Legenda de Lelo" and the "Juicio de Dios." The latter is the story of the death of the second Lord of Biscay, who insisted upon the trial of his son by mortal combat. The son dutifully took the point from his spear, but nevertheless the unjust father fell dead.

Able and skilfully as is Señor Arana's treatment of these historical traditions, he is perhaps at his best when he is narrating a tale of domestic life, and bringing before his readers the customs and manners, the feelings and affections, of his people. In this respect he is a worthy disciple of Don Antonio de Trueba; a master who, it is to be hoped, will found a school of imitators in the same branch of literature. For in no way can a patriotic Basque more worthily and more efficiently serve his countrymen than by making their

high and noble qualities, their industry and perseverance, their virtuous domestic lives, and their love of real freedom more generally known. In one of his tales Señor Arana weaves the popular fairy and goblin superstitions into a touching narrative of domestic joys and sorrows with remarkable literary skill. The reader of this volume will obtain more than a cursory idea of the historical traditions, the popular legends and superstitions, and the domestic life of one of the most interesting, and certainly the most ancient, of the European races.

To those who have acquired a knowledge of the Spanish language, or who intend to study it, the works of Don Vicente de Arana may be confidently recommended. His style is pure and agreeable, while his powers of description and of depicting character, and the skill with which he constructs the plot of each story, are sources of unmixed pleasure and enjoyment.

CLEMENTS R. MARKHAM.

#### NEW NOVELS.

*Castle Warlock.* By George MacDonald. In 3 vols. (Sampson Low.)

*A Prodigal's Progress.* By Frank Barrett. In 3 vols. (Bentley.)

*Donovan.* By Edina Lyall. In 3 vols. (Hurst & Blackett.)

*Flattering Tales.* By Egmont Hake. (Remington.)

*Christopher.* By Helen Shipton. (S. P. C. K.)

DR. MACDONALD'S new book is described as "a homely romance," and the description is fairly accurate, though the homely element is stronger and larger in *Castle Warlock* than the romantic, and though the romance is not so good and true as the homeliness. It must be added that, for one reason or another, the book is not altogether successful. The homeliness does not mix well with the romance; where the one goes out and the other comes in the "solutions of continuity" are a great deal too manifest not to be irritating; there is too much of the combination itself, and not enough of either one of the principal elements to make it dominant and absolute. Hence it is that the reader soon loses his interest in the romance, and resolves to depend for edification entirely on the homeliness; and, being interrupted in his pursuit of what he has elected to consider the main business of the book by the continued introduction of other and unsympathetic matter, he presently becomes impatient, and is glad to have done with the whole affair. Perhaps, too, Dr. MacDonald has been a little too anxious to be pietistic to be altogether successful as an artist in romance. He has a habit of making his heroes as much like Broad Church seraphs as he conveniently can; and in certain cases and under certain circumstances it is not to be denied that his creations are acceptable enough. In *Castle Warlock* the state of matters is the reverse. A Scottish seraph with a pure heart and wonderful eyes is all very well in his way and at his proper work—of Scripture reading in the slums, and saving souls, and teaching people not to swear, and reclaiming the girl of his heart, and so forth. But a Scottish

seraph in connexion with a mysterious cane, and a family ghost, and a hidden treasure—seems somehow a seraph gone astray and fallen upon ill company. It suggests at once the Apostle John and the Count of Monte Christo; with a flavour of *Facino Cane* it blends an overpowering odour of the New Jerusalem; and the results are discomforting. What makes matters all the worse is that in *Castle Warlock* the hero is by no means the only seraph on the premises. His father and his tutor are seraphs likewise—are seraphs both, and equal in high moral tone—so that the mysterious cane, the family ghost, and the hidden treasure are felt to be impertinent, and even superfluous. This is the more to be regretted as in themselves these romantic properties are capable of having done good service had they only been displayed "in a concatenation accordingly." They are not altogether so romantic as Dr. MacDonald would have us believe, it is true; but their seraphic associations are enough to rid them of such romance as they have, and do so with great dexterity and complete success. For the rest, the book is in the main exceedingly well written. It contains some admirable description, and not a little dialogue of a high order of excellence; and one at least of the characters—the old servant—is equal to any creation of Dr. MacDonald's I know. Told in one volume, as a story pure and simple, the tale of *Castle Warlock* would have been uncommonly good reading. Told in three, as a something that is part romance and part sermon and part *étude de mœurs*, it seems to fail as art, and it is certainly unsatisfying as literature.

In *A Prodigal's Progress* Mr. Frank Barrett has a capital story to tell, and tells it capitally; has some pleasant people to sketch, and sketches them pleasantly; has a great deal of natural and clever talk to report, and reports it cleverly and naturally. Altogether, his book is exceptionally brisk and readable. It is not probable of course; but that is of no sort of consequence. It pleases, interests, entertains; and that is enough. The time is towards the end of the eighteenth century. Between London and Devonshire the swift scene flies, alighting now in one place and now in the other. The incidents are partly sensational and partly amorous. The hero is a certain Blase Godwin. He is young, brave, handsome, of gallant inches; but he is the victim of a dreadful plot, and when the curtain rises upon him his chances of happiness are but few and small. His enemy is a kind of Jesuit, one Father Dominick. He is a person of the worst morals imaginable. He is more than suspected to have been the death of Blase's mother; he has married Blase's father to a mistress of his own; he has placed Blase himself under the care of the Rev. Thomas Tickle, a prodigal parson; he has seen ward and governor go dancing down the broad road that leads to destruction without so much as lifting a finger to warn them. More than this, he has got his thumb upon Godwin senior, and keeps him drinking and cudgel-playing from morning till night, so that from the first it is evident that his one object in life is to ruin the Godwins utterly,

and become possessed of their estate, which he means to bestow upon his son Eugenius—himself a Godwin in name but a Father Dominick in fact. For a time his machinations seem likely to be successful. Blase is defeated at every point, and he and the Rev. Thomas go down the hill faster than ever. Then Blase goes out to make a marriage *à la mode*, and under false pretences, with a delightful heiress. He falls honestly in love, however, and that he does so is the saving of him. His sweetheart (she is such a nice creature that it seems only natural to describe her by one of the prettiest of English words) rejects him when she finds out that he has been behaving unworthily; he sells his birthright to Father Dominick; he enlists, and goes away to Ireland to fight the rebels and the French. But Lydia (that is her enchanting old-world name) steps in to the rescue. She out-manœuvres the Jesuit; she releases Blase's father from a living tomb; she marries Blase. In fact, she sets matters right all round, and in the bravest and most charming manner imaginable. She would brighten a much duller book than *A Prodigal's Progress*.

Miss Edna Lyall's hero, a certain Donovan Farrant, is in many ways an original conception. He is a fellow of good understanding, an iron will, some special aptitudes, and a warm heart. But nobody takes the trouble to understand him; he is badly trained and badly treated, and he develops into an Agnostic first of all, then into a professional gamester, and then into a hard-working practical Christian. Miss Lyall's story is the story of this development. She tells it with vigour and intelligence, and with an earnestness that impresses the reader, if it does not altogether persuade. Throughout, her book is well imagined and well written; throughout, it is evident that in the story of Donovan Farrant she has done her very best, and the result is on the whole satisfactory in no mean degree. Compared, indeed, with the *Average Novel*, *Donovan* is a book of sterling merit, being fresh and original in conception, thoroughly healthy in tone, interesting in detail, and sincere and capable in execution. The fault of it is that it is a woman's work, and that it professes to set forth the spiritual history of a man. This is as much as to say that, to men at least, the figure of the hero—clever and well considered as it unquestionably is—seems shadowy and incomplete. Miss Lyall may possibly be right in the master lines and the broader tones of her sketch; she does not make us feel that she is right in the finer and more subtle touches, that she has understood the processes by which she obtains certain results, that her effects are always justified by their cause. It is plain, in point of fact, that she has written and understood as was to be expected of a woman, and that a man would have understood and written differently. And though she wins our respect, she is hardly able to command our confidence.

In *Flattering Tales*, Mr. Egmont Hake does something more than put in a creditable first appearance as a story-teller. He breaks new ground, and his little volume is original both in matter and style. He has not only something to say; he has his own manner of

saying. Thus he writes with an even fluency, an indifference to points for points' sake, an old-fashioned elegance of phrase, that, in these days of fine writing and impertinent cleverness, are really refreshing. His matter is invariably ingenious, and often fanciful in no mean degree. Each of his stories has been conceived as a whole, and in each the interest is peculiar, appropriate, and self-sufficing. Now and then—as in "The Jesuit's Dream" and "The Life-Phantom"—Mr. Hake hardly seems to have succeeded in developing his idea so as to attain the end he has in view. Others, however—as, for instance, "The Juggler of St. Cloud," "The Friend-Fancier," and "The Wages of Affection"—are so clearly imagined and so well and clearly told, each after its kind, as to be excellent both as narrative and as invention. I should add, I think, that the book is remarkable for the novelty and freshness of its several interests. The characters and incidents that have attracted Mr. Hake are altogether "by ordinar"—are altogether unusual and eccentric. They are handled, moreover, in a manner entirely personal, and applied to peculiar uses; and the impression produced by the little volume in which they appear is pleasantly unhackneyed and individual.

Considered as a piece of "improving literature," Miss Shipton's *Christopher* is meritorious enough; considered as a study of character, or as a study of manners, it leaves a great deal to be desired. It is the story of a large man, wilful and energetic, and the reverse of religious, who begins as a kind of modern imitation of "the giant Offero in the legend—the heathen—the 'bearer of burdens,'" and who ends, after struggle and victory, by winning the object of his affections and the right to bear his name—"the Christ-bearer"—*Christopher*—with propriety and a touch of an heroic significance. It contains a little mild love-making, some not very passionate doubt and scepticism, a great deal of morality and example, and some very pleasant studies of child-life and child-character; it is brightly and correctly written; it is absolutely inoffensive; its intention is undeniably good. Of its kind it is, as I have said, a meritorious little book.

W. E. HENLEY.

#### CURRENT LITERATURE.

*Land Nationalisation, its Necessities and Aims.* By Alfred Russel Wallace. (Trübner.) Mr. Wallace has expanded into a book the scheme of land reform which he first proposed about a year ago in one of the monthlies. It is his fault, rather than ours, that we cannot give the exact reference; but we remember having remarked at the time that more would be heard of the scheme. The larger portion of this book is devoted to a description of the evils of "landlordism," which Mr. Wallace denounces not less vigorously, if more articulately, than Mr. Michael Davitt. With this denunciation are mingled some speculations in political economy, chiefly derived from Mr. George's *Progress and Poverty*, about which we do not feel called upon to say anything here. The last chapter (pp. 175-233) contains the gist of the whole, and we think it might have been more concisely and effectively put. The "nationalisation of land" means that the State should assert its right to become the single absolute owner of the soil. This has often before been

proposed, nor in theory can it be seriously contested. The objections are admitted to be of a practical character; but they are so great that no body of sober men have ever yet felt themselves justified in agitating for the change. Mr. Wallace evades, rather than overcomes, these practical difficulties. The essence of his scheme is to divide property over land into two parts. One of these parts represents the bare right of occupying the soil, whether for agricultural or residential purposes; and this alone he vests in the State, which would levy therefor a moderate quit-rent. The other part is the artificial value added to the soil by the labour or capital of the occupier; and this Mr. Wallace would hand back absolutely to the occupier as his tenant-right. It is also essential to the scheme that this "tenant-right" should be inseparable from the actual occupancy, and incapable of mortgage. Occupying ownership, whether in small or large holdings, whether in country or town, is Mr. Wallace's panacea—in short, an improved *rayatwari* tenure, of which the outlines may be seen in more than one province of our Indian empire. Judging from Indian experience, we doubt whether Mr. Wallace has overcome (though he has certainly diminished) the great practical difficulty of "land nationalisation"—the incapacity of the State to manage land, or, in his words, to assess the quit-rent. We entertain yet stronger doubts whether his method for carrying his scheme into effect here in England is possible. In certain of the colonies, and to some extent in India, the land question lies ready to the hand of the reformer, who may suggest what is inexpedient, but cannot suggest what is unjust. Here in England the existing landowners stop the way. Mr. Wallace would buy them out compulsorily by giving them an annuity, terminable after three lives, which may be expedient, but is certainly not just. Why not "compensate" fundholders and the owners of railway securities in a similar way? Or, indeed, why not resume all personal property on the same easy terms? Mr. Wallace has thrown new light upon the problem, but we are unable to admit that he has solved it.

*The Classification of Statistics and its Results.* By Patrick Geddes. (Edinburgh: A. and C. Black.) Every country collects statistics, but no two countries classify them in the same way. The facts of several countries are therefore much more difficult for individuals to ascertain, compare, and reason from than they would be if all were thrown into the same forms. Various schemes of classification have been suggested by various authorities, and Mr. Geddes now proposes another, which he maintains to be more scientific and, at the same time, more practically satisfactory. For the details of his plan we have not space; all we can do here is to say that it is based on four propositions, which he considers to state, in general terms, the most fundamental attribute of all societies, and which run as follows:—

"First, a society obviously exists within certain limits of time and space. Secondly, it consists of a number of living organisms. Thirdly, these modify surrounding nature, primarily by seizing part of its matter and energy. Fourthly, they apply this matter and energy to the maintenance of their life—i.e., the support of their physiological functions."

Mr. Geddes seems, however, inclined to claim for his classification that it will do something more than classify, and in this part of his interesting little paper we have some difficulty in following him. After dwelling on the many doubts and disputes with which political economy is infested, and on the want of an "art of conduct" in the widest sense, he appears to argue that a more scientific method of classifying social facts will terminate the controversies,



and create the art. We cannot think that any mere classification is so potent. It is the reality of the facts, or their meaning, or their relative importance, that is in dispute, and no arrangement of them under new heads can have much effect. We should be glad to see Mr. Geddes explaining more at large "how the fundamental conception of organisms utilising the matter and energy of nature clears up such time-honoured disputes as those concerning the nature of interest and intrinsic value," or what mere method of classification, as distinct from the facts ascertained and stated, will turn a protectionist into a free-trader.

*Capital and Population.* By Frederick B. Hawley. (New York: Appleton.) Mr. Hawley explains in his Preface that he occupies the peculiar position of being at once a strict disciple of Ricardo and Mill and a dissentient from many of their conclusions. He "antagonises"—to use his own expression—"the results of one side and the methods of the other." His argument turns mainly on the possibility of a general over-production, or, as he prefers to say, over-accumulation. He holds that capital has a tendency to "press upon" population with injurious results. He denies that an increase of capital other than fixed capital always gives proportionately larger employment to labour, because (he says) much of it may be "dead stock"—that is, if we rightly understand him, capital locked up in the shape of goods that do not sell. We grant, of course, that this sometimes happens; but we cannot admit that, with the use of judgment in production, it need occur more frequently when capital is increasing faster than population. If producers will only produce the right things, there is no practical limit to the market, and that market a remunerative one. Profits may fall, but those who have capital want to make something of it, and the remunerativeness of markets is a relative term. Mr. Hawley argues that all commodities but one—namely, labour—may be produced in excess. The answer is that the thing is impossible, and that, even if possible, it would be so improbable as not to fall within the range of practical economics. It may be quite true that trade and industry occasionally suffer from over-production, but the remedy is to be found in employing capital, not less, but differently. We ask for bread, and the producers give us pig-iron. Those who wish to see the practical conclusions deduced by Mr. Hawley from his general principle must refer to the book itself, though we feel bound to warn them that he has not the art of making his meaning clear; and, if the adoption of his views depended at all on the comprehension of his arguments, we should feel very secure against the prevalence of the errors which he endeavours to defend.

*Logic for Children, Deductive and Inductive.* By A. J. Ellis. (C. F. Hodgson and Son.) This pamphlet, printed in 1872-73, but not published till the present year, is an account of a method for teaching logic to children, but it is not meant for children themselves to read. Until practical experience shall have shown how far children are really capable of taking in logical teaching, it behoves a critic to speak with caution of the prospects of any method; but our own impression is at present that, while logic cannot be at all very successfully taught to children (as distinguished from big boys or girls), the present attempt is one of the least promising ways of undertaking the task. The childish mind is perhaps not fit for logic; the idea of a theory of reasoning sprang up too late in the development of the race for us to be able to communicate it early in the development of the individual; but, if the effort is to be made, the study must be rendered as little dry and as

little abstract as possible. But Mr. Ellis has an elaborate system of signs more terrible to look at than anything in Aldrich. It is fair, however, to say that we think Mr. Ellis more successful in adjusting induction than deduction to the age of his pupils, and that teachers themselves will assuredly gain from studying what he has to say, although they will have to recast his lessons before passing them on.

*History of Shorthand.* By Thomas Anderson. (W. H. Allen.) A good history of shorthand would be a useful addition to English literature. But it is clear that Mr. Anderson is not fated to give us that boon. His book is bad, and bad with few redeeming qualities. Neither matter nor manner are commendable. The style is stilted and pretentious; and if the author had known a little more about his subject it would have saved him from the ridiculous speculations as to the Divine origin of tachygraphy on p. 9, and from many errors of fact and of taste. It is humiliating for an Englishman to compare such a puerile and unsatisfactory performance with the masterly production in which Dr. Zeibig has dealt with the same subject (*Geschichte und Literatur der Geschwindigkeitsschreibkunst*; Dresden: Dietze, 1878). If Mr. Anderson had given us a translation of Zeibig we should have been grateful; but as it is, —

*Forensic Anecdotes; or, Humour and Curiosities of the Law and of the Men of Law.* By Jacob Larwood. (Chatto and Windus.) This book does not profess to be more than a compilation of anecdotes already in print. These have been collected with a considerable amount of industry, but without much discretion. Above all, we miss that accuracy of reference which is the only justification for such a work. It might be an interesting theme to compare the qualities of English, Irish, and Scotch humour contained in these pages. The Irish undoubtedly bear the palm, though we would refer anyone interested to the original sources, such as Mr. J. Roderick O'Flanagan's *The Irish Bar* (Sampson Low; 1879). The English, strange to say, are very poorly represented; but the grimness of genuine Scotch "wut" is well brought out. Mr. Larwood, it is easy to infer, is not himself a "man of law." The best circuit stories still live only in oral tradition, and not a few of them would blush to see themselves in print.

*A System of School Training for Horses.* By Edward L. Anderson. (W. H. Allen.) The author is an enthusiast for the *manège*, and seems to think that its mysteries can be explained by the not very clear explanations which he offers on the subject. There appears little in the book which he had not already stated in his previous work, *How to Ride and School a Horse*. It would be amusing to see Leech's "Mr. Briggs" in real life attempting to reduce Mr. Anderson's theoretical teaching to practice. It is to be hoped, for the author's sake, he may find many enthusiastic scholars of that type.

*The Giant Raft.* Part II.—The Cryptogram. By Jules Verne. Translated by W. J. Gordon. (Sampson Low.) The first part of this story, called "Eight Hundred Leagues on the Amazon," appeared at Christmas time; and we were compelled to say of it that it was extremely dull reading. This second part shows some improvement. As may be inferred from the subtitle, the plot turns upon the interpretation of a cypher-writing, which would suggest Poe even if the "Golden Bug" were not referred to in the text. There are also one or two subordinate incidents worked out with the author's characteristic ingenuity. But, on the whole, we must repeat that M. Jules Verne's last story is his worst. For the benefit of bibliographers, we add that it has already appeared in the *Boy's Own Paper*.

## NOTES AND NEWS.

THANKS to the exertions of the commissioner at Larnaka, Mr. C. Delaval Cobham, something is going to be done at last for the dialect and folk-lore of Cyprus. He has induced the editor of the weekly paper *Stasinós* to open his columns to lists of Cypriote words, folk-stories, ballads, and local names, of which, at present, we know but very little. Collectors have been tempted to come forward by the hope of prizes for the largest and most correct collection of such lists, all foreign matter being strictly excluded from them. Attempts at etymology are wisely forbidden. Every scholar will wish success to the enterprise; facts of the highest importance to the philologist and comparative mythologist must be hidden away in Cyprus, and unless they are speedily registered, they are likely to disappear without record before the advent of British civilisation.

SIR C. WILSON AND MR. W. M. RAMSAY have started on a tour of exploration in Cappadocia. Among other places they will visit the site of Comana, near Shar, where numerous remains of the classical age are known to exist. It is rumoured that Sir C. Wilson has recently discovered some new Hittite monuments of great importance.

At a public meeting held at Oxford on May 17, it was resolved to honour the memory of the late Prof. Green by some permanent endowment in connexion with the Oxford High School, and also to place a tablet in the chapel of Balliol College. The committee then appointed has decided to found two exhibitions at the High School, in addition to the two founded by Mr. Green himself and by Mr. Montefiore at his instigation. There will then be one exhibition, tenable for four years, offered annually among those pupils who are desirous of going to the universities. The following are the hon. secs. of "the Green Memorial Fund":—J. L. Strachan-Davidson, Balliol College, Oxford; C. A. Fyffe, Lancaster House, Savoy, W.C.; and J. J. Bickerton, Town Hall, Oxford.

MR. J. ADDINGTON SYMONDS will shortly publish a volume of sonnets, prefaced by an essay on the sonnet (its history and potentialities as a form of verse), arising in part out of questions raised by Mr. Hall Caine and other writers on the subject. Only some half-dozen of the sonnets to be included in the forthcoming volume have already been printed, two or three of these having appeared in the *Cornhill*, and the others in *Sonnets of Three Centuries*. Mr. Symonds is now on a visit to England from his home at Davos Platz.

MR. J. W. MACKAIL, B.A., tutor of Balliol College, Oxford, is now engaged on a translation of the *Aeneid* into English prose. He has just published the first book for private circulation. The text followed is, with few exceptions, that of Conington. We hope shortly to notice the work.

MR. ERIC ROBERTSON is at present engaged on a work to be entitled *English Poetesses*. Messrs. Cassell, Petter, Galpin and Co. are the publishers, and it will probably appear during the Christmas season.

*Faith: the Life-Root alike of Science, Philosophy, Ethics, and Religion*, is the title of a new work by Henry Griffith, which will be published by Mr. Elliot Stock in a few days.

NEXT week Messrs. W. Swan Sonnenschein and Co. will issue Mr. F. Ryland's edition of Locke's Essay, book iii., *On Words*, with critical Introduction and Notes. From the same publishers will come a new treatise of Mental Arithmetic by Mr. Frederick J. Edwards, and the *Child's Pianoforte Book*, by Mr. H. Keatley Moore. This last adopts a new method for

teaching the piano to very young children, introducing, as subsidiary to the text and music, a large number of pictures.

Messrs. W. Skeffington and Son have in the press a new and revised edition of the Rev. S. Baring Gould's volume of translations in verse of various mediæval legends, entitled *Silver Store from Ancient Mines*.

A PEOPLE'S edition of the *Leopold Shakspeare* is about to be published in ten sixpenny monthly parts, of which the first will be issued on June 26. In this edition the poet's works are arranged in chronological order from the text of Prof. Delius, with the addition of "Edward III." and the "Two Noble Kinsmen," and an Introduction and Life of Shakspeare by Mr. F. J. Furnivall, founder and director of the New Shakspeare Society.

A THIRD edition of Mr. A. Arthur Reade's little manual, *How to Write English*, is in the press. It will contain additional exercises for paraphrasing and punctuating, which should increase its value to pupil-teachers. Messrs. John Marshall and Co. are the publishers.

MR. WILLIAM M'DOWALL, editor of the *Dumfries and Galloway Standard*, historian of Dumfries, and author of several works in poetry and prose, has a new book in the press under the title of *The Mind in the Face: an Introduction to Physiognomy*.

ON and after June 3 the *Christian Opinion and Revisionist* will be permanently enlarged to thirty-two pages, and will appear as an illustrated weekly. The illustrations will be chiefly drawn from early Christian art relating to the history, antiquities, and festivals of the Christian Church. The series will commence with the "Tongues of Fire" as the symbol of the festival of Whitsuntide. The first illustration in the *Revisionist* will be the "Raising of Lazarus," which will commence a series of "Notes on the Miracles and Parables of Our Lord," chiefly from a revision standpoint.

THE Browning Society is to have an extra meeting on Friday, June 30, for readings and recitations of Mr. Browning's poems, and the singing of some of those that have been set to music. It is hoped that Mr. Stanford's music to the "Cavalier Tunes" will be sung.

WE learn from the *Nation* that Mr. John Bartlett, author of *Familiar Quotations*, has printed for private circulation a Catalogue of Books on Angling in his own library. These number about 600 volumes, many of them rare, and nearly all standard authorities. Of Walton's there are fifty, including the very scarce first edition; of Berners, Bowker, and Venables' "Experienced Angler," five each; and the second to the thirteenth edition of Thomas Best. The modern works on angling have also been carefully selected.

THE International Literary Congress, which has just concluded its meeting at Rome, seems to have adopted two practical proposals. The one was to call a conference—this time of both publishers and authors of all countries—to be held at Berne in September of this year, in order to consider a project of forming a universal code for the law of literary and musical property. The other was to found an international literary museum, which should contain portraits of authors ancient and modern, facsimiles of first editions, autographs, artistic memorials of great literary events, documents illustrating the history of literature, &c., &c.

It is rumoured that Count von Beust, on his retirement from political life, will devote himself to preparing his Memoirs for publication.

THE commission which was appointed some time since in Frankfort, under the presidency of the Oberbürgermeister Miguel, to examine

into the evidence which assigned a certain grave to Goethe's mother has come to a disconcerting judgment. It has decided that the grave which was provided with a new memorial stone in 1849 is not after all that of the honoured "Frau Bath."

As a sign of the times may be noticed the forthcoming appearance at Berlin (Eisenschmidt) of a work on *The Russian Army in War and Peace*, based on the most recent and most trustworthy authorities, by First Lieut. A. von Drygalski.

THE centenary of the annexation of the Crimea to the Russian empire will be celebrated next year in April. A History of the Crimea, to be published on the occasion, is now being prepared by several professors at St. Petersburg and Odessa; and a museum of Crimean antiquities will then be opened at Sebastopol.

THE first volume has been published of an important work by M. Semevsky upon the condition of the Russian peasantry during the reign of Peter the Great.

THE *Reform*, a journal in which German is spelt phonetically, according to Frikke's system, states that the number of students in the nine Prussian universities amounted to 11,894 during the winter term of 1881-82, showing an increase on previous terms. Berlin has 4,421; Breslau, 1,444; Halle, 1,361; Göttingen, 1,071; Bonn, 875; Königsberg, 836; Griefswald, 654; Marburg, 646; Kiel, 321; and Münster, 321, matriculated students.

THE number of books and magazines published in Germany during the year 1881 is 15,191. The same journal, the *Reform*, calculates that, if every book were published in an edition of 1,000 copies, this would give one copy only for every three persons now living in Germany.

THE Historische Verein of Bern will hold its annual meeting this year at Biel on June 25. The third part of vol. x. of the society's *Archiv* is announced. It will contain a carefully edited collection of all the Bell inscriptions in the canton of Bern by Dr. Büscheler-Usteri, of Zurich.

MR. TRÜBNER, of Strassburg, announces a contribution to Dante literature from the pen of Prof. Paul Scheffer-Boichorst, entitled *Dante im Exil*.

M. WELSCHINGER, whose work on the Revolution Drama has reached a third edition, has just published a book upon the threefold censorship under the First Empire of newspapers, books, and theatres (Paris: Charavay). It is based on unpublished documents, and contains anecdotes of Benjamin Constant, Chateaubriand, Camille Jordan, M<sup>me</sup>. de Staël, the Duke de Rovigo, &c.

AMONG the forthcoming publications of the Librairie des Bibliophiles are *Rachel d'après sa Correspondance*, by M. Georges d'Heylli, with four portraits of Rachel etched by Léopold Massard, and a reprint of Guillaume Tardif's *L'Art de Fauconnerie et des Chiens de Chasse* (1492).

LE MONNIER, of Florence, announces for publication a collection of Gino Capponi's correspondence, edited by MM. Carraresi and Guasti.

MM. ERCKMANN-CHATRIAN's last novel—*Les Vieux de la Vieille*—which has recently been appearing in the *Revue des Deux-Mondes*, is now published in book-form, with illustrations (Paris: Hetzel), for 1 fr. 40 c., or little more than one shilling.

A SPANISH translation of the *Nibelungenlied* is now appearing in the *Revista Germanica*, a Spanish Review published at Leipzig.

## ACKNOWLEDGMENTS.

OF foreign books we have on our table:—*Le Roman de la Femme chrétienne: Etude historique, avec une Lettre-préface de M<sup>lle</sup>. Hubertine Auclert* (Paris: Auguste Ghio); *Etudes napolitaines*, par John Peter (Naples: F. Furchheim); *Vorlesungen über Aesthetik oder über die Philosophie des Schönen und der schönen Kunst*, von Karl Chr. F. Krause, edited from the author's remains by Dr. Paul Hohlfeld and Dr. Aug. Wünsche (Leipzig: Otto Schulze); *Passionschule*, von E. A. Süskind, Vol. II. (London: Williams and Norgate); *Jordanis de Origine Actibusque Getarum*, edidit Alfred Holder (London: Williams and Norgate), being Vol. V. of the Germanischer Bücherschatz; *Filadelfos: Ricordi e Ragionamenti d'alcuni Savi della Magna Grecia*, di Giovanni Gemelli (Naples: F. Furchheim); *Teoria fisiologica della Persezione*, da Giuseppe Sergi (Milan: Dumolard); *La Criminalità nelle sue Relazioni col Clima*, da Giuseppe Orano (Rome: Botta); *Il Signor Io: Novella*, da Salvatore Farina, Seconda Edizione (Turin: Roux e Favale); *De Monadenleer van Leibniz*, door Pierre Henri Ritter (Leiden: S. C. van Doesburgh); *Een Vlaamsche Jongen*, door Wazenaar (Dr. Amand de Vos), Tweede Uitgaaf (Ghent: W. Rogghé); *Ergänzungs-Wörterbuch der deutschen Sprache*, von Prof. Dr. Daniel Sanders, 1. Abtheilung, Lieferung 1-12 (London: Williams and Norgate); *Lambert Daneau: sa Vie, ses Ouvrages, ses Lettres inédites*, par Paul de Félice (Paris: Fischbacher); *Manuel d'Electrométrie industrielle*, par R.-V. Pigou (Paris: G. Masson); *Les Révolutions du Droit*, Tome II., l'Enfantement du Droit par la Guerre, par Henri Brocher de La Fléchère (Geneva and Bale: Georg; Paris: Thorin); &c., &c.

## ORIGINAL VERSE.

TO WILLIAM BELL SCOTT, GREETING.

Rondeau.

HIS "Harvest-Home" the poet brings,  
Harvest of rich and lovely things,  
Piled high upon the loaded wain  
That bears the fruitage of the brain,  
Begirt with flowery garlandings.

With generous hand its gifts he flings  
To all with gracious welcomings;  
And so to scatter wide its fain

His Harvest-home.

Not like the niggard's grasp that clings  
To hoarded gold is his who sings,  
Sings for pure love, and not for gain,  
Then sing we too, with glad refrain,

His Harvest-home.

R. F. LITLEDAL.

## OBITUARY.

JOSEPH LEMUEL CHESTER.

THOUGH Col. Chester had long been ill, the announcement of his death must have come upon most of us with surprise. The treacherous climate of his adopted country had for many years kept him within doors for weeks together during the greater part of the year; and even when he could allow himself greater freedom in his movements, it was only during the warmer part of the day that he was enabled to leave his house. To him this was no special hardship, for, as he himself was the first to acknowledge, his work was always chiefly in his library; but his confinement in a remote suburb of London had this effect, that familiar though his works were to every genealogical student in England, and extensive as his correspondence on points of family history might be, his person was known to only a few of those who looked up to him as their master

in genealogy and biographical history. It was said of Thomas Baker, the *ejectus socius* of St. John's College at Cambridge, that his name might be found mentioned in the Preface of every antiquarian work published in his lifetime as having laid the author under obligations which he could never repay; and it has always seemed to me that if this was true of Baker it might be said even more emphatically of Col. Chester. I doubt if a single work treating on pedigrees or matters of family research has been published in the English language during the last twenty years which has not benefited by the stores of knowledge accumulated by his unwearied labours. I can speak with experience on the promptness and readiness with which his collections were freely opened to every enquirer, whoever he might be.

Col. Chester was a voluntary resident among us, and the sole object with which he lived in this country was to collect accurate biographical facts on our ancestors. His first published work was a memoir of John Rogers, the proto-martyr under Queen Mary's rule; and it is a curious incident, as showing the bent of his tastes from the first, that he devoted special attention to the genealogy of the martyr, tracing his family back to William the Conqueror, and noticing the careers of many of his descendants. His primary pursuit in this country was—I may be pardoned for quoting his own expressions in a letter to me—"the history of the early New England settlers." He wanted to know, and by the time of his death he had ascertained, "what was the character and social condition *en masse* of the founders of the great country on the other side of the Atlantic." The origin of the first colonists of America was an open book to him; and, if his life had been spared, the world might have been presented with discoveries from his industry which would have put into the shade all that has been collected by Mr. Savage or the Rev. Joseph Hunter. He was eager and enthusiastic on the subject of all the distinguished colonists and statesmen connected with his native country, but to the elucidation of the ancestry of Washington he directed all his energies; and it is earnestly to be hoped that the result of his labours may be made known to us.

Not until the publication in the summer of 1876 of his *Registers of Westminster Abbey* was his name generally familiar to the literary world; but from that time forwards there was no one to contest the position which he had acquired of being the chief genealogical student in England. The work which he had selected allowed him abundant opportunity for displaying his wealth of biographical information. Nearly every distinguished name in our national history has been connected with the Abbey, and in every instance Col. Chester had something to say which was both novel and valuable. The accuracy of his researches was beyond question. No kindred volume has ever appeared—none is ever likely to appear—so free from blunders. A flaw in the correctness of his statements made him wear sackcloth for days. When I pointed out to him on one occasion that he had committed the slight error of speaking of Dr. Johnson as the "younger son of Michael Johnson" he remarked, of a slip which would have affected an ordinary author but slightly, that it was "indefensible and unpardonable," and referred to the scandalous blunder in the parish register of Bromley (March 1753), which buries Dr. Johnson himself, instead of his wife. This grand volume on the registers of the Abbey was received with a chorus of praise from every literary journal in our land. It carried the learned annotator's fame far and wide, and secured for him (what he particularly valued as a recognition of his fame by his own people) the distinction of LL.D. from a college in America. This

work was included in the *Transactions* of the Harleian Society—of which he was one of the founders—but a large number of copies were at the same time printed for the benefit of his friends. The collection of his materials had cost him ten years of hard labour, and by this and the printing of the volume he was at least £2,000 out of pocket; but he grudged neither his time nor his money. He still laboured at the subject, with the intention of printing a supplementary list of such persons as were probably buried within its walls, and of issuing any further particulars which he might obtain concerning the persons named in the registers themselves.

The progress of the Harleian Society was very dear to Col. Chester. For the Register section he edited more than one of the records of the London parishes. The first volume of the *Visitation of London, 1633-34*, supervised by him jointly with Dr. Howard, has already appeared, and the second may confidently be looked for next summer. Everyone must hope that the death of Col. Chester will not prevent the publication of the extensive notes which he had amassed on the families and fortunes of these City merchants of two centuries and a-half ago. There is indeed but one other student in England whose biographical collections can vie, in extent or in value, with those of Col. Chester. The researches of the other indefatigable annotator relate chiefly to printed books. Those of Col. Chester have been collected from every heraldic visitation in England and from hundreds of parish registers. Many of the registers in London have been copied for him *in extenso*; and during a long residence in Oxford he had extracted with his own hand the whole of the biographical information which is buried in the matriculation registers of that university. For this, and for his services in elucidating the family history of so many distinguished Englishmen, the university last year conferred on him the honorary degree of D.C.L.—a distinction of which he was justly proud.

Col. Chester died at 124 Southwark Park Road, on May 26, aged sixty-one. We had all hoped, until a few weeks ago, that he would have been spared to give us many more fruits of his patient labour and patriotic regard for the two countries of England and America; but it became evident then that all such expectations must be dismissed. He has done more for the history of the land of his birth and of his adoption than any other person of his time, but he has not effected all that he desired or intended.

W. P. COURTNEY.

We must add to this notice that the ACADEMY has lost in Col. Chester a generous friend. We owe to him not only valued contributions, but also the kindest expressions of good-will, one of which was received almost from his death-bed.

ED. ACADEMY.

#### MAGAZINES AND REVIEWS.

THE current number of the *Contemporary* suggests the extent to which the heavier magazines have taken the place of pamphlets. It contains no less than twelve papers, nearly every one of which would only have found publication as a pamphlet fifty, or even twenty, years ago. We can only except with certainty Mr. Alfred Austin's three sonnets, from which we may quote these notable lines:

"Take ocean in reverse, and, basely bold,  
Barrow beneath the bastions of the brine."

There is but a single literary article—on "Henri [*sic*] Heine"—which tells us something that is new, but much more that is old. The two articles on Ireland are very slight. Indeed, none of the magazines for this month seem to

have risen to the occasion. Mr. E. A. Freeman has a characteristic article on the Channel Tunnel, deprecating any modification of our national insularity. There is a very curious paper by Mr. Francis Peck on "Science and Religion," to which both Prof. Ball and Mr. Proctor contribute antidotes. Mr. Quilter gives a criticism of the Royal Academy which, if we are not mistaken, he has already given elsewhere. Dr. Fairbairn has a second paper on "The Philosophy of Religion," chiefly interesting as showing how great has been the influence of Hegel upon our best minds. Prof. Leone Levi says very little that is striking about "The Revival of Italian Industry." The paper by Mr. Seton-Kerr seems to us an opportunity missed. He contrasts the procedure under the permanent settlement in Bengal with that of the Irish Land Commission. But the essence of the Bengal settlement is that it did *not* (except in theory) establish tenant-right for the cultivators. The Act of 1859 has protected those who can establish continued occupancy for twelve years; but the majority (at least in many districts) still remain tenants at will. Bengal has not yet received its Land Act.

THE only full-page illustration of the *May Livre*, a reproduction of a statuette of Rabelais, is worth noticing if only by way of protest. The portraits of Rabelais are all of doubtful authenticity, and are by no means easy to reconcile. But so long as anyone chooses to represent the greatest writer of the French Renaissance and (except Shakspeare) the greatest writer of the sixteenth century as a grinning ape, without a single feature indicative of anything but the lowest and most unrelieved sensuality, so long will the general error as to one of the greatest books of the world receive support of that intangible kind which is hardest to deal with. The influence of vulgar errors on the portraits of great men is a subject which we present gratis to any university or academy in need of a theme for a prize essay. As to the letterpress of the number, M. Paul Lacroix' interesting sketch of his acquaintanceship with Balzac, and the charming specimens of Renaissance initial letters which "Gluck" has reproduced, deserve mention.

THE last number of the *Revue de Droit international et de Législation comparée*, which is the second of the series for 1882, commences with a paper by Prof. Brocher de la Fléchère, entitled "La Guerre et le Droit international." It is rather an Academic discussion, in which the learned Professor examines the tendency of parliamentary government to become a veiled form of imperialism. This result he considers to be brought about by the executive, under the pretext of a certain necessity of harmonious government, influencing the constituencies to return as their representatives men who, instead of controlling the executive, which is the true *raison d'être* of parliaments, falsify their mission, and thereby parliament itself becomes a mere governmental machine. It is when this fact grows patent, and a nation becomes aware that it is governed in the interests of a faction, that overt imperialism is welcomed as a preferable alternative. This, according to the Professor's view, is the true explanation of the success of Caesar, and of Cromwell, and of Napoleon. Prof. Bulmerincq, of Heidelberg, contributes a fourth article on a "Projet de Règlement international des Prises maritimes." It appears that the Professor's project has been submitted to a commission of the Institut du Droit international, which met at Wiesbaden in the autumn of 1881, when Germany was represented by the regretted Dr. Bluntschli and Great Britain by Sir Travers Twiss. A brief note of the deliberations of the commission—in which Profs. Arntz, of Brussels; Martens,

of St. Petersburg; Gessner, of Dresden; den Beer Portugael, of the Hague; Alberic Rolin, of Gand; and Prof. Bulmerincq himself took part—has been annexed to the *Projet*. A letter from Mr. F. S. Reilly, the draftsman of the British Ordinance of January 1879 establishing a High Court of Justice in the Island of Cyprus, is intended to correct several errors in an article by Prof. Saripolos, of Athens, which has appeared in a previous number of the *Revue*. An article by Prof. Léon-Caen gives a detailed account of the provisions of a convention for the protection of industrial property, a draft of which was prepared by the International Conference assembled at Paris in 1880. A *compte-rendu* of the deliberations of this Conference has been already published at the Imprimerie nationale at Paris. A scheme for a memorial to the memory of Prof. Bluntschli, of which the details are not at present complete, is the next paper, after which a chronicle of international facts of juridical interest has been supplied by Prof. Teichmann in respect of Germany and by Prof. Léon Renault on behalf of France.

### THE POLE FAMILY IN EXILE.

ARTHUR and Edward were the two sons of Geoffrey Pole, the Cardinal's brother; of their early history we know something—how their father obliged the person who brought him a summons from Queen Elizabeth to swallow the writ and thereby render ineffectual the service of it; how an abortive Roman Catholic movement was got up on behalf of Arthur Pole in 1562. Arthur Pole was a profligate youth. He married a daughter of the Earl of Northumberland, and was always agitating; then he wished to enter the service of Philip II. under de Quadra; he proposed to join the Duke of Guise, professing great things of the assistance he could render in England; and, finally, with his brother and his brother-in-law, Antony Fortescue, he attempted to leave England, but was arrested and lodged in the Tower. Arthur Pole was tried for treason and condemned to death, but Elizabeth spared him. Thus much we know of Arthur Pole and no more. A letter written in the year 1600 to Philip II. of Spain, and now reposing among the Spanish MSS. in the British Museum, throws some light on his son's career, as well as on the estimate the Roman Catholics placed on the services of Father Parsons, Card. Allen, and other upholders of the fallen Papal power in England. The letter is as follows:—

"Thomas Fitzherbert an Englishman, servant of your majesty, having heard by letters from Rome, that the Duke of Parma has requested the hat for an Englishman called Arthur Pole, because his Holiness had promised to make six Cardinals at his instigation, I cannot help pointing out to your majesty the disadvantages which might arise from this both for God and your majesty, without its being able to be remedied by time. For the said Arthur Pole is son of a nephew of Cardinal Pole of the royal blood of England, a youth of 25 years, who has been brought up from a child in the house of the Cardinal Farnese now dead in company with Don Duarte (Edward) who now lives, having been very well received and favoured by him, and by the Duke of Parma [Card. Farnese's brother], but at the same time apart from all news of the affairs of England, as if he did not belong to that nation, so that he has neither the age, nor the other qualities, which are required in one who has to be the chief mediator of the reformation of the Church of God in England; and besides this it is very likely that he will not be amenable to any proposition for helping to attain those ends, which are desired by all good Catholics in that country for the service of God and of your majesty from the well known fact that he is on most intimate terms with diverse Englishmen, two or three of whom are ill affected to the crown of your majesty; hence we may infer that if he were

at the head of these, with the authority of Cardinal, he might attract good Catholics to his party, seducing them from the service of your majesty. The only remedy for this is that your majesty should send, and procure that his Holiness should make a Cardinal of Father Parsons, of whose prudence and zeal in the service of God and your majesty we have had such well proved experience. From this it would follow that even if Arthur Pole were made a cardinal he could do no damage, because Father Parsons being equally one, he would arouse all the good Catholics of England from the great contentment that all men have in his known virtue and prudence, and everything would go on (as it has gone on hitherto without doubt) for the greater glory of God, and for the benefit of your majesty. In addition to all this he would assist much with his prudence and authority in repressing the French party in Rome, and in breaking up also the intrigues and designs of the King of Scotland as well as that of France, performing always the offices which alone are to be expected from a most faithful servant and creature [lit. creation] of your majesty's.

"This petition to your majesty has in fine two parts—firstly that your majesty would be pleased to give orders to the Duke of Hesse that he on his part may treat with his Holiness, and beg that he with all prudence may make a Cardinal of the said Father Parsons, because if he were to make the other one a Cardinal before him it would be feared he might procure the prevention of Father Parsons's promotion whereas now he could make it with more facility than then. The second part of this petition is that it may seem good to your majesty to smooth over the greatest difficulty which could prevent this, namely to use towards Father Parsons the same liberality which your glorious majesty used towards Cardinal Allen with the same object in view. By this means God and your majesty will be served, and all the English Catholics will receive the only one remedy which your majesty can procure for them.

"Now that I have discoursed of this in confidence it will appear that Father Parsons from his great virtue, letters, and religion is most deserving of the hat, and that it will be well filled in his person. Yet we must not carry on this business by contradicting the promotion of Arthur Pole, which would do more harm than good; but let the Duke of Hesse be written to with a copy of this letter, with orders to perform those offices which have been agreed upon in favour of Parsons, on the plea that it will assist towards reanimating the Catholics of England, and bring about the reduction of that kingdom to the obedience of the Apostolic See, and that he will advise your majesty of what he shall do, and your majesty can then consider what action will be most suitable to take.

"In Madrid 26 of Sep<sup>r</sup> 1600."

J. THEODORE BENT.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BERGEL, J. Mythologie der alten Hebräer. Leipzig: Friedrich. 2 M.  
 BIELING, H. Zu den Sagen v. Gog u. Magog. Berlin: Weidmann. 1 M.  
 CURTIUS, E. Die Altiere v. Olympia. Berlin: Dümmler. 2 M. 20 Pf.  
 FALK, G. v. Kritische Rückblicke auf die Entwicklung der Lehre v. der Steuerüberwälzung seit Adam Smith. Dorpat: Schnakenburg. 3 M.  
 FOUQUIER, A. Chants populaires espagnols: Quatrains et Seguidilles. Paris: Lib. des Bibliophiles. 5 fr.  
 GUILLAUMOT, A. A. Portes de Paris sous Charles V. Paris: Roy. 30 fr.  
 HERVIEU, P. Diogène le Chien: avec quatre Compositions de Totani. Paris: Charavay. 3 fr. 50 c.  
 SANCY, F. Les Mœurs d'un Fonctionnaire chinois, etc. Paris: C. Lévy. 3 fr. 50 c.  
 SCHERER, F. Bilder aus dem serbischen Volks- u. Familienleben. Neusatz: Jovic. 2 M. 40 Pf.  
 SINGAGLIA, G. Saggio di uno Studio su Pietro Aretino. Napoli: Detken & Roeholl. 5 fr.

#### HISTORY.

- BERGEL, F. Ueb. die Heerstrassen d. römischen Reiches. Berlin: Weidmann. 1 M.  
 FROHLICH, F. Die Gardetruppen der römischen Republik. Aarau: Sauerländer. 1 M. 80 Pf.  
 JUNK, Th. Lucien Bonaparte et ses Mémoires (1775-1840), d'après les Papiers déposés aux Archives Étrangères etc. T. 1 et 2. Paris: Charpentier. 15 fr.

- LEJEUNE DIRICHLET, G. De equitibus atticis. Königsberg: Hartung. 1 M.  
 MUEHLBERG, H. M., Patriarch der luther. Kirche Nordamerikas. Selbstbiographie, 1711-43. Hrg. v. W. Germaun. Halle: Waisenhau. 3 M. 80 Pf.  
 RAVASSON, F. Arobies de la Bastille. T. XIII. 1711-25. Paris: Durand et Pedone-Lauriel. 10 fr.  
 RICHTER, O. Die Befestigung d. Janiculum. Berlin: Weidmann. 1 M.  
 WELACHINGER, H. La Censure sous le Premier Empire. Paris: Charavay. 7 fr. 50 c.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BAHNSEN, J. Der Widerspruch im Wissen u. Wesen der Welt. Leipzig: Grieben. 17 M.  
 LANFRANCONI, E. Rettung Unkrans vor Ueberschwehmungen. Wien: Lehmann & Mentzel. 16 M.  
 LEIBNIZ, G. W. Die philosophischen Schriften. Hrg. v. E. J. Gerhardt. 5. Bd. Berlin: Weidmann. 16 M.  
 MUELLER, H. F. Platon's Forschung nach der Materie. Berlin: Weidmann. 1 M. 80 Pf.  
 QUENSTEDT, F. A. Petrefactenkunde Deutschlands. 1. Abth. 7. Bd. 2. Hft. Gasteropoden. 2. Hft. Leipzig: Fues. 16 M.  
 SCHUBRING, F. Die Philosophie d. Athenagoras. Berlin: Weidmann. 1 M.  
 THOMSEN, J. Thermochemische Untersuchungen. 1. Bd. Neutralisation u. verwandte Phänomene. Leipzig: Barth. 12 M.

#### PHILOLOGY, ETC.

- BEITRÄGE ZUR historischen Syntax der griechischen Sprache. Hrg. v. M. Schanz. 1. u. 2. Hft. Würzburg: Stuber. 4 M. 20 Pf.  
 ENGELMANN, R. Beiträge zu Euripides. I. Alkmene. Berlin: Weidmann. 1 M.  
 FRISCHBIE, H. Preussisches Wörterbuch. 4. Lfg. Berlin: Kossin. 2 M.  
 GALENI qui fertur de partibus philosophiae libellus. Primum ed. E. Wellmann. Berlin: Weidmann. 1 M.  
 MEWES, W. Ueb. den Wert d. Codex Blandinius vetustissimus f. die Kritik d. Horaz. Berlin: Weidmann. 1 M.  
 MUELLER, G. H. Horati metra. Berlin: Weidmann. 1 M. 60 Pf.  
 MUELLER, O. Electa Statiana. Berlin: Weidmann. 1 M.  
 NOHL, H. Analecta Vitruviana. Berlin: Weidmann. 1 M.  
 REITER, H. Quaestiones Varronianae grammaticae. Königsberg: Hartung. 2 M.  
 SCHOTT, W. Ueb. die sprache d. volkes Rong od. Lepcha in Sikkim. Berlin: Dümmler. 80 Pf.  
 SCHRADE, E. Die Bargonstele d. Berliner Museums. Berlin: Dümmler. 3 M.  
 STOLZE, F. Persepolis. Die achämenidischen u. sassanidischen Denkmäler u. Inschriften v. Persepolis, Istakhr, Pasargadae, Shápúr, sum ersten Male photographisch aufgenommen. Mit e. Beschreibung der Inschriften v. Th. Nöldeke. 1. Bd. Berlin: Aaser. 300 M.  
 VIVO, D. de. Grammatica della Lingua Russa. Con speciale attenzione al Movimento dell' Accento. Dorpat: Schnakenburg. 8 M.

### CORRESPONDENCE.

#### MR. CHARLES DARWIN'S LETTERS.

Down, Beckenham: May 25, 1882.

Will you allow me to mention that I am collecting my father's letters with a view to a biography? I shall be greatly obliged to any of my father's friends and correspondents who may have letters from him if they will allow me to see and make copies of them. I need hardly add that no letter shall be published without the full consent of its owner.

FRANCIS DARWIN.

#### BUST OF SHELLEY.

Cuba Villa, Bickerton Road, N.: May 29, 1882.

I think it will interest the readers of the ACADEMY to know that Mrs. D. O. Hill—the sculptor of the Burns statue at Dumfries, recently unveiled by Lord Rosebery—has executed in bronze a fine heroic bust of Shelley. It has been suggested that this bust should be purchased, by public subscription or otherwise, and placed over Shelley's grave. Failing that, that it should find some prominent resting-place in England where the public should always be able to view it. The bust has been seen by a number of persons eminent in letters and art, and also by several ardent admirers of Shelley, and the unanimous opinion is that it represents the poet and the man as he might have been—I may say doubtless was—in his finest moods. This truly beautiful work should not be lost to Shelley's countrymen.

G. BARNETT SMITH.



## THE RESTORATION OF ST. MARK'S.

St. Mark's, Venice, Committee, 9 Buckingham Street, W.C.:  
May 30, 1882.

I have received from the committee of the Venetian artists a copy of an *ordine del Giorno*, of which the following is a translation:—

"The Venetian artists, in association with the resident foreign artists, assembled in meeting this April 20, 1882, resolve:

"1. That the MS. *L'Avvenire dei Monumenti in Venezia*, which has been read before this meeting, be printed, and copies sent to all the artistic societies of Italy.

"2. When the adhesion of these shall have been received, we will call the attention of the Government to the restorations of our monuments, especially those executed in the interior and exterior of the church of St. Mark, which cause serious apprehensions to all those cognisant of them, in spite of the recent regulations for their control.

"The Venetian artists, in alliance with those of the rest of Italy, will seek to protect their national monuments as they would guard the honour and glory of the nation."

Then follow fifty-eight signatures, of whom eight appear to be foreign names.

The *Avvenire dei Monumenti in Venezia* (published by Fontana, Venice) is an ably written manifesto, especially referring to the restorations of St. Mark's and the Ducal Palace.

This movement of the Italian artists may prove to be the most important step yet taken in the cause of the protection of ancient monuments. If conducted in the same practical spirit with which it has commenced, it cannot fail to receive the recognition and adhesion of the Italian Government. I need not say how it will strengthen the hands of those in England who have been working in the same direction.

HENRY WALLIS, Hon. Sec.

## A LOLLARD SERMON OF THE FOURTEENTH CENTURY.

Oxford: May 18, 1882.

All who have dipped into the Lollard controversy of the fourteenth century will be interested in learning that the official report of an important sermon preached in Oxford on Ascension Day, 1382, by Dr. Nicholas Herford, one of the most zealous of Wyclif's followers, may be read in a Bodleian MS. (Bod. 240). While examining the contents of this ponderous volume, of the variety and interest of which no existing catalogue gives an adequate idea, I stumbled on the report in question.

That such a notarial report of the substance of Herford's preaching was made we knew already from a statement to that effect in the *Fasciculi Zizaniorum* (p. 296, Rolls ed.). "His [Herford's] heresies, errors, and other enormities were reduced to a definite form by notaries at the instance of a certain Peter Stokys, a Carmelite friar and doctor in theology." But no one seems to have been aware that the document so described had survived to the present day. The writer in the *Fasciculi* goes on to say, "At length, on the festival of the Ascension, he [Herford] preached many wicked and detestable things publicly in St. Frideswide's churchyard, exciting the people to insurrection, and excusing and defending Wyclif." The last words raised my curiosity, for it seemed reasonable to expect that in the report—not a very brief one—of the sermon which I had found, some abstract of this contemporary defence of Wyclif (who was then living) would be given. Unfortunately, it is not so. The reporter confines himself to those portions of the sermon which would be likely to serve the purpose of Friar Stokes, his employer, in the proceedings against Herford before the Archbishop which he contemplated. Mention is made of "Ricardus"—that is, Fitz-Ralph

formerly Chancellor of Oxford, and afterwards Archbishop of Armagh—as having been Herford's predecessor in attacking the friars, but the name of Wyclif does not occur. Nevertheless, there is much that is interesting in the report, as will appear from the following translation of the opening passage:—

"In the name of God, Amen. Be it known to all by the present public instrument that in the year from our Lord's incarnation, according to the course and computation of the English Church, MCCCLXXXII., in the fifth indiction, in the fifth year of the pontificate of . . . Pope Urban VI., on the fifteenth day of May, that is, on the day of the Ascension of our Lord, at the cross in the churchyard of St. Frideswide,\* in the town of Oxford, in the diocese of Lincoln, in the presence of me, a public notary, and the witnesses whose names are subscribed, and before the venerable Master Robert Rugge, professor of divinity [*sacrae pagine professor*], Chancellor of the University of Oxford, and no small multitude of clerks and laymen, regulars and seculars, then and there assembled together to hear the Word of God, Master Nicholas de Herford, professor of theology, preaching to the people in the English vulgar tongue, amongst many other things touching the different states and ranks of the Church, said specially these following things."

The rest of the report is chiefly taken up with the invectives of Herford against the friars and monks, especially the former. It is also charged against him that in the bidding prayer (the form of which is still preserved in university sermons at Oxford) he omitted the Pope. This passage is curious:—

"He recommended the states of the Church under this form: 'Ye shall pray' [*orabitur*],—he said to the people—'for the lord the King, the lady the Queen, and the lady mother, and for the lord Duke [John of Gaunt] ye shall pray, that God would give him the grace of obeying the King, and enticing him to what is good; and next ye shall pray for all the temporal lords of this realm; afterwards ye shall pray—he said—'for all who are spiritual officers of God' [the chancellor, the university, the mayor, the citizens, &c.], and in the whole recommendation he made no special mention of the supreme pontiff [*non fecit mentionem de summo pontifice speciale*]."

T. ARNOLD.

## DERIVATION OF THE NAME "PYRENEES."

Taylor Institution, Oxford: May 27, 1882.

The true origin of the above proper name has always been a matter of controversy. According to the authority of Strabo and Diodorus Siculus this appellation would have come from *πῦρ* = fire. Silius, on the other hand, finds its source in the proper name of Greek mythology, or popular tradition, Πυρρα, daughter of Bebryx, who was beloved by Hercules, and buried upon the mountains called after her name. Considering that mythological names are not seldom the offspring or result of local proper names, modern researches have recognised the real etymology in the Celt-Iberian root-word "bryn" or "byrin," denoting a hill or mountain (*cf.* Welsh "brynach" = mountainous region, highland). Hence the original meaning of the appellation

\* This church is now included within the precincts of Christ Church, and known as the cathedral of Oxford. As to the churchyard, or cemetery, "the cemetery would seem to have been on all sides of the church. Wherever the ground is turned up in the garden between the choir and Dr. Heurtley's garden, human bones are found. . . . In the last summer a complete skeleton was found *in situ* and undisturbed between the fountain and Dr. King's house." The above is extracted from a letter which the Dean of Christ Church has been good enough to write to me in reply to my enquiries. The exact position of the cross cannot be identified.

Pyrenees, as given by the first neighbours and inhabitants, would be "high or steep mountain" (Pape's *Wörterbuch der griechischen Eigennamen*, ed. Benseler; Pauly's *Real-Encyclopädie*; Obermüller's *Keltisches Wörterbuch*, Larousse; *Grand Dictionnaire du XIX<sup>e</sup> Siècle*).

I need hardly remark that the identification of the name with "Pics noirs" (as if from the patois "Pics nérés," and, by corruption, changed into "Pyrénées") which has been suggested by N. Boubé (*Zlatagorskoj's Dictionnaire des Homonymes*, Paris, 1882, p. 482) must be rejected as arbitrary and untenable.

H. KREBS.

## IZAAK WALTON'S "COMPLEAT ANGLER."

My statement that on the title-page of the first edition of the *Compleat Angler* "churchyard" appears, and not "churcheyard," as in Mr. E. Stock's professed facsimile, was based on the bibliography under review. I find in the transcript there given of the title-page of the first edition "churchyard." The same spelling appears in the transcript given by Mr. Westwood in his *Chronicle of the Compleat Angler* (p. 1), and in the same gentleman's transcript of the advertisement of the book which originally appeared in the *Perfect Diurnall* (*id.* p. 2). It again occurs in the beautiful facsimile on steel of the title-page given at the beginning of "Ephemera's" edition of the *Compleat Angler*. I write far from the British Museum, but the same spelling will be found, I believe, in the copy of the first edition which is there exposed, open at the very page, in a glass case in the King's Library. Is not the question rather where did Mr. Stock find a copy of the first edition which contains the *e* in "churchyard"? THE REVIEWER.

## THE LATE THOMAS DUNMAN.

4 Bryanston Street, Portman Square, W.: May 30, 1882.

The recent death of Mr. T. Dunman has already been noticed in your columns. He may be said to have sacrificed his life to his self-denying zeal in the work of popular education, and to an intense interest in the teaching of science. Will you allow me to mention that a fund is being raised to help to place his widow in a position to support herself and her two children? Several members of the Council of the Working Men's College are on the committee, and I am authorised, as treasurer, to receive contributions.

R. B. LITCHFIELD.

## APPOINTMENTS FOR NEXT WEEK.

- MONDAY, June 5, 3 p.m. Royal Institution: General Monthly Meeting.  
7.30 p.m. Aristotelian: Discussion, "Will."  
TUESDAY, June 6, 3 p.m. Royal Institution: "Digestion," IV., by Prof. A. Gamgee.  
8 p.m. Biblical Archaeology: "The Epoch of Joseph: Amenhotep IV. as the Pharaoh of the Famine," by Mr. E. Land; "The Decipherment of the Hittite Inscriptions," by Prof. Sayce.  
8 p.m. Shortland.  
8.30 p.m. Zoological: "Some Points in the Anatomy of the *Deluroidea*," by Prof. St. George Mivart; "A Collection of *Laridae* from the Coasts of Peru and Chili, made by Capt. A. H. Markham," by Mr. Howard Saunders; "Crustaceans collected by M. V. de Robiliard at the Mauritius," by Mr. E. J. Miers; "An Attempt to apply a Method of Formulation to the Species of the *Comatulidae*, with the Description of a New Species," by Prof. F. Jeffrey Bell.  
WEDNESDAY, June 7, 7 p.m. Entomological.  
8 p.m. Geological: "The *Annelida tubicola* of the Wenlock Shales," by Mr. G. H. Vine; "Description of Part of the Femur of *Notocherium mitchelli*," by Prof. Owen; "The Girvan Succession," I., by Prof. C. L. P. Worth; "*Helicopora laticipitalis*, a New Spiral Fossellid from the Upper Silurian Beds of Ohio," by Mr. E. W. Clappole.  
8 p.m. British Archaeological: "The Sculptures of the West Front of Lichfield Cathedral," by Mr. J. T. Irvine; "Guddy's Cove, Northumberland," by Dr. Alfred C. Fryer; "British Urn Burials at Basingstoke," by Dr. Josh. Stevens.  
THURSDAY, June 8, 3 p.m. Royal Institution: "The Metals," by Prof. Dewar.  
8 p.m. Society for the Encouragement of the Fine Arts: "The Present Position of Sculptural Art in this Country," by Mr. H. P. MacCarthy.

8 p.m. Mathematical: "A Definite Integral, and Equation to the Director Circle of a Conic," by Prof. Wolstenholme; "The Extension of Certain Theories relating to Plane Cubics to Curves of any Deficiency," by Mr. A. Buchheim.  
 8.30 p.m. Antiquaries.  
 FRIDAY, June 9, 2.45 p.m. Society for the Protection of Ancient Buildings: Annual Meeting; Report by Mr. William Morris.  
 8 p.m. New Shakspeare: "Some of Shakspeare's Thoughts on Life and Death;" "The Oruxes in Shakspeare's Early Comedies," by Mr. F. J. Furnivall.  
 9 p.m. Royal Institution: "Excitability of Plants," by Prof. Burdon-Sanderson.  
 SATURDAY, June 10, 3 p.m. Royal Institution: "Poetry and its Literary Forms," IV., by Prof. D. Masson.  
 3 p.m. Physical: "Experiments on Vibration," by Mr. W. F. Stanley; "A Wind Integrator," by Mr. Walter Bailly.

## SCIENCE.

*Outlines of Primitive Belief among the Indo-European Races.* By C. F. Keary. (Longmans.)

MR. KEARY writes in an interesting way upon an interesting subject. Some readers may think him a little too diffuse, but it is difficult to be clear without incurring this charge. It is not a history of religion or of mythology that he has taken in hand, still less a system of theology, but a history of the capacity for worship among the ancestors of our Aryan race. With him belief is rather a sense of mystery in the universe than the theory which seeks to explain that mystery as Mr. Herbert Spencer would explain it. Consequently, he is not concerned to show how myths have arisen, or even what religion is or ought to be; he aims simply at being the chronicler of those phases of religious belief through which the early Indo-Europeans must have passed. But since we have no contemporaneous record of these phases, we must have recourse to the inductive method if we would discover what they were. By working backwards from known facts we may be eventually able to reconstruct the past history of Indo-European belief.

It is here that Mr. Keary, as it seems to me, lays himself open to criticism. At the outset it is incorrect to speak of "Indo-European races." If we choose to confound philology and ethnology in the old fashion we may, indeed, talk of "an Indo-European race," and assume that the men who spoke the hypothetical parent-Aryan language were all united by the ties of blood. But in this case they would constitute one race, not races.

Let us grant, however, that Mr. Keary means that group of tribes which, for the sake of convenience, we are accustomed to term the primitive Indo-European race. In order to discover the outlines of their belief, he appeals to the evidence of language, of mythology, and of the hymns of the Rig-Veda. Language, as he argues very truly, enshrines the past ideas of mankind, and, if rightly questioned, therefore, will reveal to us early beliefs and conceptions imbedded in it like flies in amber. Myths, too, when interpreted by the comparative method, will tell us what the first framers of them believed concerning the world around them; while the Rig-Veda, the earliest literary monument of the Aryan stock, doubtless contains survivals from an older period of life and thought. But in dealing with these three sources of evidence Mr. Keary has not been so successful as he himself appears to think. His knowledge of Vedic Sanskrit is confessedly second-hand, and he betrays little acquaintance with

the progress made by comparative philology during the last few years. In spite of the insistence with which he claims the support of language for his views, his etymologies and linguistic statements are almost always wrong. Thus he falls into the old fallacy of supposing that "if the same word does not pervade the children languages it has not pre-existed in the parent one" (p. 40); he thinks that "Sanskrit is the oldest among the brother languages," and that Sanskrit words are consequently the most likely to resemble those of the parent speech; he derives *θεός* from the same root as *Dyads* and *deus*, and assumes that Zeus was invented "before *theos*;" and he couples Okeanos with Ogyges, which he holds to mean the sea. Tritogeneia, from the Vedic Trita, who harnesses the horses of the sun, becomes the "water-born;" the Greek Moirae "are connected with the Celtic Mairae, from *mar, meir*, simply 'a maid';" Rhea "is unquestionably connected with the Sanskrit root *ira*, earth;" Kerberos is the Sanskrit "Cerbura, 'the spotted';" and "*θάλασσα*, 'salt water,'" looks as if Mr. Keary derived the word from *ἄλς*. The vowel of *Iavones*, which probably signifies "emigrants," shows that the word has nothing to do with *yavan*, "young," and Hellas (for Sellas) bears no relation to *ἔλος*, "a marsh," while, if we are to hold that Triptolemos is *τρίτολος*, "the thrice-ploughed furrow," we must call in the aid of false analogy. How little, indeed, Mr. Keary knows of modern scientific etymology is shown by his admitting even the possibility of a connexion between the Greek Hades and the Sanskrit *Aditi*. We are, therefore, not surprised to find him omitting Armenian in a classificatory table of the Aryan languages (into which he introduces "Graeco-Italic"), or supposing that the "proto-Greeks" travelled from the Caucasus across the central tableland of Asia Minor into their Western home.

I have dwelt on these philological shortcomings of Mr. Keary, not only because he bases his theory of the original fetish-worship of the Aryans in chief measure upon the evidence of language, but also because he taxes Mr. Herbert Spencer with neglecting the testimony of comparative philology in his doctrine of the origin of religion. Whatever we may think of the particular form in which Mr. Spencer presents his views, the hypothesis that religion began with the worship of ancestors has a large array of facts in favour of it, and is certainly not contradicted by comparative philology. In fact, comparative philology has nothing to say to it, either for or against.

I am again obliged to differ from Mr. Keary in his view of the assistance to be derived from the Rig-Veda in the reconstruction of primitive Aryan belief. For the interpretation of Indo-European mythology the Rig-Veda has proved to be of the same value as Sanskrit itself was for the interpretation of Indo-European grammar; but the case is quite different when we try to discover in it indications of the primitive belief of the Aryan people. The hymns of the Rig-Veda belong to a settled and comparatively cultured people, and I much doubt whether survivals from a barbarous past are not to be found more easily in the Sagas of the Norsemens than in

the philosophic hymns of the Punjab. At any rate, the "henotheism" which Prof. Max Müller has so happily pointed out in the old hymns of Hindustan can have nothing to do with "the shortness of the savage's memory" (p. 43), unless we are to use the word "savage" in a new sense.

There only remains now the evidence of mythology. But this evidence, in spite of what Mr. Keary urges, really depends upon our interpretation of the myths. I am at one with him in believing that myths have their origin in the explanations given by early man of the phenomena and operations of nature—explanations which a later age misunderstood and consequently transformed. But this general agreement covers a disagreement in detail. It is important for Mr. Keary's argument that a considerable number of myths should be shown to relate to the water and the wind. A large and influential class of scholars, however, refuses to see in them anything but myths of the sun and dawn. In some cases, I believe, the analogy of early Babylonian mythology raises the presumption that these scholars are right. Thus Mr. Keary maintains that the *Sārameyas*, the two dogs of Yama, are the winds of morning and evening rather than the twilight of dawn and sunset. Now, in Accadian mythology Merodach, the Sun-god, is also provided with "four divine dogs" whose names are curiously suggestive—the Avenger, the Devourer, the Seizer, and the Carrier Away. I have lately copied a broken tablet in the British Museum (K 2546) which contains the fragment of a hymn about these very dogs, and seems to show unmistakably their true character. The fragment runs as follows:—

"May thy heart rejoice . . .  
 O messenger of Hea . . .  
 The gods Hea and Merodach . . .  
 He establishes thee . . .  
 He causes thee to dwell, O Ennun-gu-til . . .  
 As for the great dogs . . .  
 O Ennun-gu-til, the shepherd . . .  
 Seize their back and (stay) their going;  
 Combat them and overcome them;  
 Smite their skull, wound their breast.  
 From the journey they go may they never  
 return!  
 With the wind may they go, with the storm  
 above it.  
 Take their road and cut short their going.  
 Seize their face! seize their face! seize their  
 weapons!  
 Seize their feet and make them ascend!  
 At the command of Hea the lord of the deep,  
 at the command of the Sun-god, the lord of  
 the height;  
 (in) the house of Merodach the lord of  
 legions."

The argument from mythology has another drawback besides that arising from the uncertain meaning of individual myths. There is the further uncertainty as to whether a myth is native or borrowed. Some of the myths employed by Mr. Keary are certainly not of pure Aryan derivation. He modestly disclaims acquaintanceship with what lies outside the charmed circle of certain Indo-European languages and legends; and such statements as that *ashéra* "also signifies a grove," that Adôn is a form of Dionysos as husband of the earth-goddess, or that Isaiah is the author of the psalm of Hezekiah (p. 268), show that the disclaimer is justified.

But in the present state of comparative mythology it is impossible to neglect the Semitic element in the mythologies of the two nations with which Mr. Keary principally deals. Let him be assured that scholars have associated Hēraklēs with the Tyrian Melkarth with good reason; the adventures of the Greek hero, "the Teutonic Thor" notwithstanding, can be traced back to the twelve books of the ancient Chaldaean epic and the feats of its solar hero. It was inevitable that Greece should derive a good deal of its mythology from Phœnicia and Asia Minor along with the germs of its art. Some of its folk-lore even, of which the story of the Kyklōps may be taken as an example, probably comes from a yet more distant source, as I have pointed out elsewhere. But the recent labours of scholars in this field of research, extensive and fruitful as they have been, seem to be quite unknown to Mr. Keary. His exclusive attention to things Aryan has even blinded him to what I should have thought would be obvious to everyone—the Christian origin of the Ragnarökr or "Twilight of the Gods," and the story of Balder. In a forthcoming work Dr. Vigfússon will show that the whole idea of Valhalla, with its great god, its Valcyries or armed angels, and its heroes or "elect host," emanates from Christianity like the Pai-Marire religion of the modern Maoris. Ygg-drasil, the world-tree, which figures so largely in Mr. Keary's pages, has always seemed to me out of place either in Norse or in any other Aryan system of mythology, and I am, therefore, not surprised to learn from Mr. York Powell that it originates in a simple blunder. Ygg-drasil, "Woden's horse," is properly the gallows, which were shaped like a clothes-horse, and on which the victims devoted to Woden were made to ride. "When Christian ideas filtered northwards," says Mr. Powell,

"the rood—'Jesus' palfraye' as an English fourteenth-century poem has it—was mixed up with 'the horse of Woden,' and a poet who lived about A.D. 1000 has the notion of a rood-tree filling the worlds. But the idea of a world-tree is confined to him and his imitators, and is not a part of Teutonic mythology at all."

It is due to the blunder which confounded the rood-tree with the old Ygg-drasil of Northern mythology.

If I have confined myself to what seems to me the faulty side of Mr. Keary's book it is because the book is one of those rare ones which are worth criticising, while in no other way could I make it clear why I do not feel able to accept its conclusions. At the same time I am the first to admit that it is highly suggestive, and full of passages which well deserve quotation. But I cannot disguise my conviction that its method is defective, and that the author has not sufficiently equipped himself by wide reading and research for the great and difficult task he has undertaken.

A. H. SAYCE.

#### SCIENCE NOTES.

*A Palaeolithic Age in Egypt.*—The May number of the *Journal of the Anthropological Institute* is one of unusual value. Among the original papers which it contains is one by Gen. Pitt-Rivers, the president, who describes his discovery of stone implements in Egypt under such conditions as to demonstrate the existence of a palaeolithic period in the Nile Valley. Stone implements of palaeolithic type have from time to time been found in Egypt, but they have occurred only on the surface, and their high antiquity was consequently not placed beyond discussion. While carrying on some explorations near Thebes in the early part of last year, Gen. Rivers unearthed several flakes and one implement, undoubtedly of human workmanship, from a depth of several feet beneath stratified deposits of mud and gravel. The gravel was hardened into a conglomerate; and, although this alone does not necessarily bespeak its high antiquity, there were not wanting other marks of the great age of these deposits. It is true that no animal remains were found, so that the character of the contemporary fauna does not help us to solve the problem of age. But the conglomerate had been cut into chambers used as tombs certainly as early as the Eighteenth Dynasty, and perhaps earlier, so that the implements found *in situ* beneath these tombs have one limit of age assigned to them; while it appears from geological considerations that their antiquity may be carried far into prehistoric times.

WE understand that Magdalen College, Oxford, has determined to found forthwith the Waynflete Professorship of Physiology provided for by the new statutes, and that an election to the post will therefore take place before long.

THE arrangements are now well advanced for the fifty-second meeting of the British Association for the Advancement of Science, which will be held this year at Southampton from August 23 to 30. The president-elect is Dr. C. W. Siemens; the presidents of sections will be—Mathematical and Physical Science, Lord Rayleigh; Chemistry, Prof. G. D. Liveing; Geology, Mr. B. Etheridge; Anatomy and Physiology, Prof. A. Gamgee; Zoology and Botany, Prof. M. A. Lawson; Anthropology, Prof. W. Boyd Dawkins; Geography, Sir R. Temple; Economic Science and Statistics, Mr. G. Selater-Booth; Mechanical Science, Mr. John Fowler. The evening discourses will be given by Sir William Thomson on "The Tides," and by Prof. H. N. Moseley on "Pelagic Life." On two other evenings *soirées* will be held; and excursions are arranged, as usual, for the Saturday of the meeting and also for the day after the meeting formally closes.

THE Council of the Society of Telegraph Engineers has determined to offer three prizes annually for the best original papers sent in to the society on telegraphic or electrical subjects by all persons not themselves members of the council. The prizes will consist of books or scientific apparatus.

#### PHILOLOGY NOTES.

THE *Etymological Lexicon of Classical Greek* by Mr. E. B. Wharton, of Jesus College, Oxford, to which we have before referred, is now in the press. It will give the derivations, so far as known, of all words used by Greek authors down to 300 B.C. These amount to 41,000; but, after excluding manifest compounds, the total is reduced to only 5,000. Continuing the numerical analysis further, 2,300 more are found to be derivatives, or bye-forms, nearly 500 are of doubtful or unknown origin, and about 630 are loan-words. The remaining 1,600 words have cognates in other languages of the Indo-

Celtic family. Mr. Wharton gives these cognates, where possible, from Latin, Irish, Gothic, Lithuanian, and Sanskrit, the Armenian and Zend forms being mentioned only when they have any independent value. The work is divided into two parts; in the first the words are arranged alphabetically, in the second according to the etymological processes involved in them. There are also two Appendices, one containing a list of the ninety-four onomatopoeic words found in classical Greek, the other a list of the 630 loan-words classified according to the languages from which they were taken. Mr. Wharton's book will be entitled *Etyma Græca*, and will be published by Messrs. Rivington in the autumn.

THE Académie des Inscriptions has given its support to a petition addressed by M. Victor Guérin to the French Government for official assistance in a new expedition which he contemplates to the Lebanon, Arabia Petraea, and Lower Egypt.

DR. KÖLBING's edition of the Early English romance of *Sir Tristrem* is nearly ready, and will be published at the end of August, at Heilbronn.

PROF. A. MÜLLER, of Halle, who is already known for his work on Arab texts, has sent us the prospectus of a considerable undertaking that he hopes to accomplish by subscription. This is the publication, in Arabic type, of a complete and critical edition of the "History of Doctors" of Ibn Abî Useib'a, known as *Kitāb 'Ojūn-el-anbā fī tabaqāt-el-atibbā*. This work, written in the fourteenth century, is one of the chief authorities for the history of science in the early Middle Ages; and it also contains many valuable references to general history and the state of civilisation. Portions of it have been both printed and translated, but never yet the whole. Prof. Müller has collated all the MSS. to be found in the libraries of Germany, Austria, England, and France; but he places special reliance upon a codex in the possession of Mr. J. Nicholson, of Penrith. The text will be printed in Cairo, from the types of Mustafa Effendi Wahbi; and the editor will add a critical appendix and an index. The subscription price for the volume of about 600 pages will be twenty-five shillings; and it will probably be ready for issue before the close of next year. Spitta Bey was to have superintended the process of printing at Cairo; but it is hoped that his regretted dismissal will not prevent the due execution of the project.

A REVIEW entirely devoted to Assyriology will shortly appear at Paris, under the editorship of M. Jules Oppert.

#### MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 23.)

GEN. PITT-RIVERS, President, in the Chair.—A paper was read by Sir H. Bartle Frere on "Systems of Land Tenure among Aboriginal Tribes of South Africa." The writer indicated the points regarding which further enquiry is needed, and urged the importance of recording observations while it is still possible to obtain information from sources which, in the course of another generation, may be closed for ever by extinction of races. The Zulu title to the lands in South Africa rests simply on force, the land being the property of the occupant only so long as he can hold it by himself, or with the assistance of the chief who protects him. The tenure cannot be transmitted by inheritance without being constantly sapped by the influence of two institutions universal among the Zulus—viz., polygamy and slavery. Christianity has a special bearing on the subject of land tenure, because it is mainly through its agency, indirect as well as direct, that we may look for such changes in the customs of the races of South Africa as may civilise and settle them, and put an end to the ceaseless wandering which have

tended so powerfully to keep them in a state of ever-recurring barbarism. The writer's impression was that the advancement and civilisation of the native tribes of South Africa depend greatly upon the extent to which individual tenure of property can be extended, while a certain patriarchal authority, such as seems inherent in the head of a family or kraal, is recognised and invested with some sort of magisterial and judicial functions sufficient to meet the every-day exigencies of village life.—The President opened the discussion with some remarks on the peculiarities of land tenure in various parts of the world, and was followed by Dr. Rae, Mr. Hyde Clarke, and Miss Buckland.—On the motion of Prof. Flower, a cordial vote of thanks was given to the President and Mrs. Pitt-Rivers for their kindness in allowing the meeting to be held at their house.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, May 24.)

SIR P. DE COLQUHOUN in the Chair.—Mr. J. Henniker Heaton read a paper on "The Origin, Manners, Customs, and Languages of the Natives of Australasia," in which he gave a rapid survey of the early history of Australia, contending that, though various voyagers had touched at different places on the coast, the determination of founding a colony was due to the reports brought home by Capt. Cook. Sydney was the first place that was proclaimed a colony—on January 16, 1788. Mr. Heaton gave an interesting account of the native population from the time when they first came in contact with the Europeans, and showed the usual consequences of such contact in their rapid extinction. He then treated of the customs of the people, and of the animal and vegetable life indigenous to Australia, at the same time entering very fully into the possibility of colonising the interior, which he considered to be more feasible than has been usually supposed.

SOCIETY OF ANTIQUARIES.—(Thursday, May 25.)

W. C. BORLASE, ESQ., V.-P., in the Chair.—The Rev. W. C. Lukis exhibited a series of plans and drawings made by him of the remains at Stonehenge and Avebury, and discussed the previous plans and descriptions in existence, made by Stukeley, Wood, Aubrey, and others, with reference to the present condition of the monuments. Mr. Lukis does not believe that the Friar's Heel, on which the astronomical theory is based, is part of the original Stonehenge, as it is not shaped by tools like the other sarsen stones in the group. Another disproof of that theory is the certainty that another stone formerly stood between the Friar's Heel and the centre of the circle, which must have prevented the view of the sunrise over it. The monument is probably unique, unless some megalithic remains in Arabia, mentioned by Palgrave and a French traveller, are similar to it, but they have not been examined with sufficient care to institute a comparison. The trilithon at the mouth of the Loire, to which it has been likened, is really the remains of a chambered barrow. Mr. Lukis's examination of Avebury showed the errors of Stukeley's plans, in consequence of his preconceived opinions as to the arrangement and purpose of the group.

BROWNING SOCIETY.—(Friday, May 26.)

REV. H. R. HAWES in the Chair.—The first paper was by Rev. Prof. Johnson, on "Bishop Blougram's Apology." The writer considered that the form of the "dramatic monologue" might be considered a novelty of invention in Mr. Browning, obviously gaining over the soliloquy in allowing the artist greater room to work out his conception of character. The gravest subjects in the piece under consideration are relieved by the careless ease of the treatment, and the keenest satire of human vices or foibles conceals deep sympathy for human nature itself. Why does Blougram apologise for his life after his statement—

"Thus I am made, thus life is best for me,  
And thus that it should be I have procured;  
And thus it could not be another way,  
I venture to imagine?"

The answer is that the Bishop has been stung by hearing a voice which clearly says, *Your life is not*

*ideal.* We may, for convenience' sake, divide the apology as follows:—(1) The problem of life; what it is, and how Blougram has solved it. (2) Criticisms of this view of life examined and replied to. (3) Defence of "imperfect faith" as a spring of action. (4) Defence of worldliness as a species of action. All that the Bishop says in his real character—as a thinker—is deeply true, but when he speaks in his representative character—as an actor of an absolute faith which he has not—he resorts to a duplicity which infects his whole apology. But when he assumes that the real should be the first object in our thoughts, he is ironical, wishing to give Gigadibs a severe lesson. It seems unfair to take him at his word when he avows his gross worldliness. He suppresses also instincts hell-deep as well as those heaven-high. He has been brought to bay by the assault on his character, and this is not the moment in which to expect the severest candour or the loftiest recognition of truth in the abstract. Blougram does not deserve contempt; the intellectual position of the Roman ecclesiastic nowadays must be one full of trial to a powerful mind like the Bishop's. It demands some sympathy from all serious men.—The second paper was by Mr. William Sharp, on "Browning and the Arts." I. Poetry. The poet is referred to personally in two poems as "The Mermaid," "House," "The Two Poets of Croisic" (vers. 155, 156), and especially in the latter part of the third book of "Sordello;" impersonally, in the characters of "Aprile," "The Two Poets of Croisic," "Eglamor," "Sordello," and others. Aprile is the dreamer; Eglamor, the priest, the lover; Sordello, the maker, the transmutter. II. Music. Music is evidently to Mr. Browning the ultimate expression of the soul's yearnings by virtue of that subtlety therein which is too indefinite for words to render adequately—that power of giving expression to the unformed and floating fancies of the mind. The poems of Mr. Browning treating specially of music are "Abt Vogler," "A Toccata of Galuppi's," "Master Hughes of Sax-Gotha," and "Saul." III. Painting. This would seem, on the whole, the art of which Mr. Browning has most thorough knowledge. Mr. Hamerton says that Mr. Browning thoroughly enters into the artistic mind, and sees it from the inside as no other English poet has ever done. The poems which deal with this art are "Old Pictures at Florence," "The Guardian Angel," "My Last Duchess," "Fra Lippo Lippi," "Andrea del Sarto," and several others. It would be a good thing if Mr. Browning's poems constituted a part of the regular study of all young artists. IV. Sculpture. This is represented by "The Bishop orders his Tomb at Saint Praxed's," "The Statue and the Bust," "Deaf and Dumb," and part of "Pippa Passes." All through what Mr. Browning has written in connexion with art it is impressed on us how the ideal must ever be before the true artist, the fact of perfect achievement being impossible to the painter, poet, or sculptor; for he must ever see, if he would see fully, beyond the symbols which he uses to express himself.

"A man's reach should exceed his grasp,  
Or what's a heaven for?"

FINE ART.

THE ART JOURNAL for JUNE, 2s. 6d.—ILLUSTRATED PAPERS: MR. SETHOUR HADEN'S ETCHINGS, by FREDERICK WEDMORE. THE CITY OF TOURS, by Mrs. ALFRED HUNT. EXAMPLES OF ARTISTIC METAL WORK. CHILDHOOD AND ART, by J. H. POLLEN.

THE ART JOURNAL for JUNE, 2s. 6d.—PLATES: "ISABELLA," by J. E. MILLAIS, R.A., engraved by H. Bourne. "A BIENTOT," by VAL PRINSEP, A.R.A., etched by Leopold Flanng. "LORD BEACONSFIELD," from a Statue by LORD RONALD GOWER.

THE ART JOURNAL for JUNE, 2s. 6d.—ESSAYS: DRAWING and ENGRAVING on WOOD, by HUBERT HERKOMER, A.R.A. SIR J. SOANE'S MUSEUM, by ALAN S. COLE. THE EXHIBITION of the ROYAL ACADEMY. THE WATER-COLOUR EXHIBITIONS, ART NOTES, REVIEWS, &c.—3s. 1/4 LANE; and of all Booksellers.

THE ROYAL ACADEMY.

(Fourth Notice.)

THE fresh green landscapes of Mr. Frank Walton are delightful. Content with effects which we all know and enjoy, he has studied them with great care and love, and gets his reward in making the familiar scenes of our

beautiful country more interesting than anything less common can be. Scenes of foreign lands may be more striking and wonderful to us, and may attract more at the first glance, but we come back to his with something of the delight of coming home after a holiday abroad. His "Noontide's Hush and Heat and Shine" (17) is but a tree in a field, but we do not remember to have seen any more truly enjoyable landscape for a long while. The grass is just the rough green grass we have trodden a thousand times; it grows not in undistinguishable mass, but in pleasantly broken clumps and patches; the unevenness of the ground is as carefully rendered as the vegetation upon it; the tree has air between all its leaves; and, above all, the "shine" is there, not striking only on this point and that, but permeating the whole luminous atmosphere. It is a field to walk and breathe in. In his larger and still finer picture "The Happy Valley" (779), with its beautiful distance and admirably painted foreground (so moist and tangly), the light and air are just as fully felt; and his "Still Waters" (187) is not less worthy of notice as a picture in which the skill of the painter is lost in the completeness of its achievement. Notwithstanding the fullness of their effect, there is no sign of effort or of mere paint. Mr. Oakes is as natural and thorough as ever. In his "Porchester Pool" (70) the light bright sky and limpid green water are rendered with rare simplicity and breadth, and it appeals to us at once by its freshness and truth. His "Road through Wastdale" (117) is not so striking in composition as Mr. M'Whirter's "Ossian's Grave" (219), but we feel that the one artist has been in search of truth and the other of effect, that the one has achieved his intention and the other has missed it. In such a matter as this we would not be dogmatic. Mr. M'Whirter's picture is a fine one, and should perhaps impress us more than it does; but although all his four contributions this year are attractive, there is none which seems to us so successful as his "Rainy Day—Venice" (839). We must not leave Mr. Oakes without mentioning his "Mewstone" (427) and his "Wild March Morning" (467). The latter, with its cold steely sky and warm brown earth, is as delightful in colour as it is true to nature. Of Mr. Brett we have already spoken. He is a painter of such well-known and strongly marked individuality that there is little to be said of him but that he shows no failing in the keenness of his sight and the firmness of his hand. The most definite and objective of painters, he leaves nothing to the imagination. His truly drawn and truly coloured clouds, his sea, with every dimple full of innumerable and variegated reflections, his rocks and seaweed, with which neither geologist nor botanist could find a fault; his sunshine that seems to strike upon you almost as much as on the mussels, whose purple bloom forms such a distinct feature of his "Grey of the Morning" (506), are examples of imitative skill such as has never been surpassed by any artist alive or dead. When we turn from these manly, true, and self-respecting exercises of a supreme gift to the many works of weak and false sentimentality by men to whom the Academy have awarded their full honours, we cannot help thinking that sectarian prejudice is as strong in art as in religion. No greater contrast to Mr. Brett's aim and manner can be found than those of Mr. Cecil Lawson, one of the few landscape artists who, with all his faults, ever strives after grandeur of design and mental impressiveness of effect. His "Blackdown, Surrey" (99), has a fine bold sky and a strong scheme of light and shade, and its colour is rich and beautiful. There is poetry also in his wild view of "The Doone Valley" (1512), but neither work seems to rise to the level of his last year's performance. A picture which unites much poetry of concep-



tion with careful painting of fact is Mr. C. E. Johnson's "Wounded Stag" (793), with its grand oak rooted in a rocky hill, and fine, if rather too broken and glittering, effect of sun. The range and strength of this artist are shown by the contrast between this bright romantic forest scene and the quiet sentiment of his "Evening Solitude" (1513). If there is not much sentiment, there is a good deal of strength of design in Mr. Keeley Halawelle's landscapes. Of the three we prefer "Inverlocky Castle and Ben Nevis" (413), with its well-painted reflections in the middle distance; but they are all cold and clayey in colour, contrasting singularly in this respect with his fine water-colours at the Institute. His bellying black clouds begin to pall by repetition, and we should welcome his return to figure subjects. Altogether, the landscapes at the Academy show the completeness of the breach with that old classical and conventional school which Turner caressed with one hand while he destroyed it with the other. Neither is there any trace of that great artist's influence as a colourist and renderer of the more evanescent and gorgeous effects of light. The idealism which he followed and the idealism which he created are alike dead. Only by Mr. Alfred Hunt's view of "Sonning" are we reminded of the marvellous refinement of Turner's best and most distinctive style. This picture is so light in key and delicate in its gradations that it seems pale and ineffectual, almost a ghost of a picture, after looking at the lusty labours of the new school; but it will well repay a little concentrated attention till the eyes get acclimatised to its more gentle atmosphere, and can feel the sunlight vibrating in the thin air. Then it will be seen that every inch of it is more full of thought and beauty than many a yard of the coarser and more effective canvases with which it is surrounded. There can, however, be no doubt about the vigour and true vitality of the newer school, which seems to be passing out of that stage of blunt materialism which was the natural reaction against the pretty artificiality of the immediate successors of Turner, just as its broad handling is a reaction against the niggling minuteness of the pre-Raphaelite school. They are accomplished painters and faithful students of Nature, boldly interpreting her in their own way, and with results at once beautiful and astonishing. In the work of many of the younger men there are distinct traces of foreign influence. It was in France, if we mistake not, that Mr. W. H. Bartlett learnt to treat so seriously and skilfully the meagre bit of sandy soil in the foreground of his masterly picture of "Young Poachers" (275); and, rightly or wrongly, we are reminded of the Dutch school, especially of Mauve, in "Waiting," by Mr. Miles Mason (657), with its somewhat uncouth cattle. Opposite to the last-mentioned work is another picture of oxen called "On the Road" (648), by Mr. Robert Meyerheim, remarkable for its fine colour and vigorous composition; and in the same room are two fine large landscapes, to which we cannot afford the attention which they deserve; one is Mr. Charles Stuart's "Sunny Autumn" (627), the other Mr. Edwin Ellis's "Waiting for the Boats" (610).

The rest of the oil pictures we must treat somewhat summarily. In the first room is Mr. Marcus Stone's best picture of the year, "Il y en a toujours un autre" (5), a very pretty picture, dainty in colour and finished in execution. Mr. Charles Lutyens's portrait of "Miss Louisa Galloway" (13), and Mr. Horace Cauty's "My First Sitting" (37), seem to us to deserve a special word. So also do Mr. Munn's clever little landscape called "Pumpkins—South of France" (44) and Mr. Hugh Cameron's delightful interior with a little girl going to bed (48), which, in its way, is almost as good as his "Children of the Riviera" (41) before noticed.

On the other side of the room are Mr. John Smart's large and effective "In the Track of the Storm" (69), and the best of Mr. Peter Graham's contributions of the year, "The Inflowing Tide" (77). Not to be missed are Mr. D. Pesenti's "Interno di Casa" (84), Mr. Henry Vincent's "What is it?" (87)—two bright, pretty, mischievous children looking out of window, who are brilliantly painted in the manner of an early Millais—and Mr. R. W. Macbeth's sunny "The Ferry Inn" (93). Mr. Tremayne Lark's "Monk of the Order of St. Francis" (88) appears to be a picture of promise.

In room 2, one of our most serious omissions is Mr. W. L. Wyllie's picture of barges and steamers on "Our River" (118), which (whatever may be its real name) is sufficiently like the Thames. It would be difficult to overpraise the cleverness with which a really beautiful picture has been got out of sooty boats and ships and smokes of various volume and dirtiness; but there is the sky behind, very tender and true in colour, and the moving, bronzed water to aid the charm. Another picture, larger but quite equal to this in quality, is the same artist's "Port of London" (1506). We have never seen such subjects treated with so much skill and success, and these pictures certainly deserve to be noted as among the most remarkable of the year. Mr. Arthur Bell's "Feeding-time" (135) is bright and pretty; and Mr. Walter D. Batley's "Old Crag Pit, Suffolk" (140), warm and solid in the sun's rays, reminds us of Old Crome. In this room also are several delightful pictures of cottage life by Mr. Joseph Clark, which would each need more special mention if the charm of his children, and the honest cheerfulness of their parents and guardians, were not so well known. He carries on, but with his own peculiar grace of style and sober sweetness of colouring, the delightful art of Wilkie, Mulready, and Webster; and we know not, unfortunately, where to look for his successor. "The Tempting Offer" (164) is perhaps the most delightful of these little masterpieces. Mr. E. Byrne de Satur's capital donkeys, called "Members of the Commons" (174), hangs just above a little landscape, by Mr. G. Costa, of very unusual delicacy of colour and artistic refinement, "Sunrise on the Carrara Hills" (172). We have the less scruple in passing lightly by this tender little painting, as the forthcoming exhibition of the artist's works at the Fine Art Society will give us an opportunity of studying his genius more seriously. Mr. Thomas Ireland's bare birches by a stream, called "January—A Marshy Meadow" (188), is the most beautiful of many other pretty landscapes in this room. Here also are Mr. H. W. B. Davis's best picture of the year, "In Ross-shire" (145), very striking in its effect of sunlight on the fleeces of sheep, and Mr. Prinsep's "At the Golden Gate" (163), the pleasantest of his contributions. It is one of those graceful arrangements of form and colour, with no sentiment in particular, which have been so popular of late years. Sir Frederick Leighton and Mr. Albert Moore are perhaps the only perfect masters of this kind of design; but Mr. Perugini is a good third, as his very charming "Dolce far niente" (78) proves. Of Mr. Albert Moore there is only one example, but it is a masterly one (107). The type of beauty, despite the lazy lolling of the young ladies, who seem suffering from the exhausting effects of a Turkish bath, is pure and even noble, and the arrangement of the draperies and notes of colour are as "musical" as ever.

Mr. Frank Dicksee has, as usual, a distinct sentiment. It is no little praise to his "Love Story" (290) to say that it would be a worthy illustration of Coleridge's well-known verses beginning "All thoughts, all passions, all delights." It is sentimental without "spooniness," and the drawing and colour and effect of moonlight are alike beautiful. It is a healthy

sign that there are two pictures of lovers in this exhibition, this and Sir Frederick Leighton's "Wedded," so tender and yet so healthy. With Mr. Long's large composition, "Why tarry the wheels of his chariots?" (302) we are not in perfect sympathy. Its feeling seems to us to be entirely modern, not to say English. The ladies of Sisera's mother seem to us anything but "wise," and the composition is scattered and empty. Opposite to it, and directly over Mr. Pettie's "Palmer," is a very masterly work by Mr. A. Achille Glisenti, "Maize Harvest, Lombardy" (253). The figure of the woman is splendidly drawn. Noticeable for its successful effort to produce a striking effect of light is Mr. Shrubsole's "Crown of Fire" (306); and among the other "innocents" in the same gallery which we are compelled to murder for want of space may be named Mr. Adrian Stokes's strong bright "Winter Afternoon in the South of France" (320), Mr. Bridgman's clever "Interior at Biskra" (288), Mr. John Collier's bold but brazen "Clytemnestra" (272), Mr. John Scott's vigorous but only half-poetical "Wild Swans" (270), Mr. Luke Fildes' charming "Nina" (268), and Mr. Knighton Warren's masterly "Guard of the Royal Harem" (237). Even then the names of William Padgett, James Archer, A. F. Grace, Herbert Dalziel, and Flitcroft Fletcher rise to reproach us. The last-named artist's "Old Snuff-mill on the Wandle" is excellent.

In room 4 we passed unnoticed two of the best of this year's *genre* pictures—Mr. Van Haanen's "Cobbler's Shop" (344) and Mr. Ferdinand Fagerlin's "A Deserter" (416). Of the former's skill we have already spoken; Mr. Fagerlin's subject is Dutch, and is sufficiently fine in colour and light to remind one of De Hooch. His humour is his own. Mr. Arthur Lemon's "Threshing in Tuscany" (348) is a vigorous and clever picture; but the best of this refined artist's contributions is his "September" (1500), with its fine design and admirably drawn cattle. Mr. Noble's well-grasped heads of horses and donkeys at a trough (378), Mr. Van Beer's "Yacht La Sirène" (391), a very plain but masterly work, Mr. O. Hindley's "Suspicious" (401), Mr. Yeames' "Welcome as Flowers in Spring" (418), good in colour and expression, a pretty example of Mr. Mark Fisher's pleasant orchard scene (412), and Mr. P. R. Morris's pathetic "Sale of the Boat" (417) are all delightful in very different ways. Mr. Morris, though not well represented at the Academy this year, has a charming portrait of his wife and daughter (705).

We hope, in our final notice, to conclude our remarks on the pictures, and to add to those we have already made with regard to the sculpture. COSMO MONKHOUSE.

#### THE SALON OF 1882.

##### (Fourth and Concluding Notice.)

"QUELLE DÉCADENCE!" is the cry of the Parisian *bourgeois* before Jean-Paul Laurens' "Derniers Moments de Maximilien empereur de Mexique." The death of Maximilian is a page of history, but tragedy in a frock coat shocks the popular taste deeply; and the first unfavourable impression is so strong that few care to look a second time, or suffer themselves to be recalled by the pathos of the situation, or attempt to discover the merits certain to be found in any work from the hand of M. Laurens. One thing is certain—whether we may like his version of a subject or no—on those whom he paints for us he has the power of conferring life. To look attentively for ten minutes at this presentment of the unfortunate victim of the Third Napoleon is never to forget something which M. Laurens alone has the

power of showing us. The materials with which he has to deal do not lend themselves readily to pictorial treatment: the Emperor stands between his valet and his priest; on the left, the valet kneels and kisses his master's hand in an agony of farewell; to the right, the priest stands—he would bid courage, and cannot for very anguish; the door is opened, the glare of tropical sunlight floods the little room and brings out the three black-robed figures in startling contrast; the messenger of death stands on the threshold, the orange and red of his dress add to the savage character and bilious hue of the typical features seen beneath the broad shadow of the Mexican hat. In this man's face, and in that of the Emperor, the whole story of the situation is told: the one worn and channelled with lines of bitter anguish, but resolute and nerved by the high courage which is one of the noblest products of civilisation; the other unmoved, every muscle cast in a mould of stolid savagery. The sunlight effect is rendered with admirable force and truth; and M. Laurens has had to rely wholly on skilful massing of light and shade in giving depth and colour and something of a pictorial aspect to this scene, over and above the incontestable merit which it acquires from the force of his dramatic insight and powers of vigorous delineation.

What is the quality which determines the sense of plenitude in light; what is the defect which causes us to feel as if there were a something thin, insubstantial, and empty in the garish day which floods the breakfast table in M. Flameng's "Camille Desmoulins"? There is any amount of steady, patient work put into this representation of the moment when Gen. Brune vainly tried to rouse his friend to a consciousness of danger; when Lucile cried, "Let him alone, Brune; he owes all to his country;" and Camille, tossing his baby in his arms, jestingly answered, "Edamus et bibamus, cras enim moriemur." The three are still seated at the table—Lucile to the front in pink; behind her, on the right, stands the maid in gray and white; Brune sits facing us, his brown coat tells between the white linen of the table and the window which occupies the centre; Camille turns his chair round on the left and also fronts us, the white robes of the little girl in his arms showing against the puce of her father's coat. The light falling on these figures from the large opening in the centre must necessarily be scattered; and it seems as if the only possible way to obtaining a certain coherency of general effect would have been by ingenious massing of light and dark shades of tint. Now pure white, in M. Flameng's arrangement of colour, is as scattered as the light from his window: it appears in the centre, and re-appears to left and right in a most distracting manner; not only so, but at each appearance and re-appearance it comes in contact with passages of deep colour, all of which are of nearly equivalent strength, so that the eye cannot find a point on which to rest. Herein lies, in part, I think, the cause of that defect of quality, well described by the phrase "une lumière crue," which strikes one at first sight of M. Flameng's "Camille Desmoulins."

M. Bonnat's portrait of "M. Puvis de Chavannes" must not go without mention. It is a very forcible reading of his subject, more forcible than life itself. M. de Chavannes stands with one hand resting on the table, which bears some glass vessels on the left; to the right, a corner of his easel is seen behind him; the floor is light; and the background—against which the head tells with admirable strength and solidity—is dark. As a mere example of strong painting and of masterly skill and thoroughness in workmanship, this portrait must take the first rank among those of the year, although it may be questioned whether M. Bonnat's version of the character of M. Puvis de

Chavannes' head will commend itself to those of his friends who feel that the signs of a virile energy and constructive power have been accentuated by M. Bonnat at the expense of indications of refinement and idealism.

The other less important portraits of the year are so many and in many ways so good that it is difficult to make a selection from them; it may, however, be predicted that M. Cabanel's pupil, M. Humbert, is likely, before long, to take his master's place as the favourite "peintre des dames."

The number of foreign contributors is this year more than ever remarkable; every country in Europe has sent its contingent. Chelmonski has varied his snowy landscapes by "Devant le Cabaret—Paysage d'Automne;" but in his "Halte de Cosaques de Ligne" he returns to the violent contrasts afforded by troops of horse and their dark-robed riders bedded in the white drifts of mid-winter. The road, along which the Cossacks have trampled the snow to mud, stretches out to the horizon on the left, and a range of white roofs and snow-laden trees rises above the crowd, just in the centre of which occurs a break where steps lead up to the open door of the roadside inn. Another Polish painter—M. Brandt—sends "Marché aux Chevaux à Balta (Podolie)," a work the *ensemble* of which is attractive and which will bear examination in the minutest detail. The strong sunlight effect under which the vast horse-fair appears, with its innumerable huts and tents to right and left, is remarkably golden and true in tone. The Eastern carpets, utensils, and all the little details of the tent interiors are rendered with wonderful grace and fidelity; and even the little groups which are placed here and there on the rising ground in the middle distance show delicate and lively powers of characterisation. The chief attention, however, is fastened, as it should be, on the tremendous rush and whirl of the horses driven into the centre; and the eye is fixed there at once, not only by the lines of the general arrangement, but by what seems the one brilliant touch of positive colour in the picture—the red cap which tells above the striped jacket of the rider wheeling round in front.

M. Brandt's master, M. Adam, seems to bestow an admirable technical training on all his pupils, while respecting their individuality. Nothing can be more different, for example, from M. Brandt's work than M. Geoffroy's "En Quarantaine"—a good bit of quiet character study. A sulky boy sits in exile on the garden bench outside the school-house door, whence he is curiously inspected by his comrades. The figure is well arranged, the comedy not overdone, the child's air of moody concentration admirably delineated, and the execution sound and thorough, equally free from affectation of refinement, or of force.

Mr. Hawkins has followed up the success he obtained last year by a graceful picture of an orchard in spring, in the foreground of which figures "La Paysanne et les Oies." All the charming details of the meadow, full of bloom and verdure, are observed with much grace and fidelity, becoming more and more homely in character until we reach the distant enclosure, where the mistresses of the homestead is busy with the white linen bleaching on the boughs. The long gray roofs are seen through the branches and against a narrow strip of clear sky; they speak of the peaceful security of domestic life, and enhance the character of gravity and chastity which Mr. Hawkins has imparted to the dream of the young girl, the central figure in the foreground, whose thoughts, prompted by the birds caressing each other at her feet, are filled with forebodings of the mysteries of human life and love. The picture is framed somewhat pretentiously in a band of old tapestry; and the painter has purposely

kept his general effect very flat, after the method specially appropriate to decorative art, but which in the treatment of a picture of this class has something of an air of modern affectation.

The landscapes this year are above the average of excellence. M. Harpignies has outdone himself in his "Bords du Loing à St-Privé;" he has painted a quiet turn in the river, with a glimpse of rocky banks and far distance seen under a clear blue summer sky, traversed here and there by little white puffs of breezy cloud; on this groundwork a couple of splendid elms, planted on the left bank, are laid in with magnificent precision. Although "La Loire," M. Harpignies' second contribution, can hardly be compared in point of striking effect to the "Bords du Loing," yet so great is the beauty of the river curves, far winding into lovely distance, that one lingers longer before the work which at first sight seems the least attractive. M. Yon is also at more than his best in his smaller contribution. The drawing of the flat surface of the water in "La Rivière d'Eure à Acquigny" is no less admirable than the fine choice which he displays in the treatment of his masses and the great purity of his tone. The fine vaporous motion of M. Loir's autumn sky, and the excellent drawing of the curves of quay and bridge, make of his "Fin d'Automne" a noticeable work; and as representatives of landscape proper, MM. Girard, La Vielle, Pelouse, and many other names are worthy of mention. "Les Bords de l'Ellé—Finisterre," by the last-named artist, is, in some respects, a masterly work, marred by what seems to be the painter's incurable insensibility to the simplest elements of pictorial arrangement. M. Montenard's "En Provence" is admirable for its truth of peculiar local atmospheric effect. He has painted the barren crown of a spur—say of the Basses-Alpes—gray with thyme, the thin grass gnawed close to the stones, which render cultivation impossible, by successive troops of goats; on the mule-track, in the foreground, lies the cast shadow—blue in the sunlight—from an unseen hut, the inmates of which have come out to do reverence as, above the distant ridge, surmounted by a way-side chapel, a solemn procession appears, heralded by a crimson banner. "En Provence" is not a very strong performance, but shows throughout a capacity for steady and delicate observation. For strength—among the landscapes with figures—M. Clairin's vigorous and well composed "Brûleuses de Varché à la Pointe du Raz" deserves great attention.

Of the two works contributed by M. van Marche, "Vache normande" must be cited with special distinction. The dark hide of this cow is a marvel of rendering; great force is given to the rich brown colour by touches of white about the belly, feet, and head, and by the little tan cow drinking peaceably at a distant pool undisturbed by the excitement of her companion. For the "Vache normande" is bellowing with all her might; and the movement of her throat and flanks is so true that her roar seems to pass over the quiet meadow pasture, over the heads of the figures ploughing in the far-off corn-field, and to stir the lowering sky, echoing and re-echoing against the hills.

The extraordinary influence of painting on sculpture was never more plainly exemplified than by this year's gathering, not only in choice of subject and mode of treatment, but even in the method of execution. The run upon Camille Desmoulins which is a little tiresome upstairs is even more conspicuous in the garden, where four enormous statues represent him in different degrees of frenzied declamation. M. Vital Cornu places his hero on a simple pedestal, brings his left arm across his chest, and uplifts the right in an ordinary oratorical gesture; M.

Doublemard gives him a hat and makes him posture with extraordinary violence; M. Dumaige has presented him with a rush-bottomed chair; and M. Carrier-Belleuse, not content with one chair, has seized on two, one of which he has placed at the side, while the other is tumbled under the table on which Camille stands. Seriously speaking, if this is the kind of thing that we must have from the modern sculptor, then M. Carrier-Belleuse does it best. His figure has a sinewy grace, as well as energy; Camille stands well, and seems yet instinct with the spring which has landed him on the table which serves as a platform. M. Mercie's colossal group also speaks of the powerful influence of modern fashion. "Quand-même" is the motto borne by his Alsatian dame, a strapping woman in full costume, tremendous in head-knots. She supports with her right arm a dying youth who has fallen at her feet; and, with his musket clasped to her breast, faces round erect and defiant of the common foe. It is almost needless to say that, in all practical points, M. Mercie is an accomplished artist. His group holds well together, and the points of dark are found with great skill and much picturesque effect. Choice of form seems also to have been as much modified by the modern movement as choice of subject; and the "Aurore" of Delaplanche shows limbs which recal the taste of M. Courbet's nymphs. With arms above her head, she casts backward an enormous sheet of plaster, which it requires some effort of the imagination to take for drapery. The "Diane" of M. Falguière also shows what may be called a vulgar choice of form, which is, unfortunately, but in too good keeping with the features and expression of the face. The figure stands easily and firmly poised on the left leg; her left arm falls with the bow from which she has just discharged the shaft; her eyes seem to watch its flight; and her right arm is still uplifted. M. Lanson's marble group, "L'Age de Fer," is a remarkably well-composed study of two athletes, and wants only something more of searching workmanship to be a thoroughly satisfactory achievement.

Very little of that careful working out of every detail which we are told was once a thing of course in French sculpture is now to be seen in the Salon. M. Cordier has a portrait-statue of a lady very carefully worked out, which looks like a "pendule de l'empire moins le stil;" and M. Injalbert's "Amour" is studied with much delicacy. Love sits, supporting on his knees a dish, which he holds with one hand, and over which he bows his head to watch the movements of two doves which have alighted on it, and which he teases with a switch poised in his left hand. The little head of the figure is very original looking; but the general aspect suffers from an over-zeal for delicacy in finish, which has all but effaced anything like character.

On the whole, the bit of finished work which pleased me best this year was M. Chapu's "Le Génie de l'Immortalité," not a very original design, but remarkably improved in execution on the project which appeared at the Salon in plaster two years ago. The spring upwards of the figure personifying Immortality is extremely beautiful; the extended arms, and the whole of the upper part of the body, are an admirable example of good workmanship. From among the busts I should select M. Dubois' bronze head of Baudry, and that, notwithstanding the style of the execution, is unpleasant to the eye, for it is unsuggestive of the material in which it is carried out, or rather suggestive of a quite different material. Still, there are various ways of speaking true, and this head speaks true; the vitality of the look is extraordinary, and every touch laid on it is full of intention, of character, of colour. E. F. S. PATTISON.

### THE ART OF COINS AND MEDALS.

MR. REGINALD STUART POOLE gave his first lecture on "The Art of Coins and Medals" at University College, London, on May 22. The course owes its origin to the revival of medal work by Prof. Legros, whose portrait-medals of Darwin and Tennyson show the spirit of Pisano, the greatest artist of the Renaissance in this province, while indicating a wholly independent method. They are in the great style, yet original in design and execution. Once this beautiful art was universal in the Greek world, nor was it scarcely less widespread in Italy during the earlier Renaissance. Greek coins, however, are, far more than Italian medals, a grammar of art, for they give us in excellent works the succession of styles and the extension of schools. Hence their value in education, for no other productions of the Greeks have the same range either in time or in place. They reflect the beautiful sculptures and paintings which were before the engravers' eyes, who developed and adapted ideas, but never blindly copied. The Italian medals, for their truthful love of individuality, are only less useful to the student, who in the province of portraiture could not find nobler examples as his guide. All these earlier works owe their force to their being executed by handwork and not by mechanism.

The art of medals is relief, and so intermediate between sculpture and painting, influenced by one or the other according as it ruled at any given time. Therefore the different modes of relief should be carefully studied, especially in the Greek examples. With the older artists, Greeks or Italians, material and every detail of form were carefully thought out. The pure circle was wisely avoided; the surface of the field was so treated as to give an atmosphere in which the subject lived. The obverse and reverse had a proper relation of mutual support, yet were individually complete. The subject of the obverse was the head, the Greek usually ideal, and always so in the best age; the Italian realistic. While the three-fourths face was best suited to the circular limits of a coin, none but the greatest artists ventured beyond the profile, treated with extraordinary skill by the Greeks. A long series of diagrams illustrated the details of the head as represented on Greek coins and Italian medals. The more varied subjects of the reverse were similarly shown, and gave an opportunity for explaining the principles of design under the conditions of medal art.

### NOTES ON ART AND ARCHAEOLOGY.

PROF. BARNABEI writes to us from Rome that a fragment has been discovered of nothing less than a shield of Achilles, bearing not only the sculptures, but also a portion of the text of Homer. We are compelled, by pressure on our space, to reserve Prof. Barnabei's full communication till next week.

WE are pleased to know that the national memorial to Lord Beaconsfield is in an advanced state, Mr. Raggi, to whom the task of executing a statue was entrusted, having finished the colossal model in clay. This will be cast in bronze, and placed in Parliament Square. The statue will, we are glad to say, be found by the public to be a work of much dignity. Of course, it is not easy to discover new attitudes for politicians; and, as Mr. Bruce Joy represents Mr. Gladstone in a position of fervent and rhetorical appeal, so Mr. Raggi represents Lord Beaconsfield as the prudent and sagacious counsellor, brooding, it may be, on the latest phase of an Asian mystery. The great statesman is in his peer's robes, which cover a diplomatic or court dress. His head is drooped, and an expression of meditation overspreads the aged features.

Comparisons have been made between this and other portraits of Lord Beaconsfield; and it has been remembered that in the present Royal Academy Mr. Hamo Thornycroft has exhibited a pretty little *genre* figure, very natural and tasteful, and that the pathetic or even tragic side of Lord Beaconsfield's character and circumstance was displayed with nothing less than genius by the celebrated artist of *Vanity Fair*. Mr. Millais, too, painted a portrait; but he had not the sittings he could have desired, and his success was very partial. Mr. Raggi is really to be complimented upon the skill with which he has overcome the obstacles to full-length portraiture in the round. His statue of the Conservative leader will probably interest more than one generation of the Tory party. Indeed, it may generally satisfy.

MR. DENNIS has been excavating three of the tumuli near Sardes, but with little result. Two of them turned out to have been rifled at an early period, while the objects found in the third were, on the whole, disappointing. They exhibit, however, Assyrian influence upon the early art of Lydia. Mr. Dennis is now about to set to work upon the Temple of Cybele, if he can obtain the necessary funds. The labour of excavation here will be heavy; but, in view of the importance of uncovering one of the noblest and most perfect temples of the ancient Greek world, it may be hoped that it will not be allowed to remain unaccomplished for want of money.

MESSRS. ROBERTS BROS., of Boston, have in the press a new and uniform edition of Mr. Hamerton's works in ten volumes square 16mo. This edition will be much cheaper than the previous editions issued by the same firm, but the volumes will not be sold separately. The edition at two dollars a volume will still be kept in print.

THE annual meeting of the Society for the Protection of Ancient Buildings will be held in the hall of the Society of Arts on Friday next, June 9, at 2.45 p.m. The chair will be taken by Mr. James Bryce, M.P. Mr. William Morris will read the Report of the society's work during the past year.

THE general arrangements for the meeting of the Archaeological Institute at Carlisle, from August 1 to August 8, under the presidency of the Bishop of Carlisle, are now completed. The section of Antiquities will be presided over by Mr. John Evans, that of History by Mr. Freeman, and that of Architecture by Mr. Beresford Hope. The vice-presidents of sections are the following:—Antiquities: Sir C. Anderson, Dr. Bruce, Sir W. Guise, Mr. A. Mitchell, Mr. E. Peacock, the Rev. Prebendary Scarth, and the Rev. Canon Simpson; History: the Bishop of Bath and Wells, the Rev. M. Creighton, the Dean of Ely, Mr. R. Ferguson, M.P., Mr. J. Heywood, Mr. W. F. Skene, and Mr. Tucker (Somerset); Architecture: the Dean of Carlisle, Mr. G. T. Clark, Mr. C. J. Ferguson, the Rev. J. T. Fowler, Mr. J. T. Micklethwaite, Mr. J. H. Parker, C.B., and the Rev. Precentor Venables. The temporary museum will be formed under the direction of Mr. R. S. Ferguson (happily Mayor of the great Border city) and of the Rev. T. Lees. The following are some of the places and objects of interest which will be visited:—Kirkoswald Castle, "Long Meg and her Daughters," Brougham Castle and Camp, Mayborough, Yanwath Hall, Lowther Castle, Penrith Castle, Rose Castle, Birdoswald Camp, Roman Wall, Lanercost Priory, Naworth Castle, Burgh-by-Sands, Holm Cultram Abbey, Hexham Priory, Housesteads (Bordovicus), Northumberland Lakes, Melrose Abbey, &c.

It is a pity that the exhibition of modern English pottery now being held by the Society

of Arts should be restricted to a few firms. It represents very inadequately the progress in pottery recently made in England. An annual exhibition of English ceramics, somewhat analogous to the exhibition of pictures at the Royal Academy, which would be thoroughly artistic in spirit is a want, and a want which the Society of Arts, with its perfect freedom from commercial interests, could supply. The present exhibition, however, is one which in variety and beauty could easily be beaten by many large shops in London. No exhibition of modern English art-work in pottery can be satisfactory which ignores Mr. De Morgan, Mr. Martin, Mr. Elton, or Mr. Brannam. If Messrs. Maw and Co., of Broseley, are represented, why not the firm at Gateshead; if Linthorpe, why not Dunmore; if Burslem, why not "Burmantoft"? Of course, Messrs. Doulton, with the Misses Barlow, the Misses Lewis, Miss Linnie Watt, Mr. Tinworth, and the rest of their gifted staff, are a host in themselves, but in their Lambeth ware there is a tendency to over-decoration and much bad design; and we regret to see this firm, hitherto so remarkable for the purity as well as the variety of their designs, lending themselves to foster the production of those shapeless realistic monstrosities which have lately disfigured the shop windows. It is bad enough when an attempt is made at naturalistic flowers in china, the material being less fitted even than wax for attempting to give the transparency and consistency of flowers; but even poppies, when modelled in clay, are not so obviously unreal as sea anemones. Equally bad as art and as fine in execution is Messrs. Minton's large vase with men chained to the handles. In looking at them one is each moment expecting the figures to slip off and hang heels upwards by their chains, if their weight does not carry away the handles with them. It is a pleasure to turn from these things to the delicate reproductions of Messrs. Wedgwood's old jasper *plaques* and the pretty inventions of M. Solon.

MOST of our readers will, we believe, remember a picture by Mr. Eyre Crowe, called "Brothers of the Brush," depicting an incident so familiar that its appearance on canvas took us by surprise, and had something comic about it on that very account, the brothers of the brush being mounted one over another on a great ladder against the wall of an old-fashioned house in the spring-time of the year, and their intention being to make the dingy fresh and the old look young again. Mr. Crowe's incident is an idyll of town life, reminding us of Dr. Johnson's reply when asked to walk into the country: "No, sir; when you have seen one tree, you have seen any other tree—let us walk down the Strand, and study human nature." This picture, once seen never forgotten, has been admirably etched by Mr. Victor Lhuillier, and published by Mr. Lefevre. The etching possesses all the vigour and sharp realism of the original.

THE death is announced at Paris, at the age of eighty-two, of the eminent engraver, M. Narcisse Lecomte. His engraving of "Dante and Beatrice," after Ary Scheffer, has obtained universal recognition; but he also engraved many works of Raphael and modern portraits, and his "Tintoret" is considered to be his *chef-d'œuvre*.

THE ceremony of unveiling the statue of the late Mariette-Pacha at Boulogne has been fixed for July 16, when it is hoped that not a few of Mariette's English admirers may be present. The statue, which is in bronze and the work of M. A. Jacquemart, is the gift of the State; but subscriptions are still asked for to complete the details of the monument.

M. EUG. MÜNTZ has published as a pamphlet

the two articles which he contributed to the March and April numbers of the *Gazette des Beaux-Arts* upon "The Rivalry between Michael Angelo and Raffaele at Rome." He has added a facsimile of the portrait of Michael Angelo in extreme old age which the late M. Graux discovered in the library of the Escurial.

THE panorama of the Battle of Champigny, by MM. Detaille and de Neuville, is now on view at Paris, and is said to be worthy of the fame of those accomplished artists.

THE first volume has appeared at Moscow of an important work by Count Uvaroff upon Russian archaeology. The present instalment deals with the Stone Age.

M. SCHERZER, French vice-consul at Han-Léu, in China, has received a mission from his Government to visit the town of Kint-Tcheng and there study the processes of porcelain manufacture.

## THE STAGE.

### MDME. SARAH BERNHARDT AT THE GAIETY.

MDME. SARAH BERNHARDT's return to London is the theatrical event of the week, and nothing, indeed, can be more extraordinary than the long-continued artistry of an actress who was seemingly so fragile half-a-dozen years ago that her mere survival among us to-day should be a matter for wonder. But not only does Mdme. Sarah Bernhardt live—she lives in perhaps fuller possession than ever of her curious and admirable powers. Time and travel have dealt kindly with her; the Parisian critic complains a little too minutely of some lessening of the "exquisiteness" of the "curve of the cheek," but even the Parisian critic has to admit that the *voix d'or* retains its true ring and betrays nothing of a baser metal. In a word, Mdme. Sarah Bernhardt is still herself, as of old time. She has appeared during the week in two parts, in "Adrienne Lecouvreur" and in "La Dame aux Camélias." With the second, which is alike offensive and trivial in whatever dress or tongue it is presented, we could profitably have dispensed. "La Dame aux Camélias" should have seen its day, and its day has been already too long. It is a vision of sickness that is pitifully sentimental, and of vice that is superfluously stupid. We have nothing more to say to it.

"Adrienne Lecouvreur" is another matter, however. While the "Dame aux Camélias" was written by M. Dumas almost in the morbid infirmity of adolescence, "Adrienne Lecouvreur" was produced not by a poet at all, but by a craftsman and a playwright in a healthy time when his judgment was clear. Like much of its author's work, it is a little dull, but it is sound. The studious listener is rewarded for his patience as the second act progresses, and by the time the curtain falls full opportunity has been given to many players besides the leading actress to exhibit skill with good effect. But Mdme. Sarah Bernhardt is not well supported, and so the play at the Gaiety is not as interesting as it might be. Two of the fellow-players of the great actress are people of some reputation. These are Mdme. Fromentin and M. Talbot. But Mdme. Fromentin is occasionally stiff, and M. Talbot is not seldom heavy. It has been said, with truth, that distinction is lacking to M. Guitry as Maurice de Saxe, and that the Abbé of M. Pascal is not the Abbé of the boudoir. The whole weight of the piece falls, then, on Mdme. Sarah Bernhardt; and, if she invests her part with something less of reality than she can succeed in giving to a part in modern life, nothing worse can be said in her dispraise.

Adrienne with her is not throughout so effective as is Frou-frou in the quarrel scene; but inequality is a characteristic of Mdme. Bernhardt in any prolonged rôle—her Frou-frou itself is unequal—and as Adrienne she has wonderful moments and opportunities, which she seizes to the utmost. Of these, two, we take it, are particularly worthy of mention. The first is Adrienne's recitation to her lover of La Fontaine's fable of "Les deux Pigeons." The second is Adrienne's denunciation of her rival through the medium of a strong quotation from Racine. In both Mdme. Bernhardt makes exhibition of the excellence of her art. She is tender and plaintive in the first, that wonderful instrument, her voice, uttering duly, note by note, an *adagio* or *andante*. And she is passionate and embittered in the second. On the whole, "Adrienne Lecouvreur" is performed by her as it can hardly have been performed by anyone since Rachel. It is perhaps a pity that Mdme. Sarah Bernhardt's appearances have so often been made the occasion of sensational displays, and that she has been spoken of in so many connexions in Paris first, and since then in half the great cities of Europe and America. To the minds of simple people, who like art rather than advertisement, and care more for the performance than for the *réclame*, this has tended to vulgarise her. It is possible, and even natural, to be disinclined to associate artistic excellence with so tremendous and constant a publicity. Yet the people who have known, only too well, that the trumpet has been blown only too loudly over the achievements of the commonplace, must take courage in the present instance. Neither Paris, nor America, nor Italy, nor Spain has spoiled the art of an actress whose accomplishments are as phenomenal as her success.

## STAGE NOTES.

MR. THOMAS THORNE is introducing at the Vaudeville Theatre a custom we have more than once ventured to recommend; that is, he has broken on more than one occasion the run of a successful piece. This plan reposes the performers, who weary of the uninterrupted acting of the same part; and by the variety introduced into the playbill it allows the theatre-goer a greater chance of desiring to see the entertainment at any particular theatre. Lately at the Vaudeville "The School for Scandal" was performed for two nights during a week in which "London Assurance" held the principal place in the bills, and now again a performance of "Money" has been introduced at what is probably an early stage of the run of "London Assurance." Mr. Thomas Thorne is disposed to establish for the Vaudeville Theatre a repertory of comedy; and, if he can succeed in making his most agreeable little playhouse assume the functions which the Haymarket discharged until the regular troop was disturbed by the advent of Mr. Sothorn, he will be doing a distinct service to the English stage. Meantime, he has certainly assembled a strong company for the performance of high comedy, and the movements of the company are controlled with intelligence.

THE reports that Mdme. Ristori would not appear in London after her very long absence are, we are glad to hear, unfounded. The great Italian tragedian will be seen on the boards of Drury Lane, playing Lady Macbeth in English, within about a month from this time; and she will afterwards undertake a short tour in the provinces.

MESSRS. REMINGTON will shortly publish a volume of essays on theatrical subjects by Mr. Mowbray Morris.



## MUSIC.

## "DIE MEISTERSINGER" AT DRURY LANE.

HAYDN, after working two whole years upon the "Creation," said to someone who was impatient to see the work concluded, "I spend much time over it because I intend it to last a long time." The "Creation" has stood the test of nearly a century. If the success of a work depends upon the time bestowed upon it, a long life is in store for "Die Meistersinger," for it engaged the attention of Wagner for more than twenty years. It was first sketched out in 1845, but not completed till 1867. The first performance of this opera took place at Munich on June 21, 1868, under the direction of Dr. Hans von Bülow. In 1845 Wagner, having finished "Tannhäuser," resolved, "almost without premeditation," that his next should be a comic opera, and his first idea was to present the Mastersingers, with Hans Sachs at their head, as a satirical supplement to his "Battle of the Bards at the Wartburg." In the interesting Preface (signed C. A. B.) to H. and F. Corder's excellent rendering into English of Wagner's poem, it is explained that, as in "Tannhäuser," the victory of virtue over vice is typified, so "Die Meistersinger" represents the victory of genius, aided by good sense, over pedantry and conventionalism.

Walter von Stolzing, a young Franconian knight, is in love with Eva, the beautiful daughter of Veit Pogner, the wealthy goldsmith of Nuremberg. As the curtain rises for the first act, service is being concluded in the church of St. Catherine. Eva, with her maid, Magdalena, comes out of her pew, Walther advances, and, after a few introductory words, eagerly enquires, "Are you betrothed?" He learns that on the following day her hand will be offered as a reward to the winner in a contest of song. Only Mastersingers can compete, and poor Walther is in despair; he is a poet and musician by nature, but knows nothing of the "Tabulature," the table of rules to be observed and faults to be guarded against by the scholar. Magdalena's lover now appears—David, apprentice to Hans Sachs, the celebrated Nuremberg shoemaker and poet of the sixteenth century. David and other apprentices commence arranging seats in the church for a meeting of the Masters, and Magdalena soon persuades him to do his best to prepare Walther for his examination. David explains the "tones" and the "modes," the "stanzas" and the "stave," but Walther has neither time nor inclination to listen to his jargon, and resolves to wring victory "only through verse with the proper strain." The Mastersingers arrive; Walther is introduced to them by Pogner, to whom he is well known, and sings his trial song. His failure is complete; Beckmesser, one of the Masters, as "marker," exhibits his slate covered with marks showing faults both of rhyme and rhythm committed by the candidate. Beckmesser, as a poet, not of nature, but of art, could not understand, and therefore could have no sympathy with, the wild and formless, though powerful and passionate, strains of the youth taught by nature; and moreover, as a suitor himself for Eva's hand, he was not likely to see anything good in a dangerous rival. Walther is declared "out-sung and outdone," although Hans Sachs tries to plead for the new-comer. Sachs admits that all in Walther's song is not according to rule, but not on that account necessarily bad.

In the second act Walther meets Eva, confesses his failure, and proposes flight. They are about to depart when the tuning of a lute is heard. It is Beckmesser, who has come to entertain with a serenade the lady of his love. Sachs from his shop has seen the meeting of the lovers, and, favourably disposed to both, resolves to help them, but in his own peculiar

way. He interrupts Beckmesser in his serenade, and marks all his mistakes (just as Beckmesser had marked Walther's faults in the morning) by violent blows with a hammer on his last, for he is working at a pair of shoes for Beckmesser. Sachs sings at the top of his voice a quaint old song; Beckmesser shouts out his serenade; the noise of the two, combined with the strokes of the hammer, awakens the neighbours. The quiet street is suddenly filled with people, fighting, singing, and shouting. This is the shoemaker's opportunity. In the general confusion he seizes hold of Walther, drags him into his shop, and then sees that Eva enters her father's house opposite. The crowd disperses, and the Watchman, with his horn, appears in the now silent and deserted street.

In the third act Walther relates to Sachs a wonderful dream. Sachs writes it down, and this extemporary poem, slightly altered and arranged, becomes a master-song. Beckmesser now arrives, sees the paper with the words, and imagines that Sachs is going to enter himself as competitor. He puts the document in his pocket, but Sachs comes in, and, after listening to Beckmesser's accusations, tells him he may keep the paper and make what use he likes of the poem. At the great contest in the Pegnitz meadow outside the town, Beckmesser sings this song, but putting it to the commonplace strains of his own music, and, moreover, making ridiculous mistakes of words, he ignominiously fails; and thus the defeat of Walther on the previous day is avenged. Sachs declares the poem is good if only sung properly. Walther comes forward, and with his own melody interprets the words. He has conquered; he is declared victor. Sachs is crowned with a laurel, Eva is radiant with joy, and thus everything ends well for all, except for the jealous and narrow-minded Beckmesser.

The leading motives of the opera are heard in the magnificent prelude (Vorspiel). As a piece of abstract music, clear and concise in form, and remarkable for its elaborate and effective workmanship, it has often filled us with admiration and delight. Now that the stately Mastersingers, the merry apprentices, the noble-minded youth, and the fair maiden have all appeared before us in a series of exquisitely graphic pictures, this overture whenever performed in the concert-room will be listened to with double interest and pleasure; the titles of the motives will no longer be mere names, but will stimulate our imagination, and help us to recal the scenes with which they are connected. The use made of *Leitmotive* in the course of the opera is most interesting and ingenious. The short interludes between the lines of the *chorale* sung by the congregation assembled in St. Catherine's Church at the opening of the first act reveal to us the thoughts and feelings of the handsome youth leaning against a pillar of the edifice; and so throughout this first scene, in the conversation between Walther and Eva, the incessantly heard love-motives naturally explain the situation. The characteristic little figure in Pogner's charming song concerning the Feast of St. John the Baptist is employed with delicious effect. It is heard an immense number of times, but no feeling of monotony is produced, so delicately and naturally is it interwoven with the rest of the accompaniment. Towards the end of the song it is effectively combined both with the Mastersinger's and with the Herald's motive. Another interesting and felicitous use of a leading theme occurs in Sachs' monologue in the second act. He is pondering over the melody sung by the Knight at the meeting of the Masters, and the whole of the accompaniment consists of snatches from that piece. Not less attractive, and perhaps even more wonderful, is the accompaniment to Sachs' long meditation in the third act before the entry of Walther. To notice all the beauties

of the opera would indeed be difficult, for every scene is so full of charm and interest; yet we would single out for special mention Walther's lovely song, "Am stillen Herd," in the first act, and David's comical explanation to Walther of the mysteries of the "Tabulature;" Beckmesser's immensely funny serenade in the second act; also Sachs' quaint song, Walther's composition, and the quintett in the third act. The *finale* of the second act is a grand specimen of polyphonic music; and the lovely closing strains after the Watchman has sounded his horn are beyond the power of description in words. The instrumental introduction to the third act is most expressive; and the great chain of choruses in the last scene, sung by the various trade guilds as they arrive at the meadow where the contest of song is to be held, make us regret that Wagner should have all but abandoned that particular form in his later music-dramas. "Die Meistersinger" is a long work, but certainly not a tedious one; it is full of pleasing variety and charming melody. Wagner's scores are generally spoken of as noisy. In this opera the orchestra employed is the usual one, with the exception only of a third trumpet and bass tuba. The score is anything but noisy; it is full of the most delicate effects, rich combinations, marked and wonderful contrasts. Wagner shows at times in his orchestration the grace of a Mozart, the grandeur of a Beethoven, and the ingenuity of a Berlioz.

The performance of the work last Tuesday night at Drury Lane, under the direction of Herr Hans Richter, was a perfect triumph, and will render the annals of this first season ever memorable. Frau Sucher in the part of the heroine, and Herr Winkelmann in the arduous part of the hero, both achieved a great and well-deserved success. Herr Gura as Hans Sachs sang and acted with very great effect. The important and difficult rôles of Beckmesser and David were played to perfection by Herr P. Ehrke and Herr L. Landau. The parts of Magdalena, Pogner, and Kothner were interpreted in a most satisfactory manner by Fräulein J. Schefsky and Herren Koegel and Kraus. Something more than plain, common words is needed to do justice to the excellence of the chorus-singing and of the orchestral playing. We must, however, be content to say that all concerned in the production of this masterpiece must have worked with marvellous patience, energy, and good-will. The difficulties in this work are simply enormous; and from the beginning to the end the strain on the singers and players, to say nothing of the conductor, must be intense. J. S. SHEDLOCK.

## MUSIC NOTES.

THE last performances of the "Nibelung's Ring" at Her Majesty's Theatre are now ended; and we are glad to learn that Herr Angelo Neumann is so far satisfied with the result of his first visit that he intends to return next year, and to give the "Ring," "Parsifal," and possibly other Wagner operas. There was a marked improvement in the attendances at the two last cycles, and there is every reason to believe that, had the prices of admission been more moderate the audiences would have been still larger. Herr Neumann deserves great credit for his spirit and enterprise, and English musicians are greatly indebted to him for the opportunities afforded to them of hearing Wagner's trilogy without the trouble of a pilgrimage to Germany.

THE St. Cecilia Choir, under the direction of Mr. Malcolm Lawson, will give its third annual concert on Monday evening, June 12, at the Royal Academy Rooms. The chorus, which is composed entirely of ladies, will be accompanied by a string band, also of ladies. As far as we know, this is the first ladies' orchestra that has been formed in London.

## THE ATLANTIC MONTHLY.

Devoted to Literature, Science, Art, and Politics.

JUNE, 1882. Price 1s.

Containing Chapters V.—IX. of

MR. THOS. HARDY'S NEW SERIAL STORY, "TWO on a TOWER."

ARTICLES on LONGFELLOW. By Oliver Wendell Holmes and O. B. Frothingham.

DECORATION DAY. By H. W. Longfellow. (A hitherto unpublished Poem.)

STUDIES in the SOUTH. IV.

SERENA. By M. H. CATHERWOOD.

MRS. CENTLIVRE. By H. A. HUNTINGTON.

DOCTOR ZAY. V.—VII. By E. S. PHELPS.

THE POETS' BIRDS. By P. ROBINSON.

THE HOUSE of a MERCHANT PRINCE. X.—XII.

By W. H. BISHOP.

THE NEW EASTERN QUESTION. By H. TUTTLE.

THE NIGHT-MOTH'S COMMENT. By S. M. B. PIATT.

THE RAPID PROGRESS of COMMUNISM. By E. ATKINSON.

CHARLES DARWIN. By J. FISKE.

ALPHONSE DAUDET. By H. JAMES, JUN.

THE CONTRIBUTORS' CLUB.

BOOKS of the MONTH.

Ⓒ This Number contains a fine Steel Portrait of Mr. LONGFELLOW.

Annual Subscription, including postage, 11s.

LONDON: TRÜBNER & CO., LUDGATE HILL.

NOW READY.

NEW WORK BY THE AUTHOR OF "GINX'S BABY."

Crown 8vo, cloth, 7s. 6d.

## A PALADIN OF FINANCE:

CONTEMPORARY MANNERS.

By EDWARD JENKINS.

LONDON: TRÜBNER & CO., LUDGATE HILL.

## THE PARCHMENT LIBRARY.

**NOTICE.**—*The New Volume in the above Library, entitled EIGHTEENTH CENTURY ESSAYS, Selected and Annotated by AUSTIN DOBSON, with Miniature Frontispiece by R. CALDECOTT, R.A., is ready this day, choicely printed on hand-made paper, limp parchment antique, price 6s.; vellum, 7s. 6d.*

LONDON: KEGAN PAUL, TRENCH, & CO., 1, PATERNOSTER SQUARE.

BY EDWARD DOWDEN, LL.D.

**NOTICE.**—*A New and Cheaper Edition of STUDIES in LITERATURE, 1789–1877, by EDWARD DOWDEN, is now ready. Large post 8vo, cloth, price 6s.*

LONDON: KEGAN PAUL, TRENCH, & CO., 1, PATERNOSTER SQUARE.

## NEW DRAMATIC POEM.

Just published, in 1 vol., 8vo, 400 pp., handsomely bound in cloth, price 15s.

## THE CHILDREN OF THE THRONE.

LONDON: WILLIAM RIDGWAY, 169, PICCADILLY, W.; AND ALL BOOKSELLERS.

## THE GROSVENOR GALLERY.

## SUMMER EXHIBITION NOW OPEN

From 9 till 7.

Admission, One Shilling; Season Tickets, Five Shillings.

## BLACKWOOD'S MAGAZINE

For JUNE, 1882. No. DCCC. Price 2s. 6d.

### CONTENTS.

THE FAITHS OF THE WORLD.

THE LADIES LINDORES.—PART III.

FALSE COIN IN POETRY.

HARON HISCO AT HOME.

THE LIGHTS OF "MAGA."—I. THE HEROES OF THE "NOCTES."

THE SOUCHESTER SESSIONS.

ENGLISH PROGRESS UNDER MR. GLADSTONE.

THE MISOGYNIST.

THE THIRD SESSION.

Edinburgh and London: WILLIAM BLACKWOOD & SONS.

Monthly, price Half-a-Crown.

## THE CONTEMPORARY REVIEW.

CONTENTS FOR JUNE.

IRELAND—

I. SELF-GOVERNMENT FOR IRELAND. By G. B. FINCH.

II. IRELAND under the LEGISLATIVE UNION. By W. J. O'NEILL DAUNT.

THE BOUNDARIES of ASTRONOMY. By Professor ROBERT S. BALL.

NOTES on the ROYAL ACADEMY EXHIBITION. By HARRY QUILTER.

THE PHILOSOPHY of RELIGION: a History and a Criticism. By Dr. A. M. FAIRBAIRN.—II.

HENRI HEINE: a Family Portrait. By NINA H. KENNARD.

NEWTON and DARWIN. By R. A. PROCTOR.

THE REVIVAL of ITALIAN INDUSTRY. By Professor LEONE LEVI.

JUDICIAL RENTS. By W. S. SETON-KARR.

SCIENCE and REVELATION. By FRANCIS PRECK.

THREE SONNETS, WRITTEN in MID-CHANNEL. By ALFRED AUSTIN.

ALTER ORRIS. By EDWARD A. FREEMAN, D.C.L.

London: STRAHAN & CO. (LIMITED), 34, PATERNOSTER-ROW.

Now ready (One Shilling), No. 270.

## THE CORNHILL MAGAZINE

For JUNE.

With Illustrations by GEORGE DU MAURIER and W. SMALL.

### CONTENTS.

NO NEW THING. (With an Illustration.) Chap. VI.—The Wanderer's Return. VII.—Colonel Kenyon Looks On.

A FRENCH ASSIZE.

THE MERRY MEN. Chap. I.—Eilean Aros. II.—What the Wreck had Brought to Aros. III.—Lad and Leo in Sandag Bay.

MORGANTE MAGGIORE.

NAMES of FLOWERS.

RECOLLECTIONS of a TOUR in BRITANNY.

DAMOCLES. By the Author of "For Percival." (With an Illustration.)

Chap. VIII.—Good-bye. IX.—Alone.

London: SMITH, ELDER, & CO., 15, WATERLOO-PLACE.

Every Friday, 21., post-free, 2d. 1. Yearly, post-free, 10s. 10d. Just published, Part VII. (May, 1882), price 10d., post-free, 1s. Will be published shortly, cloth, price 10s. 6d., Vol. I., comprising numbers of KNOWLEDGE from the commencement (Nov. 4, 1881) to No. 30 (May 25, 1882).

**KNOWLEDGE**, for June 2 (commencement of Vol. II.), contains:—Science at the Royal Academy—Was James II. the Pharaoh of the Oppression? By Amelia B. Edwards. I. The Argument of De Rouce—The Seaside Health Resorts of England. By Alfred Haviland. Introduction—Population of the Earth—Our Ancestors. IV.—The Final Mixture. By Grant Allen—Winning Wagers. By the Editor—Found Links. Part VII. By Dr. Andrew Wilson, F.R.S.E., F.L.S.—Horse Curra for Poisons—Amateur Electrician (Illustrated)—The Eclipse—Butterflies and Moths. By W. J. H. Clark—Mass and Weight of the Brain: Too Much Brain-Work: Brain Troubles—Weather Charts for Week Ending Monday, May 22.—Correspondence—Answers to Correspondents—Mathematics—Chess—Whist.

"Knowledge" is the best and most useful magazine published. *Vanity Fair.*

London: WYMAN & SONS, 74 and 75, Great Queen-street, W.C.

## THE NINETEENTH CENTURY

For JUNE, 1882. Price 2s. 6d.

### CONTENTS.

HOME RULE. (1) By the MARQUIS OF BLANDFORD. (2) By J. J. MCCARTHY, M.P.

PEEL and COBDEN. By Professor GOLDWIN SMITH.

THOUGHT-READING. By Professor BARRETT, EDMUND GURNET, and FREDERIC W. H. MYERS.

THE TOWER of LONDON. By ALGERNON B. MITFORD.

SHAKESPEARIAN CRITICISM. By WALTER HERMES POLLOCK.

THE FRIENDS of the FARMER. By J. WOOLFE FLANAGAN.

THE BIRMINGHAM CAUCUS. By W. T. MARRIOTT, M.P.

THE ALLIES: a Political Dialogue. By H. D. TRAILL.

IRELAND. By the Right Hon. EARL GREY.

London: KEGAN PAUL, TRENCH, & CO.

Just published, price 1s.

**FIVE DISCOURSES on POSITIVE RELIGION**, By J. H. BRIDGES, Translator of "Comte's General View of Positivism." London: REEVES & TURNER, 196, Strand.

## NINEVEH STATUETTES

At Greatly Reduced Prices. Under

Royal and Imperial Patronage—STATUETTES, in PORCELAIN, of SENNACHERIB, BARDANAPALUS, &c.—Mr. HORMUZ KASSAM says: "I have much pleasure in recommending Mr. Jarvis's Assyrian statuettes; these unique representations, especially the human-headed Lion and Bull; they reflect great credit on the designer's skill."—Prospectus and Press Opinions of ALFRED JARVIS, 43, WILKES-road, London, N.W. (Sole Publisher).

SATURDAY, JUNE 10, 1882.

No. 527, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*The Future of Islam.* By Wilfrid Scawen Blunt. (Kegan Paul, Trench & Co.)

THE five chapters into which the contents of this book are divided are of very unequal calibre and merit. The first two, namely, the "Census of the Mohammedan World—the Haj," and "The Modern Question of the Caliphate," save where the author has here and there given the rein to his imagination, are mainly based on facts, new and old, illustrated by the past history of Islām, and its fluctuating phases of thought and operation. The former of these gives a brief summary of the actual composition of the Muslim world, numerically and sectionally; a fair digest of the four orthodox schools and principal sects, together with an estimate of the influence which these have severally exercised, and may yet exercise, on the body politic of Islām. In the latter respect, Mr. Blunt is somewhat vague and puzzling. Of the by no means homogeneous Arabian element he remarks (p. 8), "How necessary it is to count with it, in any estimate we may form of Islam's possible future." Then (p. 21), "Egyptian influence must be reckoned as an important element in the forces which make up Mohammedan opinion." Next (p. 23), under the heading of the "*Malekite* school," we read: "It is conceivable that, should the revival of Islam take the form of a religious war, the races of Africa may be found taking a leading part in it." The "*Shafites*," too (p. 28), with their stronghold at Cairo and preponderating numbers in India, form another element to be reckoned with in the reconstruction of the Muslim polity, for, among these, "ideas of a moral reformation find a footing, and they speak more openly than the rest their suspicion that the house of Othman, with its fornications and bestialities and contempt of justice, has been the ruin of Islam." Judging from the almost universal sympathy manifested by the Indian Muslims for the Ottoman Sultan during the late Russo-Turkish War, it is difficult to believe that their "Shafism" is of the same type as that just described; nevertheless, "it may safely be affirmed," writes Mr. Blunt (p. 32), "that the course of events in India will determine more than anything else the destiny of Mohammedanism in the immediate future of this and the next generation." Further, the thirty millions of Malay Muslims must not be overlooked as one of the components of Islām, destined to exercise an influence on its redintegration. They are now the subjects of Holland, which "must in a few years find

her fate linked with that of Germany, and so, too, her colonies." But these Malays "are a dark element in the future, which it is equally easy to under as to over rate" (p. 33). The "heretical sects," also, must be taken into account. The most notable of these are the "Shiites," or followers of Ali, estimated in round numbers at fifteen millions, the large majority of whom are Persians. "Beginning merely as a political schism, the Shiite sect is now distinctly a heresy, and one which has wandered far from the orthodox road" (p. 35). "Everywhere the sect of Ali stands apart from, and almost in a hostile attitude to, the rest of Islam" (p. 40). Lastly, there are the "Wahhabites" of Arabia, who are reduced in numbers and political importance, though "the spirit of their reform movement still lives, and exercises a potent influence on modern Mohammedan ideas" (p. 42). The followers of this sect "accuse [all] other Moslems of polytheism and idolatry" (p. 13). Carefully analysed, Mr. Blunt's interesting "Census of the Mohammedan World" exhibits so formidable an array of heterogeneous and mutually repellent elements that it requires his "supreme confidence in Islam, not only as a spiritual, but as a temporal system," to anticipate the day when the great body of the Muslims shall be "enlightened, reformed, and united in sympathy" (ix., x.).

The "Question of the Caliphate," the origin and import of the title, the vicissitudes through which it passed until its temporary subsidence subsequent to the era of the Abbasides, its revival in the early part of the sixteenth century under the Ottoman Sultan Salim I., its second lapse into comparative oblivion, and its resuscitation under the late 'Abdu-l-'Aziz and his successor, the reigning Sultan 'Abdu-l-Hamid—all these phases of the subject are discussed in the second chapter with admirable perspicuity and praiseworthy impartiality. Mr. Blunt indicates the radical change originated by the Omáyyah Khalifah Mu'awiyah, when, in view of election, "he introduced the system of dynastic heredity into the Caliphate" (p. 62), a system which was continued by the Abbasides. This was regarded as "a religious falling off;" still, "the character of the Khalifah was essentially sacred. He was of the Koreysh and of the blood of the Prophet, and so was distinct from the other princes of the world" (p. 63). Mr. Blunt repeatedly refers to this consanguinity as an unanswerable argument in favour of a Khalifah who shall derive descent from that tribe. But he cannot be ignorant that no subject has been discussed with greater warmth by Muslim jurists than this claim of "blood" relationship, and that those who reject it are as numerous and eminent as their opponents. Despite all divergent theories, however, "the Hanefite Ulema . . . succeeded in proving, to the satisfaction of the majority of Sunites, that the house of Othman had a good and valid title to the rank they had assumed" (p. 66). The author adds that the arguments of the Hanefite school, in defence of Salim's claim, "seem to have been generally accepted by the world at large" (p. 71). The review of the state of abeyance into which the title and functions of the Ottoman Khalifate subse-

quently fell, and of the various causes which led to their revival under the late 'Abdu-l-'Aziz, contains much interesting matter, and will well repay a careful perusal. It is regrettable to read that "the reforms attempted and partly effected in the Ottoman Empire between the years 1839 and 1869, as a concession to the clamour of Europe" (p. 78), including "the proclamation of the Hatti Humayoun and its kindred decrees," failed to find acceptance anywhere with religious people, owing to their illegality from a Muslim standpoint, and that these different concessions to liberal principles are to be regarded "as points in the history of the Ottoman Caliphate's decline." (If such is the case, one may fairly despair as well of Islām as of the Ottoman Empire; but Mr. Blunt will explain later "the manner in which alone a true reform can find acceptance.") Still more regrettable it is to learn that the reigning Sultan's recognised piety, intelligence, conformity to the "Sheriat," and increased popularity are so many stumbling-blocks in the way of Muslim reform. On this head the author formulates his opinion thus:—

"The advent of this last scion of the house of Othman to the spiritual succession of the Prophet, though a godsend in appearance to religious Moslems, cannot but be regarded by all who wish Islam well as a very great misfortune. It is almost certain that if Abd el Mejid and Abd el Aziz had been succeeded by another of those senseless monarchs who have so often filled the Imperial throne, the Ottoman Caliphate would already have been a thing of the past. . . . Arabia would in all probability have by this time asserted its independence, and, under a new Caliphate of the Koreysh, would have been attracting the sympathies and admiration of the Eastern world" (83).

The prognosticated doom of the Ottoman Khalifate has, strange to say, been averted, for the time at least, by the "spiritual position" taken up by 'Abdu-l-Hamid, by his irreproachable private character, and by his strict adherence to the ordinances of Islām—

"For all these reasons it will be readily understood that Abd el Hamid has gained not only the support of the Turkish Ulema, but the sympathy of a considerable section of opinion outside his dominions. From a traitor to the cause of religion the Ottoman Sultan has come to be looked upon, east and west, as once more its champion. . . . Abd el Hamid has played his cards successfully in Greece, in Albania, and with the Kurds. He has not been afraid of England, and has shown a bold front against infidel reforms. . . . Lastly, the French have played into his hands in Tunis, and he has gained a footing of sympathy with the Mussulmans of North Africa, a population which has for centuries opposed his claims. . . . Now the Malakites themselves, the puritans of Kerwan [Kairawán], are moving at Abd el Hamid's nod. He would seem, too, to be stirring with some success in Egypt, and Indian Mussulmans are praying for him publicly in their mosques" (pp. 87, 88).

But all this, according to Mr. Blunt, goes for next to nothing—

"Turkey and the Hanefite school are far from being the whole of the Mohammedan world; and side by side with the fanatical obduracy of the Ottoman State party, and the still fiercer puritanism of the Malakites, there exists an intelligent and hopeful party favourable to

religious reform. Shafite Egypt is its stronghold, but it is powerful too in Arabia and farther east. With it a first article of faith is that the house of Othman has been and is the curse of Islam, and that its end is at hand. In spite, therefore, of Abd el Hamid's appeals to the Sheriat, they look upon him as one who troubleth Islam. . . . The death or fall of Abd el Hamid, whenever it may happen, would immediately decide a movement counter to the Ottoman Caliphate" (pp. 88, 89).

The unprejudiced reader of the foregoing extracts will hardly share in the author's favourable estimate of the "Shafites," and will further require some adequate proof that he has correctly described what he states to be the first article of their faith.

If in the first two chapters of his book Mr. Blunt has not hesitated to prophesy, in the remaining three he indulges in postulates which, to use his own language, may aptly be styled "enormous" (p. 114). In the third, on "The True Metropolis—Mecca," he takes it for granted that, on a new advance of the Christian Powers from the Balkan, Constantinople would fall, and the Sultan be driven to seek a new capital either at Baghdâd or Damascus. Others, however, "dream of Cairo as the new seat of the Caliphate;" and others, again, including "the majority of far-sighted Mussulmans," are beginning to judge that "the only true resting-place for the theocracy is in Arabia, its birthplace and the fountain-head of its inspiration"—

"There, alone in the world, all the conditions for the independent exercise of religious sovereignty are to be found. In Arabia there are neither Christians nor Jews nor infidels of any sort for Islam to count with, nor is it so rich a possession that it should ever excite the cupidity of the Western Powers. A Caliph there need fear no admonition from Frank ambassadors in virtue of any capitulations; he would be free to act as the Successor of the Apostle should, and would breathe the pure air of an unadulterated Islam. A return, therefore, to Medina or Mecca is the probable future of the Caliphate" (p. 100).

This Mr. Blunt considers "the necessity of the day" (p. 99), consequent upon the presupposed disappearance of Abdu'l-Hamid, and with him of the Ottoman Khalifate, together with the extinction of Turkish rule in Arabia; for "the Sultan, reduced to Asia Minor, even if he retain Armenia and Kurdistan (which is extremely improbable), would be quite unable to afford himself the expensive luxury of holding his Arabian conquests and buying the patronage of Mecca." But who is to succeed to the Muslim Khalifate? "Enormous postulates must be granted before we can look on anyone now known to fame in Africa as a probable candidate for the future Caliphate." Then, "Mussulman India could never give that protection to Mecca that Islam needs, and could not assert its sovereignty anywhere but at home in arms." As regards the viceregal family of Egypt, Mr. Blunt doubts if Mohammed Towfik, albeit by repute a sincere Mussulman and an honest man, "be big enough a man to aspire as yet with success to Abd el Hamid's succession." In fine, "we are driven to Arabia for a solution of the difficulty where to establish a Mussulman theocracy, and to the Sherifal family of Mecca itself for a new dynasty" (p. 117).

That the Sharifs are "surrounded with a halo of religious prestige," owing to their alleged descent from the al-Kuraish, is unquestionable. On the other hand, it must be borne in mind that they recognised the alien Salim I. as a rightful representative of the Khalifate, have continued their allegiance to his successors up to the present day, join in the solemn *Khutbah* for the reigning Sultan as their Sovereign, and that even the "Grand Sherif" receives his investiture from Constantinople. But supposing all these claims to be abrogated by the disappearance of the Ottoman Sultanate; supposing, further, that a clique of the Sharifs, supported by a party of the Muslims of the al-Hijâz, should proceed to elect one of their number as Khalifah, what would be his position in the world of Islâm? Rival and more powerful claimants may arise elsewhere, who, failing to gain the ascendancy, might, nevertheless, create additional divisions among the ranks of the Muslims. Mr. Blunt, in his romantic conception of a Sharif Khalifah, ruling in an elysium of peace at Makkah or al-Madinah, with no Frank ambassadors to worry him, overlooks the stern fact that he would be encompassed by warlike tribes, such as the al-Harb, the al-Asair, the al-Atabah, the Wahhâbis, and others, all more powerful than the al-Kuraish, who are at present mainly kept under by Ottoman troops, but who, if freed from such restraint, would doubtless recommence their old game of indiscriminate plunder and outrage. "It has always been a difficult matter," writes our author, "to keep these unruly elements at peace with each other and with the citizens, nor could the Sherif hope to effect it were he not himself of Bedouin and noble blood" (p. 109). A trace to all such sophistry! Just as if the excesses of these turbulent tribes had ever been curbed to any appreciable extent even during the palmy days of the Abbaside Khalifats. Then, again, there are the schismatics to be reckoned with. Does Mr. Blunt imagine for one moment that the election of a Khalifah from among the Sharifs would be the signal for the return of the Shi'ah, the Zaidiyyah, the Ibadhiyyah—sects older than the Abbaside dynasty—to the ranks of orthodox Islâm? "It is surely not beyond the flight of sane imagination," as our author says, "to suppose in the last overwhelming catastrophe of Constantinople a council of Ulema assembling at Mecca, and, according to the legal precedent of ancient days, electing a Caliph" (p. 131); but it is certainly beyond the region of common-sense to suppose that such a choice would be generally acceptable, or that the chosen candidate would be able, unaided from without, to maintain his position. And what is the position assigned to him? One of perfect isolation among the wild tribes of Arabia, where he would certainly not be "free to act as the Successor of the Apostle should," supposing that the Successor had to do as his prototype did, and where "the pure air of Islam" would still be adulterated by the vapours of irrepressible heterodoxy—a position for the Khalifah and Commander of the Faithful which would hardly satisfy the aspirations of any section of the Muslims, especially "the learned classes," who, our author tells us, "are shocked and

alarmed at the political decline of Islam" (p. 139).

In the fourth chapter of Mr. Blunt's work, entitled "A Mohammedan Reformation," the thesis discussed is the "possibility of anything like general reform for Islam in her political and moral life." On this point the reviewer is glad to find himself substantially in accord with the author, believing, as he does, that such a reform is not only feasible, but that it has actually been at work for some time past in the world of Islâm. Just as Christendom, in its onward development, while preserving intact the Canon of Holy Scripture, has broken loose from some of the hard-and-fast dogmas whereby Councils and Schoolmen in the early ages sought to fossilise their wire-drawn views of Inspiration, even so there are indications on all sides of thoughtful Muslims seeking to widen the basis of their faith and practice, and to free "the intelligence of believers from those scholastic trammels" which have hitherto kept them apart from the world at large, narrowed their sympathies, and retarded their moral progress. These efforts, moreover, on the part of the pious learned have not failed to react on the masses, inasmuch that Muslims generally at the present day, albeit still firm in their loyalty to Islâm, are far more liberal and tolerant than they were twenty years ago. It would be a work of supererogation to trace the numerous causes which have led up to this issue. There can be no doubt, however, that the Ottomans—*pax* Mr. Blunt, who never mentions without grossly vilifying them—through their closer contact with European civilisation and modes of thought, have contributed in no small degree to this hopeful result. That result having been brought about by the quiet action of time, and without any direct effort to produce it, prudence would seem to suggest that the same influences should be permitted to carry forward the desirable work of "Mohammedan Reformation," so that "in time a true reconciliation might be effected with Christendom, perhaps with Christianity" (p. 161). Mr. Blunt himself is not in favour of violent means to bring about this desirable result. Hence, he rather deprecates such a militant reform as the traditional *Muhdî* is likely to preach. What he judges to be wanting is "a legal authority" to sanction the changes which are rapidly taking place in the mind and practice of Islâm. Here the author reverts again to his favourite catholicon:—

"Since we are imagining many things we may imagine this one too—that our Caliph of the Koreysh, chosen by the faithful and installed at Mecca, should invite the Ulema of every land to a council at the time of the pilgrimage, and there, appointing a new Mujtahed, should be opened to them certain modifications of the Sheriat, as things necessary to the welfare of Islam, and deducible from tradition. No point of doctrine need in any way be touched, only the law. The Fakh ed din would need hardly a modification. The Fakh esh Shariat would, in certain chapters, have to be rewritten."

Let the reader call to mind the deplorable failure of all similar attempts on the part of Christian churches and sects to establish a common Concordat between them, and then let him calculate the chances of a Muslim representative council at Makkah, composed



of still more widely divergent opinions, drawing up an Eirenikon which would be acceptable to their respective co-religionists.

In the concluding chapter of his book, entitled "England's Interest in Islam," the writer discusses "the course which duty and interest require us to pursue in regard to the vast Mussulman population of our Indian Empire." Here, again, apart from another batch of Mr. Blunt's "enormous postulates" and suggested modes of intervention in the concerns of Islam generally, the reviewer thoroughly agrees with him that our forty millions of Muslim subjects in India have a special claim on the consideration of the British Government. No intelligent Englishman can doubt that they may prove an element of danger as well as of strength to our sovereignty there; and he must be a short-sighted statesman who, while recognising that fact, fails to adopt every means consistent with the fundamental principles of a Christian administration and its duty towards other subject nationalities to secure their loyalty. That such has been the policy hitherto generally pursued towards them is indisputable; and it may fairly be questioned whether the followers of Islam, even in the much-vaunted age of the Abbasside Khalifats, were as free in the exercise of their religion and as safeguarded in their persons and property as are the Muslims of India at the present day. Moreover, they are said to be contented; and, if so, what inducement has the British Government to mix itself up with the burning political and religious questions of Islam beyond its own territories, even were it certain, which it is not, that its intervention would be generally acceptable? *Quæta non movere*; but Mr. Blunt thinks otherwise, and the following is a concise programme of his "imaginings" and recommendations. *Delenda est Carthago*: Constantinople must fall, and with it the Ottoman dynasty and Khalifate, to be replaced by a Khalifate having its seat at Makkah. His position is thus described:—

"The Caliph of the future, in whatever city he may fix his abode, will be chiefly a spiritual and not a temporal king, and will be limited in the exercise of his authority by a few conditions of the existing material kind. He will be spared the burden of despotic government, the odium of tax-gathering and conscription over unwilling populations, the constant struggle to maintain his authority in arms, and the as constant intrigue against rival Mohammedan princes. It is probable that all these would readily acknowledge (?) the nominal sovereignty of a Caliph who could not pretend to coerce them physically" (p. 190).

The reader of the above would infer at first sight that this model spiritual sovereignty might be left to take care of itself; but it is not so, for

"on the downfall of the Ottoman Empire . . . the rôle of England in regard to Islam seems plainly marked out. The Caliphate . . . must be taken under British protection, and publicly guaranteed its political existence, undisturbed by further aggressions from Europe. . . . England is a naval Power, and the seat of the Caliphate must be one secured from all attack by land. . . . Established at Mecca, our duty of protecting the head of the Mussulman religion would be a comparatively easy one. Hejaz for all military purposes is inaccessible by land for

Europeans; and Mecca, were it necessary at any time to give the Caliph a garrison of Mussulman troops, is within a night's march of the coast" (pp. 190, 206).

In all these speculations it is tacitly assumed that the Khalifah of the future will be left undisturbed by the pestilent rival tribes of the al-Hijâz; that France and Russia, and the Eastern sovereignties generally, will abstain from intervention on behalf of their Muslim subjects; that British protection will be universally hailed as a godsend, and will alone suffice to insure the absolute freedom and immunity of the spiritual head of Islam. These, again, are "enormous postulates," conceived by a sympathetic mind in the region of utopia, which it is useless to discuss further. They may pass muster as theses for intellectual disquisition, but will scarcely attract the serious attention of the practical politician or statesman.

Mr. Blunt's transliteration of Oriental words, from the motto on the title-page to the end of the volume, is sorry in the extreme. Apart from the names introduced, which the author may have preferred to write in the loose popular style, such renderings as "ijtihad" for *ijtihād*, "mujtahed" for *mujtahid*, "Muwahhedin" for *Muwahhidin*, "Muttaleb" for *Muttalib*, "Dewy" for *Zhouiy*, "Fakh" for *Fikh*, and "Musherrakin," which signifies "those who go eastward," for *Mushrikin*, those who associate another with God, polytheists, evince either a deplorable ignorance of Arabic or an inexcusable carelessness.

GEORGE PERCY BADGER.

*The Praise and Blame of Love, with other Verse.* (Glasgow: Wilson & M'Cormick.)

WHEN the weary critic, tired of drawing sand-carts, expatiates and browses on the common of minor poetry (the minor poet is requested to observe that this rather elaborate comparison is by no means too flattering to the critic), he sometimes, though not very often, comes across vegetable growths of which he hardly knows what to make. They are not mere weeds—that he can both see and taste; but whether they are actually of an authentic species of flower he hardly knows. He must wait till the next year's blooming to determine that, and to see whether the flower-like qualities are constant. Of these dubious books the one before us is one of the most remarkable that we have recently met with, and it seems worth while to put a few specimens of it before the reader. The anonymous author is not altogether free from the charge of imitation, but he imitates with a certain independence. He is very unequal, but then most of his kind are remarkably equal in badness. He is refreshingly free from the silly cant of Republicanism and Freethought which makes much minor verse of the day as dull as a hymn-book, and not half so honest. His love-making is neither mawkish nor prurient, and the bathos yawns for him in vain, except in one astounding little poem which begins,

"Dr. Augustus Tempest was the first,"  
and which we charitably suppose to have been written in his sleep after reading the parody on Crabbe in *Rejected Addresses*.

All these things are good, but they are most of them negative. Now for the positive. Here is the first piece in the book, not by any means the best:

"LOVE NEAR.

"By twilight ways, O Love, that pass  
Through dreamland vines and myrtle palms  
I strained to hear thy low-sung Mass,  
Or echoes of the sweet Alas  
That ends thy people's trembling psalms.  
"Yet here these hawthorn leaves below  
And gleaming to these gloomy skies,  
I see the carving of thy bow:  
Ah, Love, with what intent of woe  
Await'st thou here my startled eyes?"

This is, of course, to a certain extent, second-hand in style, but it is a remarkable advice to a painter, and, in a certain *Parnassian* kind, deserves high rank. It must be a dull imagination which does not see before it the tangled background of the palm-land and the hawthorn brake in front, with Love armed and meaning mischief. But the following is in a very different style:—

"Not the naked dame who rose  
Once a maid from foamy seas,  
Not the little god who throws  
Loveward his dizzy woes  
Taught your gentle eyes to please."

If anybody is deaf to the sudden melody of the first two lines, that body may be assured that he is deaf, and there's an end of it. Here is something quite different again in the shape of a sonnet on the "Imitation."

"DE IMITATIONE.

"Where is the church that once made brave the world  
With rainbow sails and flying dignities?  
What of the Fathers, fierce-browed captains, is  
Left for a solace now? With sails unfurled  
On safer seas the church her commerce plies  
Of tidings glad from holy morning lands,  
Nor claims with bitter loss of brains and hands  
An easy north-west passage to the skies.  
How were they named, these captains? Who  
can tell?  
The stories of their victories and wrecks  
Charm us no more. These only love we well  
Whose ship The Imitation, with its decks  
Of peace and love-pure sails and helm of grace,  
So gently voyaged to God's own blessed place."

Here the expression might be improved in places, but the whole is not every-day work. A fourth extract strikes again a different note.

"LOVE AND TIME.

"Two lovers watched the sunset die  
In happy clouds that floated west;  
His lips caressed her silken hair,  
Her head lay nestling on his breast.  
"Ah, Love," he said, "I see that men  
Should make no count of hours and days;  
They live most when their sleepy hearts  
Do leap like mine in proud amaze."  
"Yes, yes," she whispered, "all in vain  
I hear the bells of hollow towers,  
But your heart swiftly beating here  
Tells all too well the flying hours."

While, for a final specimen, it may be said that when a man has the courage to write of the sea he might do worse than this:—

"THE SEA.

"In sunlight and in storm the giant sea  
Breathes with the equal breath of yearlong sleep;  
From breath to breath it is a day, so deep,  
So utter deep his rest. The winds in glee  
May pass like fairy dreams across his face,  
Or winds in wrath may stir the spumy hal:  
That hoary was ere toiling peoples were  
Or flowers or grass or any pleasant place,

But still he sleeps, with breath on equal breath,  
And still he sleeps till now we scarcely fear;  
Yet once he rose and swept the green earth  
clear  
And laughed alone the surging heavens beneath.  
Dream'st thou again to tumble thrones and creeds  
Deep down together 'mid the tangled weeds?"

Far be it from us to announce "a new poet" with blare of trumpet and waving of banners. *Ne fait pas ce tour qui veut* either in the way of being a new poet or discovering one. But the author of *The Praise and Blame of Love* is, at any rate, worth pointing out to those who take an interest in poetry as a person on whom an eye should be kept.

GEORGE SAINTSBURY.

*A Selection of Cases from the State Trials.*  
Vol. II. Parts I. and II., 1660-81. By  
J. W. Willis-Bund. (Cambridge: University Press.)

It has been stated more than once that the history of England from first to last shows that we have been, when dealing with our own people, less cruel than any of the nations of continental Europe. This may be so. We are not concerned on the present occasion to hold a brief against our countrymen; but, if things were worse during the reign of Charles II. in any other Christian land than they were here, it is not a little surprising that the conservative forces of society were able to hold human beings together under any conditions of social order. Little as we may respect most of the actors in the Revolution of 1688, we cannot believe that any reasonable person can read the pages before us without having the conclusion forced upon him that organic change was inevitable. A religious revolution such as that which the middle of the century had seen could not be enacted over again. The fervent faith, or unreasoning fanaticism—call it which you will—of the Puritans was dead. The choice lay between that change which threw the control of England into the hands of a few great families and another and far deeper revolution then unthought of.

The treason trials of the reign of Charles II. read more like a series of horrible dreams than anything which we, living in a purer and happier age, can imagine as taking place in our midst. Mr. Willis-Bund thinks that the lawyers and judges of the Restoration have had hard measure dealt out to them. The seventeenth century has undoubtedly been the playground of the partisan historian, and all sorts of wild things have been written by men who were determined to see no good in the restored monarchy. We will most readily concede that strong language has been used without discrimination, that it has often not been of the right kind, and that the populace—and by populace we mean nearly the whole people, without regard to social degrees—were far more to blame than the unhappy persons who carried out its will. The government, thanks to the fanaticism of the Restoration, had become almost an absolute monarchy. The 12th of Charles II., chap. 13, had declared that neither "the whole people collectively or representatively, nor any other persons whatsoever, ever had, or ought to have, any coercive power over

the persons of the kings of this realm." Not only was this solemnly set forth in an Act of Parliament, but throughout the length and breadth of the land the clergy were preaching a doctrine of the Divine right of kings which was in absolute conflict with every notion of civil liberty. The country lay, as it were, in a trance. Men were content to submit to a despotism, and even give their intellectual assent to some of the arguments by which sophists sought to defend it; but this was only because the despotism was weak, and made itself the exponent of the popular passion in a way that it would be hard to parallel in any land where free institutions were a reality. A strong despot who would have ruled with stern justice would have been a great immediate gain to the country. A weak one such as Charles, who was content that clamour should rule so long as his personal enjoyments were not restrained, was at that juncture a mischance of which it is hardly possible to exaggerate the evil results. The trials for the "Popish Plot," which form the more important part of the volumes before us, are as horrible an example of mob-rule as anything in the annals of the French Revolution. They are perhaps, indeed, more revolting, for we cannot but remember that the crimes of the French Terror were the result of ages of unutterable wrong; while in England the judicial murders were brought about by a few cunning statesmen fanning the madness of the people. As we have remarked before, Mr. Willis-Bund does not speak so unfavourably of the legal officials of that time as most of those who have gone before him have done. We believe he is, in the main, right in his contention that the law, as law, was more fairly administered; and it is at least probable that the judges were carried away by the madness of the time almost as completely as the jurors and the howling rabble who watched the trials are known to have been. It is none the less certain, however, that Oates, Bedlowe, and their companions were perjured wretches, and that everyone who went to his death on their evidence was murdered. It does not by any means follow from this, as a matter of course, that the judges were judicial murderers. That they were not so is evidently the opinion of Mr. Willis-Bund. He has even a good word to say for the best hated man among them—Sir William Scroggs, the Lord Chief Justice. "As a judge, does he merit the unqualified censure pronounced on him?" we are asked; and a very fair reply is given.

"His judicial career was mainly taken up with trying prisoners for the Popish Plot, and it is on his conduct on these trials that his condemnation mainly rests. It must be premised he was always unfeeling, often brutal, in his behaviour and remarks to prisoners, and that he was a strong Protestant, and never lost an opportunity of reviling Catholics or their religion. In neither of these points is Scroggs an exceptional judge. . . . The real question is, Did he administer bad law? Were the prisoners by his means unfairly tried or illegally convicted?"

The contention is that, on the whole, and with exceptions, the trials were conducted according to law. His victims might have exclaimed with De. Sale in *The Successful*

*Pyrate*, had they been in a mood to quote contemporary verse:

"Ye empty tools of arbitrary power,  
Why do you use these silly forms of justice?"

For the forms were used, and the arbitrary power which murdered them was not the judges or the King, but the maddened populace who ruled both. What we are to think of a king who, knowing that the victims were innocent, was too much of a coward or too idle a voluptuary to intervene and save them is another matter. Scroggs, we believe, was himself fully under the influence of the delusion, and really thought the prisoners guilty. That Scroggs was a man of more intellectual capacity than has sometimes been thought is proved by his *Practice of Courts Leet and Courts Baron*, a work which was once highly thought of, and is still of no little service to those interested in the old laws relating to manors.

We have left ourselves but little space in which to speak of the earlier part of these volumes—namely, that portion devoted to the trials of the Regicides. They are given here with but little abridgment, and are very fairly presented to the reader. Whatever our opinions may be as to the character of the act for which they suffered, we apprehend that, so far as those of them are concerned who signed the warrant for the execution of the King, no legal plea can be put in. The position of Peters was different. We have never seen arguments which convince us that his conviction was even good law. Vane's case is also exceptional. It was more outrageously unjust than that of any of the others. If he was to die for acts done during the Interregnum, one cannot see on what ground a hundred others were spared. Mr. Willis-Bund holds that the restored monarchy was not above measure severe on its enemies.

"Twenty-nine convictions and thirteen executions for the greatest rebellion the country has yet experienced is as nothing when compared with the wholesale executions after the Pilgrimage of Grace, the Northern rebellion under Elizabeth, or even those which followed the rebellions of 1715 or 1745."

For the atrocities of the eighteenth century we have no manner of excuse to offer; they are among the very vilest things in our annals. But we would submit that there is a world of difference between the position of Vane and the Regicides and that of the men who followed Aske in the reign of Henry VIII., or who rallied to the banner of the Cross and the five wounds against Anna Boleyn's daughter. The one represented a settled government which had ruled England for ten years; the others, though highly dangerous for a time, had never gained power enough to have the rights of belligerents.

We must not conclude without saying that the author has carried out very thoroughly the task he has imposed upon himself. The commentary is always useful, and written without a particle of religious or political bitterness. It is impossible to gather from his pages what may be his convictions on any of the important questions which divide modern Englishmen. This is no little gain to the student who has to use his volumes.

EDWARD PEACOCK.

*An Etymological Dictionary of the Scottish Language.* By John Jamieson. A New Edition, carefully Revised, &c., by John Longmuir and David Donaldson. (Paisley: Alexander Gardner.)

THE *magnum opus* of the energetic Paisley publisher, whose efforts to revive an interest in the literature of Scotland are deserving of hearty praise, is virtually completed by the publication of the fourth volume, although we are promised a supplementary one, containing additional material which may have been discovered, a memoir of Dr. Jamieson, and an essay on the Scottish language. The three first ponderous instalments of the work have been noticed here as they came out, and of the fourth it is sufficient to say that it is marked by the same excellences and defects as its predecessors. Mr. Donaldson, who is mainly responsible for the work of revising the original dictionary by Jamieson—his colleague, Dr. Longmuir, having been incapacitated at an early stage by weak health—has erred chiefly in not condensing the original lengthy and discursive definitions of Jamieson, and in dragging too much into his net. Almost every third page one comes upon huge boulders of antiquarian lore (which may be interesting enough in themselves, but are undoubtedly out of place in a dictionary), and upon mere corruptions of English words reckoned as Scotch vocables. Mr. Donaldson might further have drawn much more largely, and to greater profit, than he has done on familiar Scotch authors, such as Ramsay, Burns, Scott, and Wilson, for illustrative quotations. Thus, to deal only with the last volume, why should not “stank,” in the sense of “pond” or “loch,” lead to the quotation of Burns’s “Muses’ stank”?

Whatever defects or mistakes minute examination may detect in the new edition of “Jamieson,” the preparation of it has been a very laborious and successful enterprise. The brackets and other devices by which the fresh material in the new edition is indicated of themselves prove what pains Mr. Donaldson has been at; while a very good idea may be formed of the additions and corrections made, and of the improvements effected in the arrangement and grouping of words, by comparing the old edition with the new under the headings Ga, Ill, Nab, Put, Set, Win, and Yok, or, indeed, by comparing any large group of words in the one edition with the corresponding one in the other. Mr. Donaldson has further been very successful in collecting and embodying in the present work large numbers of provincial, and more particularly of Orkney and Shetland, peculiarities. The enormous size of the book, although it may be an objection in some respects, is, in others, an advantage. Above all, it is now not only a complete dictionary, but a *thesaurus* of Scottish antiquities, manners, and customs. As has been already said, it is in type and quality of paper at least equal to any dictionary that has appeared of late years. As a Scottish lexicon, it is hardly possible to conceive of its having either rival or successor. What the Scottish—the Lowland Scottish—language now needs is a movement for the foundation of Chairs throughout Scotland to render the literature expressed in it intelligible to an English-speaking generation of

Scotsmen. A second Prof. Blackie is at least as urgently required as a new “Jamieson.”  
WILLIAM WALLACE.

#### FOUR COLLECTIONS OF STORIES.

*Bimbi: Stories for Children.* By Ouida. (Chatto & Windus.)

*Summer Stories.* By Mrs. Molesworth. (Macmillan.)

*The Prince of Wales's Garden-Party, and other Stories.* By Mrs. J. H. Riddell. (Chatto & Windus.)

*Old Faces in Odd Places.* By Urban Rus. (Wyman.)

SHORT stories naturally suggest holiday reading. The book that is to be the companion of the parasol, or of the softfelt hat; that will be connected with benches by the sea, or long railway journeys, or Rhine steamers; that will go out on fishing excursions or picnics, and probably come home unread till some hopelessly wet day helps it to assert its claims, is very likely to be a volume of short stories. But readable volumes of short stories or sketches are very hard to find at the exact moment they are wanted. Such collections as those of Mrs. Thackeray-Ritchie or of the late Dr. John Brown are read immediately on publication, in hurried snatches of leisure and in the midst of hard work, few people having the self-control to keep them for holiday-reading. But when the holidays have come how constant is the cry for “something light” or “something short that will do for a journey!”

Ouida has done something for these holiday-readers as well as for the children in her volume called *Bimbi*. So delightful are some of the stories that they create a wish that she had spent more of her undoubted talent in this direction than on meretricious pictures of society. She is a poet at heart; and there is genius in so much that she writes that we naturally expect to find her at her best when writing for children, to whom both genius and poetry would only offer their purest and truest gifts. Whether the stories are probable or not, children and their elders will care for the little August hiding in his dear Hirschvögel stove, for the baby skill and love of Raffaele in the old town of Urbino, for the poodle “Moufflou,” and for the dreams of the tender-hearted Findelkind, who neglected the duty that lay at hand while he wandered through a heartless world begging alms for impossible benevolence. There is a great charm in Ouida’s pictures of foreign life—of the old German towns “with the green meadows and great mountains all about them, and the gray-green glacier-fed water rushing by them”—of the old quarter in Florence in “that picturesque zig-zag which goes round the grand church of Or San Michele”—of life in Urbino when Raffaele was seven years old and majolica was in its glory—of Martinswand, “where the short summer passed as fast as a dragon-fly flashes by, all green and gold in the sun.” The children will, perhaps, feel there is too much poetry for them and too much description; they may not appreciate the Florentine setting of the delightful poodle Moufflou and his little

crippled master; they may think the little August and Findelkind too sentimental for their tastes; but the stories will fascinate them, nevertheless—at least, those which are of foreign parts. There is more strain for effect and less charm in those of English life. “In the Apple Country” and “The Little Earl” could well have been spared from a collection otherwise so pleasant.

Mrs. Molesworth always writes delightfully, and, if she has nothing special to say, still ripples on with the small details in which children find their joy; but *Summer Stories* are rather disappointing as coming from her. They are threaded on the old string of children wanting occupation and reading aloud stories which the most unlikely people produce with prodigality which never comes true in the experience of real children. The stories read in “The Dingle” are five in number—“The Swallows,” which will please the very little ones; “Not exactly a Ghost Story,” which seems exactly like a great many ghost-stories in its unaccounted-for touch of the supernatural, which the children will hardly appreciate; “The Goose-Girl,” a fairy-tale like some others of both Danish and Swedish origin; “Left Behind,” the story of a very small boy who finds himself left at a station friendless and penniless, while the merciless train carries his mother and sister away from him; and “The Toymakers of Bergstein,” telling of the children who make dolls. But children are easy to please, and Mrs. Molesworth’s name is dear to them for much better work than *Summer Stories*.

Mrs. Riddell has put together a volume of stories for grown-up people under the name of *The Prince of Wales's Garden-Party*, which means the *fête* at Chiswick in honour of the Shah, and might just as well have been any other garden-party, or, indeed, none at all, for it does not seem probable that a disfigured hero, who is represented as morbidly sensitive, would choose that opportunity for revealing himself to the heroine. Such a leading title is not worthy of the author of *George Geith*; nor, indeed, is the book, though it may while away the hours of some long and dusty journey. “Lady Dugdale’s Diamonds,” “Far Stranger than Fiction,” and “Captain Mat’s Wager” are all stories of tricks—the first two with intent to deceive, the last for a joke; but perhaps the cleverest of the stories is “Mrs. Donald”—the widow of a would-be literary turn of mind whose futile dreams of fame are dissipated by loss of fortune and friends—which contains a solemn warning against clever Irishmen who, for their own reasons, call the aspirant “a woman of janius.”

Urban Rus has written cleverly of some phases of English country life which are rapidly passing away. There are probably few villages left, even in the remotest parts, where brooms are kept at the door for foot passengers to clean their boots upon, and where the rector is to be seen coming from his house to the church in “full white surplice” and “scarlet hood,” surmounted by a tall hat! But such things have been, and it is amusing to have them preserved in such graphic little pictures as that of “Who is going to church this morning?” though

the rest of the stories have in them something of the flatness and the agricultural monotony of the Midland counties.

F. M. OWEN.

### SOME BOOKS OF TRAVEL.

*A Flight to Mexico.* By J. J. Aubertin. With Seven Illustrations. (Kegan Paul, Trench and Co.) No rival is so formidable to an author as his own previous success. Much of the disappointment which we have felt in reading these hastily written pages by the translator of *The Lusiads* and of *Seventy Sonnets of Camoens* may be due to this cause. We had not expected to receive a work of travel from Mr. Aubertin which contains not a word of the literature and poetry of the country which he traverses. It is, however, perhaps unreasonable to ask of an author more than he professes to give; a more just cause for complaint lies in the interminable digressions and comparisons with which the book is filled, and which materially reduce the portion really devoted to Mexico. Thus, the first chapter is occupied with a detailed route of the Royal Mail and Pacific steamers round South America in order to show that no portion of the route has so long a sea-passage as that from Southampton to St. Thomas. The chase and lassoing of a bull in Mexico introduces seven pages of description of two bull-fights which the author saw in Madrid, as if such scenes were not sufficiently depicted in every work on Spain. The most valuable portion of the work, and that nearly a quarter of the whole, is a narrative of the last days of Maximilian at Queretaro. Mr. Aubertin, by fortunate encounters, was able to converse with some of the chief actors in that dismal tragedy. He incidentally gives us an instructive example of the difficulty of arriving at the truth of historical details even in the highest quarters. In Sir T. Martin's *Life of the Prince Consort* there is a touching account of Maximilian's giving his watch to his confessor to be carried to the Empress Charlotte. But Mr. Aubertin learns from the confessor himself, Canon Soria, and from others, that Maximilian died believing, as most people in Mexico did at the time, that the Empress was already dead. It was his wedding ring and scapulary which he sent to his mother through his physician, Dr. Basch, not by Canon Soria, a native Mexican, who had never thought of journeying to Europe. The climate of the Mexican plateau is highly praised by our author, and though the lower lands, the *tierra caliente*, can never be healthy, its cattle and vegetable products are magnificent, and a great future is predicted for the country. A curious, but not wholly satisfactory, vein of humour runs through the book, and detracts much from its value. Thus, a long journey is undertaken to visit a silver mine, but when at the place Mr. Aubertin will not make the descent. In like manner he visits a *maguay* plantation, but cannot bring himself to taste the *pulque*, the national Mexican drink made from that plant, though prepared expressly for him in the most delicate fashion by a charming hostess. Instead of information on the country, trivial personal confidences are obtruded on the reader. "Coffee sticks are sold in Mexico; and under the arcades of the Plaza I purchased one of most unusual dimensions." On p. 187 the writer wonders at his having eaten bull beef, and at having found it good, and on the next page he wonders whether he had previously done so in England or elsewhere. We are told the hour of his taking his early cup of coffee, of his bath, of his iced water, and of his breakfast on his journey home, and three reasons are detailed why he landed at Plymouth instead of at Southampton. A slighter book written by a man of talent we have seldom read, and the

present work is certainly no measure of Mr. Aubertin's power as an author.

*The Land of the Bey: being Impressions of Tunis and the French.* By T. Wemyss Reid. (Sampson Low.) When a special correspondent, being a practised writer, has re-arranged his materials, and discarded superfluities—in fact, when he has "had time to make it shorter"—the result is sometimes, as in the present case, very successful. The author's impressive account of the state of Tunis at the critical moment of the French occupation of the capital claims especial attention; but even the usual traveller's experiences, a rough sea-passage, the characters he meets with, the ordinary scenes of Oriental life—here certainly more striking and unalloyed than in the haunts of the average tourist—are all rendered interesting by a careful choice of incidents and a happily condensed style, with a judicious mixture of humour and sentiment. On his way out to Tunis everyone he met was delighted at the news of Mr. Parnell's arrest; he does not mention what they were saying in the "favourite corner of the Reform Club," where the last chapter was written, about his release. His view of the Tunis question, shortly, is that, though both France and Italy have long had an eye to an eventual occupation, the French had no deliberate intention to annex, but that events were precipitated by certain stockjobbing and financial intrigues of the most unsavoury character. Being in possession, however, the French will not give up what has been acquired at such a sacrifice not only of blood and money, but of honour,

"and even the Englishman who has been educated by recent transactions in Afghanistan and South Africa must admit that there is some force in the prevailing French sentiment on the subject."

The author, however, comments strongly on the "amazing ignorance" of those English newspapers which professed to see a resemblance between the conduct of the French in Tunis and that of their own countrymen in Afghanistan. He sees much difficulty in store for France, both in the ill-will which her action has excited in Italy and also in the hatred of the Musalman world—the latter danger being one which our joint action in the East with the French may easily extend to ourselves. Mr. Reid describes in glowing terms the satisfaction with which he passed from an atmosphere of suspicion and danger for an Englishman, and from the dirt and confusion of Tunis, to the order and cleanliness of Malta, with its pervading sense of English power. It is to be hoped that his ideas on the impregnability of the place, and its readiness "to face a whole world in arms," represent the facts not merely as they ought to be, but as they are.

MRS. HOWARD VYSE'S *A Winter in Tangier and Home through Spain* (Hatchards) is one of a class of books of which there is always an abundant supply. The author, in her Preface, speaks diffidently of her work as "rough notes," and adds that in writing them she did not contemplate their publication, but was led to publish because she believed "that little is known of Tangier and the surrounding country, and still less of its climate." It cannot be affirmed that Mrs. Vyse's experience adds much to our knowledge, and her book is destitute of any literary style. A fair idea, however, may be gained of Tangier and the many picturesque aspects of its inhabitants; and the sketches of the *vis intime* of the Jewish and Arab communities are portrayed with skill and fidelity, while a description of the country about Tetuan must be commended for its intelligent observation, particularly of the rich and diverse flora of that district. The winter climate of Tangier is spoken of in deservedly high terms as exercising a salutary influence in pulmonary complaints; and Mrs. Vyse also notes the remarkable and

exhilarating quality in the air of Morocco, so grateful to the jaded spirits and so beneficial in imparting tone to the exhausted nerves. As in Algeria, this tonic and stimulative nerve-influence is a far more notable feature in the climate than its curative power in lung disease. Those who may be anticipating a sojourn in Morocco will find *A Winter in Tangier* useful in several particulars as supplementing the guide-books.

*Tourist's Guide to Dorsetshire.* By R. N. Worth. (Stanford.) Apart from the quiet charms of its characteristically English scenery, the county of Dorset is unusually rich in remains of the most varied historical and antiquarian interest. The land of the Durotriges, or "dwellers by the water-side," as Ptolemy calls them, was one of the parts of Britain most thickly inhabited by Roman colonists, who have left abundant relics of their occupation—fine villas with mosaic pavements, great quantities of coins and other objects in silver and bronze—which are constantly being discovered in every part of the county. It is worthy of note that in Dorsetshire more Roman objects with Christian symbols on them have been found than in any other part of Britain. The fine mosaic pavement at Frampton is an instance of this, and so are the ingots of mixed metal and silver rings recently dug up near Blandford and Sturminster Newton. The great Via Iceniana, connecting the province of the Iceni in Norfolk with Exeter and the South-west, passes right through Dorsetshire, while a net-work of other roads joined the numerous Roman camps and towns, of most of which some vestiges still remain. Nor is Dorsetshire less rich in remains of British work, and in specimens of the grand ecclesiastical architecture of the Middle Ages. Mr. Worth's little guide-book supplies in a convenient and portable form a great deal of very useful information to anyone who may wish to explore the district. It is well and clearly arranged in a series of excursions planned to suit the lines of railway, and gives the tourist a very fair notion of what to look for, though in so limited a space but little room can be devoted to the history or description of any special thing. The weak point of the book is its very limited antiquarian value. We are not told, for instance, under the head Wimborne, that this was one of the chief Roman towns of Dorsetshire, *Vindogladia* by name; and the grand old collegiate church (a college of secular canons) is called vaguely a "minster," without any information as to what order of clergy it belonged to—a point of the greatest interest in every monastic building, the plan and arrangement of which depends on the rule and customs of the special religious Order that built it. But little is said, and that not with the most careful accuracy, about the many interesting old churches, such as Milton, Cerne, Bridport, Beaminster, and others. The wish to keep the book in a portable form is no doubt partly the cause of this; but a little careful information about some of these historically interesting remains would have been more useful to the reader than the quotation of Dr. Arbuthnot's jokes, eulogies on Hardman's stained glass, or praise of the hideous destruction perpetrated by modern architects under the name of "restoration." There is, however, an excellent account of Corfe Castle, the scene of the murder of Edward the Martyr, one of the most complete and picturesque of all the remains of military architecture in England. The stately Norman keep is still well preserved, and the lines of the inner, middle, and outer wards are easily traceable. Its position is very striking, and must have made it almost impregnable, standing as it does on a mass of rock rising alone among gently sloping hills, while on three sides the base of the rock is washed by meeting streams,



*Tourists' Guide to Berkshire.* By Edward Walford. (Stanford.) Berkshire is a county bounded and divided by rivers. From Lechlade to Windsor the noble Thames—if Thames it can be called above the little village of Benson—forms its northern limit. The "Kennet swift" crosses the county from Hungerford to Reading, and for a part of its course its waters are joined by those of the Lambourn. Near Wargrave the "Loddon slow" runs into the Thames after having crept along from Basingstoke. Another river of less note, the Ock, loses itself in the Thames near Abingdon. All these rivers are the resorts of anglers; and Mr. Walford, with a keen perception of the wants of the class of tourists likely to visit Berkshire, describes the scenery and the villages on their banks with sufficient detail. The main roads lead the traveller over the healthy downs in the heart of the county, and descend at last into shady vales, in which many pleasant villages lie buried. Windsor and its forest stand out as of surpassing interest; with that exception, the three most striking towns are Abingdon, Newbury, and Wallingford. Mr. Walford's descriptions of their antiquities afford enough information for the angler or pedestrian while on his travels; but it might have been well if some indication had been given of the fuller Histories which he could consult on his return home. Such references would have been of greater value than the long tables giving the populations of the various hundreds and parishes. Mr. Walford's remarks on the scenery of Berkshire are not borrowed from his predecessors; during the last two years he has visited almost every corner of the county, and the purchaser of the last addition to Mr. Stanford's excellent series of pocket handbooks may thus rely upon the accuracy of the compiler's assertions on all points of local topography. In matters of history Mr. Walford has sometimes inadvertently adopted the error of someone who has gone before him. The list of Camden Professors of History at Oxford does not include the name of Hearne. The statement of Kelly's chronicler that Lord Chancellor Olerendon wrote the greater part, if not the whole, of his *History of the Rebellion at Swallowfield* may at once be dismissed as unworthy of credence. Nor does chronology allow us to accept the assurance that a portrait of Archbishop Laud at Wallingford can be by Holbein. These slight blemishes can be removed in a second edition, and the popularity of the other guide-books that Mr. Stanford has published justifies us in the hope that a second edition will soon be required for this description of the royal county.

*The J. E. M. Guide to Switzerland: The Alps and How to see Them.* By J. E. Muddock. (Simpkin, Marshall and Co.) This volume pretends to be "the cheapest, most comprehensive, useful, and interesting Swiss Guide ever offered to the public." Its editor appeals with confidence to "the discrimination of the public" to bear out this broad statement. By this he probably means the ignorance of those who are about to be taken "a round tour." Older travellers, on going behind the audacious flourish of its Preface, will speedily recognise the true character of the *J. E. M. Guide*. It is a flimsy, insufficient, and inaccurate compilation, full of mistakes, omissions, and misprints, even on well-known routes. To criticise it in detail would be a waste of space. When we have pointed out that the Gries Pass—one of Brokedon's "Passes of the Alps"—is not even alluded to, and that neither the Rieder Alp, Axenstein, nor Monte Generoso are mentioned as resting-places with excellent inns, we have done enough to show that no tourist who has not more half-crowns, and more room in his portmanteau, than he knows what to do with should purchase the *J. E. M. Guide*. To one fact we must call special notice. The editor

states that "the maps, plans, and panoramas are the very best of their kind;" that "neither expense nor pains have been spared." Several of these maps are antiquated—we had almost said obsolete. For instance, on the general "New Map" the carriage-roads over the Oberalp and Furka are absent; while, although it professes to "show all the railway routes," the projected railway under the Lukmanier, long ago given up in favour of the St. Gothard, is shown, and the St. Gothard Railway itself omitted, together with the continuation of the Rhone Valley Railway beyond Sion and the junction of the French and Swiss lines by Delle and Porrentruy.

*Country Rambles and Manchester Walks and Wild Flowers.* By Leo H. Grindon. (Manchester: Palmer and Howe.) If a book like this were written for each of the great towns of the country, the result would be a substantial addition to the potential pleasures of the nation. Mr. Grindon writes in a smooth fashion that engages the attention of even the careless reader, and yet with a fullness of knowledge and a grasp of the points involved that will make him a welcome companion to even the most devoted student of botany or ornithology. He has shown Manchester people how they may wisely employ such leisure as falls to them, and, by escaping from the mirky streets to the pleasant valleys, green mosses, and heathery hills that still exist within easy distance of the cotton metropolis, gain renewal of health and strength. If any of these rural rambles acquire a taste for some form of natural history Mr. Grindon will rejoice, and for their benefit he has added a chapter on the aids to the study of biology in the public libraries of Manchester. The book is illustrated by engravings from drawings by Mr. W. Morton and Mr. T. Letherbrow. Where the work is, on the whole, so satisfactory we are not disposed to dwell upon the blemishes that hypercriticism might possibly detect. Mr. Grindon has produced a book equally pleasant and profitable for the reader.

*Arctic Sunbeams; or, from the Broadway to the Bosphorus by way of the North Cape.* By Sam. S. Cox. (New York: G. P. Putnam's Sons.) The author of this book is one of the members of Congress for New York, and is well known in his own country by his writings. At p. 342 of the volume before us will be found a mysterious allusion to the word "Sunset;" all the reader can possibly make of it is that it is a "pet name," the explanation being that the author is well known in America as "Sunset Cox." This has resulted from his two initials of S. S. having got mixed up somehow with his constant references to "sunbeams" and "sunsets." He has dealt so much in sunbeams that it would be easy to prove that the Member for New York has never existed, and was nothing more than a "solar myth." The present volume is to be followed by another, to be called "Orient Sunbeams," which will give the continuation of the journey from Constantinople through Palestine to Egypt. *Arctic Sunbeams* describes a tour to the North Cape in order to see the midnight sun, from which the author, accompanied by his wife, travelled through Norway and Finland to St. Petersburg—"Why St. Petersburg?" the author says, like others before him, for Peter the Great was not a Saint. The journey was continued via Moscow and Kief—"The Jerusalem of Russia"—on to Odessa, where they took the steamer to Stamboul. The book does not pretend to "novelty in research, description, or illustration." Yet it is the work of a keen observer, who brings the clear, practical ideas of his country to bear on the Old World scenes he comes across; and, being a politician by profession, his criticisms on the present condition of Russia are of some value.

One of his previous works is an almost exhaustive one on the subject of "Why we Laugh," which will indicate that he is not without the power of appreciating the humorous side of things; and the reader will find plentiful illustrations of this in the journey from the Broadway to the Bosphorus.

#### NOTES AND NEWS.

MESSRS. MACMILLAN AND Co. intend to issue early in the winter season a volume on Dante Gabriel Rossetti and his influence and work in art and literature. Its appearance will probably be contemporaneous with the projected exhibition of the artist's works at Burlington House. It will be written by Mr. William Sharp, who has the advantage of having had the intimate friendship of Rossetti.

As Mr. Browning's house at Warwick Crescent, in which he has written almost all his works, is soon to be pulled down by a railway company for a new line, the Browning Society has ordered photographs to be taken of the house, of the view over the canal-basin from it, and of the poet's study and drawing-room. The house at Camberwell where Mr. Browning was born, and where he wrote *Paracelsus*, is also to be photographed for the Browning Society.

MESSRS. LONGMAN will issue next week a second and revised edition of Mr. J. Theodore Bent's *Life of Garibaldi*.

MISS SARAH TYTLER is writing a *Life of Marie-Antoinette* for the "New Plutarch" series of biographies published by Messrs. Marcus Ward.

PROF. WELLHAUSEN, of Greifswald, has just published, under the title of *Muhammad in Medina*, an abridged translation of Waqidy's *Kutub al Maghazy*. The edition of von Kremer (Calcutta, 1856) contains only the first third of this important work, and is in many respects imperfect. Prof. Wellhausen, who in 1880 transcribed the remainder of the work from *Prestonianus* in the British Museum, gives us hopes of a complete edition at some future time; and, meanwhile, he has supplied the historical student with a most valuable store of material. We understand that Prof. Wellhausen's reading of the history of Muhammad, based on very extensive studies in published and unpublished sources, will first appear in the *Encyclopaedia Britannica*. Prof. Nöldeke has promised the same publication a section on the Koran, while the Muhammadan empire will be treated by M. Guyard, one of the editors of *Tabary*.

*The Orders of Chivalry* is the title of a new work by Capt. J. H. Laurence-Archer, which will be shortly issued by Messrs. W. H. Allen and Co. The book will contain illustrations of the various orders, supplied direct by foreign Governments and other official sources; and it is brought down to the latest date, with an Appendix of extinct orders.

THE last literary work in which the late Dr. Hanna was engaged was the preparation of a popular edition of his *Life of Christ*, which will be issued very shortly by the Religious Tract Society.

MESSRS. W. B. WHITTINGHAM AND Co., the publishers of Money's standard work on *Tea Cultivation* and the recently issued *Tea Cyclopaedia*, announce a new handbook for which there have been frequent enquiries. It is entitled *The Art of Tea-Blending: a Guide to Tea Merchants, Brokers, Dealers, and Consumers in the Secret of Successful Tea-mixing*.

In commemoration of the twenty-fifth anniversary of the Social Science Association, which will be held in September at Nottingham, the

secretary, Mr. J. L. Olifford Smith, is preparing for publication a narrative of the past labours of the association and their results.

THE Rev. J. T. Jeffcock, of Wolverhampton, proposes to publish shortly by subscription the earliest baptismal, marriage, and burial registers of the collegiate church of Wolverhampton. These consist of two books covering the period from 1603 to 1660; and the later of them is said to be much better kept than is usual during the period of the Great Rebellion. The editor will add a few notes, with an Index of Christian and surnames.

MR. J. HORSFALL TURNER, of Idel, near Leeds, to whom we are indebted for several local publications of more than local interest, has now nearly ready for the press a volume on *Ilkley, Ancient and Modern*, compiled by himself in collaboration with the Rev. Dr. R. Collyer, of New York. Chapters on natural history and the prehistoric aspect of the country will be contributed by specialists.

A MEETING was held at Leeds last Saturday to protest against the removal of old parish registers to London as proposed in Mr. Borlase's Bill now before Parliament. On this matter we have already expressed our opinion (ACADEMY, May 20). We are more interested to observe that at the same meeting it was proposed to form a Yorkshire Parish Register Society, having for its object the immediate transcribing and publishing of such registers as may be permitted by their custodians.

THE Cumberland and Westmorland Antiquarian and Archaeological Society have resolved to print an occasional series of scarce tracts or MSS. relating to their district. The first of the series, which is now ready, consists of Fleming's *Description of the County of Westmorland* (1671), edited, with copious notes and Index, by Sir George Duckett, from the MS. in the Bodleian Library. It may be obtained from Mr. T. Wilson, Kendal.

THE annual meeting of the Society for the Promotion of Hellenic Studies will take place at 22 Albemarle Street, on Thursday next, June 15, when the chair will be taken, at 5 p.m., by Prof. C. T. Newton, vice-president. The Annual Report of the council will be read, and the council and officers elected for the coming year.

At the meeting of the Clifton Shakspeare Society held on May 27, the play for criticism was "All's Well that Ends Well." A report on rare words and phrases was presented by Mr. L. M. Griffiths. An anonymous paper on Helena was read by the Secretary. This meeting was the last one of the society's seventh session.

THERE will be a few tickets for the Browning Society's extra evening (Friday, June 30) of recitations, &c., remaining after sending members theirs for themselves and friends. They may be had on application to the hon. sec., Clifton House, Pond Street, Hampstead.

DR. DE PRESSENSÉ will give three lectures in French on "The Origin of Man, in View of Current Discussions," by arrangement of the Christian Evidence Society, at Willis's Rooms, in the afternoons of June 15, 17, and 19. The first lecture, with the Duke of Argyll in the chair, will discuss the state of the anthropological question, especially as it is in France, with reference to evolution and creation. The second lecture, when the Archbishop of Canterbury will preside, will point out the resemblances and the differences between man and animal, between intelligence and instinct, and will describe the conditions of human and animal society. The French ambassador will preside at the third lecture, when Dr. de Pressensé will refer to man as a moral and religious being,

discuss the morality of materialism and utility, show the origin of the religious sentiment, and describe how man is truly a child of God, fallen indeed, but with a tendency towards his Father.

MR. HIRZEL, of Leipzig, has undertaken the publication of a series of notes on the late Prof. Lotze's lectures, taken by his pupils, and edited by Prof. Rehnisch, of Göttingen. He has just brought out the "Elements of Practical Philosophy;" and this will be followed in the course of the present year by other parts containing "Elements of the Philosophy of Religion," "Elements of Aesthetics," "History of German Philosophy since Kant," "Elements of Natural Philosophy," "Elements of Logic and Encyclopaedia of Philosophy," and "Elements of Metaphysics."

MR. ARTHUR NAPIER, the well-known English lecturer at Berlin, has printed, for his Doctorate dissertation, an essay on the sermons of our Saxon Archbishop Wulfstan. This is only preliminary to an edition of all the fifty-three homilies attributed to Wulfstan by Wanley; but it robs the old Archbishop of much of his literary reputation, for the fifty-three sermons in question are mainly mere compilations, amplifications, and distortions of other folk's homilies, old ecclesiastical laws, &c., and are due to the fertile pens, and less fertile brains, of the eleventh-century scribes of Worcester. In one of the homilies, for instance, Mr. Napier has found a very mangled and scarcely recognisable version of the Anglo-Saxon translation of Bede's "De die Judicii," *Be dōmes dæge*, while some others are sermons by Ælfric, disguised by having a different beginning put to them, and so on.

In the ACADEMY of March 25 it was announced that the Royal Academy of Moral and Political Science of Naples had offered a prize of 1,000 frs. for a memoir on the Ethics of Aristotle. We are now requested to state that the memoir may be written in English, as an alternative to the languages formerly specified.

WITH reference to a paragraph in the ACADEMY of last week under the heading of "Magazines and Reviews," Mr. Harry Quilter writes to us that his criticism on the Royal Academy in the current number of the *Contemporary* has not been previously published.

A CORRESPONDENT writes:—

"I venture to offer to all Browning societies the following suggestion:—That the study and critical examination of Elizabeth Barrett Browning's works should be embraced in the scheme of each society. Who that remembers the wife's splendid series of 'Sonnets from the Portuguese' and the husband's 'One Word More,' exquisite and unique, but must feel how much each of these fine spirits owes to the other, how in their diverse gifts of insight and of song they supplement and explain each other? Surely they who love and study together these double stars of poetry will be gainers thereby. And to Robert Browning we could bring, I think, no tribute of honour and reverent sympathy more grateful than this association with his utterances of that voice he holds so dear and so divine."

#### AMERICAN JOTTINGS.

THE *New York Herald* announces that Mr. James Gordon Bennett has signified his intention of providing for the widow and children of Lieut. De Long, and also for "every widow and every orphan of the men who sailed in the *Jeannette* and have perished."

A NATIONAL subscription, limited to one dollar, has been started by a Longfellow Association, of which Mr. Lowell is president. The objects proposed are to purchase a vacant piece of ground opposite the poet's house, and to

convert it into a public park with a monument, and also to preserve the house itself if it should ever pass out of the hands of the family.

MESSRS. A. WILLIAMS AND Co., of Boston, are about to publish the proceedings of the Massachusetts Historical Society with reference to the deaths of Longfellow and Emerson. The work will be illustrated with the Notman and Warren photographs of the dead poet and philosopher, the last pictures for which they sat. It will contain the proceedings of the April meeting of the society in memory of Longfellow, at which addresses were delivered by Dr. G. E. Ellis, Dr. O. W. Holmes, &c.; and the proceedings of the meeting of May 12. Dr. George E. Ellis, the vice-president, in opening the latter proceedings, portrayed in vivid language the last appearance of Emerson in public. The occasion was the day of the burial of Thomas Carlyle. At the very hour at which his remains were being consigned to the tomb, Emerson was reading before the Historical Society his celebrated essay on Carlyle which had lain in MS. for thirty years. In addition to these addresses the memorial pamphlet will contain the above-mentioned essay on Carlyle by Emerson.

THE next volume, being the third, of the series of "American Statesmen," published by Messrs. Houghton, Mifflin and Co., will be *John C. Calhoun*. It will be written by Prof. H. von Holst, of Freiburg im Breisgau, author of the *Constitutional and Political History of the United States*, the third volume of which, covering the period from 1846 to 1850, has just been issued in this country in an English translation by Messrs. Trübner.

MESSRS. GINN AND HEATH, of Boston, will shortly publish an edition of *Bowulf*, by Prof. J. A. Harrison, of Washington and Lee University, based mainly upon the text of Hayne's fourth edition. This will be followed by a glossary, compiled by Profs. Harrison and Robert Sharp, of Louisiana.

#### A TRANSLATION FROM HEINE.

FÜR DIE MOUCHE.

(Heine's last poem, written a week or two before his death.)

I DREAMT a dream upon a summer night,  
Where pale, dissolving in the moon's cold glance,  
Lay works of ancient beauty and of might,  
Old ruins from the time of Renaissance.

And here and there in that encumbered place  
Rose some bold Doric column all alone,  
And looked the frowning firmament in face,  
As if it could defy the thunderstone.

Prono on the earth lay shattered all about  
Doors, gables, roofs, with sculptures from an æra  
When man and beast were mingled in a rout  
Of centaurs, sphinxes, satyrs, and chimæra.

And in an open tomb of marble, fair,  
Whole 'mid the ruin and the carven creatures,  
Wrapped in his shroud, but to the night-winds bare,  
A dead man lay, with pale, long-suffering features.

Strong caryatides, with throats upreared,  
Held him aloft as if with might and main;  
And on the coffer's either side appeared  
In low relief, a wild and motley train.

Here, glorious from Olympus, came the band  
Of heathen gods, all flushed with lawless passion;  
But Adam and his Eve are close at hand  
In modest aprons of the fig-leaf fashion.

Paris and Helen, Hector too, are here,  
Troy's fall and fire what next we may discern is;  
Moses and Aaron also hover near,  
With Esther, Judith, Haman, Holofernes.

Here likewise is the god of Love to see,  
Phoebus Apollo, Vulcan, lady Venus,  
Pluto and Proserpine, and Mercury,  
God Bacchus, and Priapus, and Silenus.

Here Balaam and his ass wait further on,—  
The likeness of the ass is really speaking ;—  
And Abraham about to slay his son ;  
And Lot for whom his daughters twain are seeking.

Here before Herod sways the nimble child  
Of her to whom the Baptist's head was given ;  
Here Hell broke loose, and Satan here beguiled ;  
Here Peter showed and shook the keys of Heaven.

And further change there was to ponder on,  
When wanton Jove, bent at all costs to win his  
Lascivious will, chased Leda as a swan,  
And Danae in a shower of golden guineas.

Here Dian heads herself the eager press  
Of kirtled nymphs, and deep-mouthed hounds in-  
toning ;

And here sits Hercules in woman's dress.  
The distaff in his hand, the spindle droning.

Here Sami his cloudy front uprears,  
There at its foot is Israel with his ox ;  
And in the Temple here the Lord appears,—  
A child disputing with the orthodox.

The contrasts side by side are sharply set :  
The Greek light-heartedness, the stern God-fearing  
Spirit of Judah, and the woven net  
Of ivy-tendrils over all careering.

Then, wonderful ! The while, as I have said,  
These carven fancies in my dream went by,  
Sudden it seemed to come into my head,  
The dead man in the marble tomb was I.

And bending down towards my resting-place  
There stood a flower,—a flower of such strange  
fashion,—

A flower that had so wild a charm and grace,  
That people call it flower of the Passion.

Purple and sulphur-pale, from out the sod  
Of Calvary, they say this blossom burst  
When men had crucified the Son of God,  
And shed His blood to heal the world accurst.

Blood-witness it is named, and you will find  
That every several instrument of malice,  
All tools of martyrdom of various kind,  
It carries counterfeited in its chalice.

Each requisite of pain the flower adorns ;  
From out its torture-chamber nothing fails :  
The spittle and the cords, the crown of thorns,  
The cross, the cup, the hammer, and the nails.

And at my grave there stood a flower like this,  
And bent above my corpse so still and cold,  
With woman's sorrow, and with woman's kiss,  
Prest hands, brow, cheek, and wept on unconsoled.

Then, sorcery of dreams ! this flower of mine—  
This blossom from the heart of passion blown,  
Had changed into a woman's likeness, thine,  
Yes thine, my best and dearest, thine, thine own.

Thou wert that flower ; yes thou, beloved child,—  
That from thy woman's kisses I was learning,—  
No flower had ever lips so soft, so mild,  
And never, never flower had tears so burning !

Closed were mine eyes, and yet with inward gaze  
My soul beheld thee standing still before me,  
Ghost-like, illumined by the moon's pale rays,  
A beatific vision bending o'er me.

We did not speak ; but ah ! I could perceive  
The inmost secret of your spirit clearly ;  
The spoken word is shameless, may deceive,  
Love's pure unopened flower is silence merely.

Voiceless communing ! who could ever deem,  
In tender converse which no ear might hear,  
That time could fly as in my happy dream  
That summer night so full of joy and fear ?

What we then said, oh ask it of me never !  
Ask of the glow-worm what it says in shining ;  
Ask what the wavelet whispers to the river ;  
Question the west wind of its soft repining.

Ask the carbuncle of its fiery gleam ;  
Ask what coy sweets the violet is betraying ;  
But ask not what beneath the moon's sad beam  
The martyr-flower and her dead are saying !

I have no thought how long I may have known  
The calm refreshment of that marble chest  
And happy dream. But oh, the dream was flown,  
And down the all unwonted boon of rest !

Oh, Death and Silence ! bring my soul release,  
Thou, only thou, canst give voluptuous bliss ;  
The storm of passion, joy that knows no peace,  
When life would give its best, it offers this.

But woe is me ! for sudden from without  
Loud cries broke in upon my still delight ;  
I heard a scolding, stamping, noisy rout,  
And, ah ! my flower was trembling in affright.

Yes, just outside my tomb there rose and fell,  
Disputing, swearing, yelping, idly jangling,  
Loud voices, some among them known too well,—  
The bas-reliefs upon my tomb were wrangling.

Must lies still haunt the very stones, and can  
These marble shadows fight for outworn glories ?  
The startled shriek of the wild wood-god Pan,  
Contending with anathemas of Moses !

Ay, this same battle rages evermore,  
War 'twixt the True and Beautiful has been  
And will be, and mankind as heretofore  
Ranged in two camps—Barbarian and Hellene.

They shouted, raved, swore,—all the rest of it,  
There was no end of tedious controversy ;  
But Balaam's ass had still the best of it,  
And brayed down gods and saints, and knew no mercy.

And at this vile eh-aw, which never ceased,—  
This odious discord, truculent, defying,  
In desperation at the stupid beast  
I too cried out, and—woke myself with crying.

EMILY PFEIFFER.

#### OBITUARY.

JAMES THOMSON.

It is with much regret that we record the sudden death of Mr. James Thomson, the author of *The City of Dreadful Night*. On Thursday last, while visiting a friend, Mr. Thomson was taken ill, and, on medical aid being summoned, it was found that he had broken a blood-vessel. He was removed to University College Hospital, where he died on Saturday night, June 3. The funeral was to take place on Thursday at Highgate Cemetery.

Mr. Thomson was born at Port Greenock on November 23, 1834. He served in the army as regimental schoolmaster for about ten years. It was here that he first became acquainted with Mr. Charles Bradlaugh, who was then also serving as a private soldier. This led to his contributing to the *National Reformer* when that paper was established in 1860. The first of his poems that appeared in that paper was "The Dead Year," a poetical review of the events of the year 1860. Afterwards, his poems entitled "Our Sisters of Death," "Vane's Story," "Sunday at Hampstead," "Weddah and Om-el-Bonain," "The City of Dreadful Night," besides many prose articles, appeared in the same paper. Readers of the *ACADEMY* may remember that it was in its pages that attention was first drawn to the fine qualities displayed in "The City of Dreadful Night." Although Mr. Thomson's poems as thus published excited a considerable amount of admiration and interest, it was not till 1880 that a publisher could be found to bring them out in book form. In that year Messrs. Reeves and Turner, at the instance of one who had from the first appearance of the poems in the *National Reformer* recognised their great merits, published *The City of Dreadful Night, and other Poems*. Since then another collection of poems, entitled *Vane's Story, and other Poems*, and a volume of *Essays and Phantasies* have been issued.

We understand that Mr. Thomson has left a considerable number of unpublished poems, most of them written in his youth, but some composed within the last few months. It may be hoped that these, and also a second volume

of his prose writings, may be soon given to the public.

THE death is announced, on May 27, at the age of seventy-four, of Mr. Edwin Abbott, who some time ago resigned the head-mastership of the Philological School, London, which he had held for forty-five years. He was known to the literary world as the compiler of a concordance to the poetical works of Pope, to which his son, Dr. Abbott, of the City of London School, wrote an Introduction. He was better known as a schoolmaster. He was one of the first to advocate a more thorough English training in schools, and himself prepared for his own pupils a handbook of English grammar, which at the time it appeared was unrivalled within its limits, though the recent rapid advance in English philology would make revision necessary if it were reprinted. Mr. Abbott was also the author of Latin and arithmetic handbooks, likewise written for his own pupils.

Of Prof. Reinhold Pauli, of Göttingen, who died on June 3, we hope to say something next week.

#### MAGAZINES AND REVIEWS.

MR. WILLIAM GEORGE BLACK contributes a careful and graphic article on "Midsummer" to the June number of the *Antiquary* ; but the really important paper is "The Domesday of Colchester," by Mr. J. H. Round. It would not be easy to exaggerate the merits of this most painstaking addition to our knowledge of that important survey. It has long been known that Domesday was a valuable legal document, but it is only this generation which has discovered that it is an almost inexhaustible mine of knowledge as to the past. Its full value can only be estimated by confining our studies to some small area, and learning from it all that it has to tell about that circumscribed space. Colchester has probably been inhabited continuously from the Roman time until the present ; and if the Roman municipal traditions lingered anywhere we are far more likely to find them there than at Exeter, Lincoln, or York, all of which must have suffered, not merely decay, but temporary obliteration. Mr. Wheatley's "Story of Rome and Juliet" begins well, but it is only a first part. One feature of the *Antiquary*, which improves in each number, is the accounts given of provincial historical societies, and of the progress of archaeological discovery. As time goes on these notes will form a most valuable body of material for future workers. We gather herefrom that there is great danger that the citizens of York, bent on improvement, may be permitted to sweep away the church of Saint Crux. Mr. George Gilbert Scott says that it is "a particularly beautiful specimen of what is, in many respects, the most perfect phase of our mediæval architecture." We hope there is sufficient loyalty to the past in Yorkshire to hinder such a crime from being perpetrated. It is stated by Drake in his *Eboracum* (i. 143) that the body of Thomas Percy Earl of Northumberland, who was beheaded for the Rising in the North, was buried here by two of his servants. This fact alone, if it be beyond doubt, should be a sufficient reason why Northcountrymen should hesitate before they destroy so venerable a landmark of history.

THE *Revista Contemporanea* of May 30 opens with an excellent lecture on "Prehistoric Times," by Don Juan Villanova, with especial reference to discoveries in Spain and Portugal. In a short essay on the method of teaching theatrical declamation Alvaro Romea shows that mere imitation even of the best actors will not suffice. The "Diary of a Tour in Italy in

1839," by the Conde de Toreno, is marked only by its notices of the artistic remains of the Spanish occupation of Naples and Sicily. Gen. Cordova continues his narrative of the Spanish expedition to Italy in 1849, and states that he found some of the country clergy, and even some bishops, of the Papal territory favourable to the projects of Garibaldi; he also condemns the cruel reprisals attempted by the clerical party. There is a pretty little love-poem, "The Two Suns," by P. Langle.

THE *Euskal-Erria* of San Sebastian of May 30 has an engraving, by R. Becerro de Bengoa, of the Hermitage of San Roman in Ascarza, Alava, the spot where Peter the Cruel was armed knight by the Black Prince.

### BOOK SALES.

MESSRS. SOTHEY, WILKINSON AND HODGE sold a few days ago, by auction, the valuable and finely bound library of Mr. Henry F. R. Yorke. The sale was comprised within the limits of a single day, and the books sought after consisted, for the most part, of first editions of the English classics, such as it is already the custom to buy at high prices. There were, of course, a few exceptions—foreign books, or books not of literature proper—and one or two of these, together with the English classics, will be found mentioned below. Bewick's *Birds*, the first edition (Newcastle, 1797), fetched £21 15s. (Quaritch); Burns's *Poems, chiefly in the Scottish Dialect*, a fine copy of the extremely rare first edition, printed at Kilmarnock in 1786, sold for £67 (Stevens), while the first Edinburgh edition, which followed the provincial at an interval of a single year, fell for £6 2s. 6d. *Robinson Crusoe* appeared at Mr. Yorke's sale in the first edition, and realised £34 10s. (Pickering). The first editions of Dickens are already largely sought for, but only two appeared; first, that of the *Pickwick Papers*, not only with the Phiz plates, but with the two rare Buss illustrations, of which a member of the Buss family gave some account in the ACADEMY not very long ago. This first edition of *Pickwick* sold for £8 15s. A first edition of *Sketches by Bos*—the copy presented by the publisher to Mrs. George Cruikshank, and bearing the autograph of that lady's husband—fetched £15 10s. Dorat's *Les Baisers*, a fine impression of the pretty vignettes by Eisen, sold for £44 (Ellis). Of Fielding's works, the first editions of *Amelia*, of *Tom Jones*, and of *Joseph Andrews* were sold together for £15 10s. (Stevens). A first edition of Gay's *Fables* sold for £5 12s. 6d. (Sotheman). The rare pre-Raphaelite magazine, the *Germ*, which is recognised as containing the first draft of Rossetti's "Blessed Damsel," as well as some of his minor poems, fetched £5 2s. 6d.; this is one of the most difficult to obtain of modern books. The *Vicar of Wakefield*, in the much-sought-for Salisbury edition of 1786, was knocked down to Mr. Quaritch at £14 5s. The first edition of Gray's *Elegy wrote in a Country Churchyard*, of the date of 1751, fell to the bid of £11 (Pearson); a copy had been sold two years previously for £21 10s. Hamerton's *Etching and Etchers*—the first edition, which continues to be the one sought for—fetched £13 (Stevens). A copy of the first edition of Keats' *Endymion* sold for £4 16s.; the like early issue of his *Lamia*, *Isabella*, *The Eve of St. Agnes*, and other *Poems*, for £5 10s. The great edition of La Fontaine's *Contes*, the edition of the *Fermiers généraux*, illustrated by Eisen, fetched £28 10s. (Robson). The extremely rare first edition of *Fables choisies mises en Vers* sold for £36 10s. (Pearson); it was stated that in the Laing sale a copy in old calf had sold for £101. The first edition of *Paradise Lost* realised £22 15s. (Pickering); that of *Paradise Regained*, £7 7s.

(Wilson). A first edition of Molière's *L'Étourdy* fetched £16 10s. (Robson). A specially luxurious copy of Gladys' pretty edition of the *Manon Lescaut*, with plates by Flameng and an engaging Preface by Dumas fils—one of his best pieces of writing in his lighter manner—sold for £8 17s. (Sotheman). The Shelleys offered for sale were mostly luxurious reprints, the prices of which it is not necessary to give. The first edition of all the volumes of Sterne's *Tristram Shandy* fetched £15 10s. (Stevens), and the first edition of the *Sentimental Journey* fell for £6 2s. 6d. *The Travels of Gulliver*, the earliest issue of Swift's masterpiece, fell for £8 2s. 6d. (Bain). The first edition of Mr. Swinburne's *Atalanta in Calydon* reached £2 16s. (Robson). A first edition of Thackeray's *Comic Tales and Sketches* reached £17; that of the same writer's *Adventures of Philip*, £6; and that of *Emond*, £8 8s. *Vanity Fair* attained the sum of £10 10s. The *Poems of Villon*, done into English verse by John Payne, and issued to the Villon Society for a guinea, has now reached £4 2s., the demand for this extremely limited edition having doubtless been increased by the recent publication of an edition greatly "Bowdlerised"—that is to say, imperfect. Wordsworth's *An Evening Walk*, first edition, 1793, sold for £10 5s. (Bain); and the first edition of his *Lyrical Ballads, with a few other Poems*, including "Rime of the Ancient Mariner" by S. T. Coleridge, fetched £6 15s. (Bain).

ON May 31 Messrs. Sothey, Wilkinson and Hodge sold Canon Lysons' library, and with it the important collection of Hardwicke Papers, of the whole of which Mr. Quaritch seems to have become the fortunate possessor. Indjudiciously split up into a number of lots, roughly and unscientifically classified, this mass of historical MSS. realised a mere trifle in comparison with its intrinsic value and the expectations of the owners, who it was said had estimated the collection as worth £10,000. It consisted partly of the original papers and correspondence of ambassadors and diplomatic agents at foreign Courts during the reigns of George I. and George II., and partly of a set of transcripts made for Lord Chancellor Hardwicke (continued by his son, the second earl) from documents illustrating the history of England from the middle of the sixteenth to the middle of the eighteenth century. Among these transcripts several contemporary copies of the older papers were inserted, and each volume was rendered useful by a list of contents. Altogether there were about 150 folio and quarto volumes; and the rich store of material which they would furnish, especially for the history of Europe in the time of the first two Georges, may be imagined from the fact that among them were the original correspondence of Lords Whitworth and Polwarth, Sir Luke Schaub and Lord Carteret, Secretary Orages and Lord Stair, with many letters in the handwriting of the Walpoles and Stanhopes, Count Hoym, Count Königsegg, Mr. Bubb, the abbé Dubois, besides two autograph letters of King Stanislaus and the Regent Duke of Orleans.

BETWEEN May 26 and June 1, Messrs. Puttick and Simpson sold the library of the late A. W. Morant, F.S.A., a civil engineer by profession, but by taste a student of heraldic and genealogical lore. He was a scholar and antiquary of high order; and in his own special line of research he had probably no rival, at least in our time. On the subject of family history and armorial bearings his knowledge was extraordinarily great; and we should have to look back to the days of Sir William Dugdale to find a parallel to his patient and unwearied toil in that department of historical antiquities. Mr. Morant's library was useful as well as valuable, and eminently characteristic of his studies.

It comprised several MS. collections of armorial bearings, including his own extensive collections, full of neatly drawn escutcheons, and illustrated with copies of innumerable inscriptions, monograms, shop-signs, and other curious relics of bygone times and customs. These, with his MS. volumes of historic peerages and family pedigrees, constituted the chief interest of the sale, and were for the most part bought by Mr. Quaritch at comparatively low prices.

### THE ONLY ENGLISH PROCLAMATION OF HENRY III.

It has already been shown (ACADEMY, April 29 and May 13) that we have now two copies of this Proclamation—viz., H. (the Huntingdonshire copy) and O. (the Oxford copy). We also learn, from a note at the end of H., that copies "all in the like words" were "sent into every other shire over all the kingdom of England, and also into Ireland." The facts, that this note does not appear in O., and that it forms no proper part of the document, show us that the particular copy on which this note has been made is the very one that was retained in London (where it still is) as a record of what was proclaimed.

As a large number of copies had to be made, it is probable that they were multiplied in the usual manner—viz., by employing some official to dictate the words of the proclamation to a number of scribes at once, who wrote them down to the best of their ability, each man according to his own fashion. As it was especially intended by Simon de Montfort—for it is to him that we may fairly attribute the notion—that the proclamation should be thoroughly understood by the people, we may be sure that all the persons employed were, on this special occasion, conversant with English. But, as there was at that time no one dialect which was considered as being the best for literary purposes, each scribe was personally responsible for the *spelling* and *inflections* which it pleased him to use, though he had no power over the actual wording. For the purpose of exhibiting the variations between H. and O. in the simplest manner, I shall assume that the person dictating used the Southern dialect, sufficiently represented by H., while the scribe of O. was best acquainted with Midland English, and consequently altered *some* (but not *all*) of the Southern forms to suit his own ideas. This theory is only assumed for convenience; the facts remain the same, however they are to be accounted for.

If we now collate the two copies, we find, first of all, certain variations which are purely graphic, and of no linguistic significance. Thus, in H. we have *Henr*, but in O. *Henri*; with other variations of no consequence.

Besides these, we have the following readings of H., where, as before, the figures between marks of parenthesis refer to the numbers of the lines in O.:

- (1) *hise*; *ilærde*; (2) *Huntendon'schir*; *þæt* (*passim*); *rædesmen*; *dæl*; *beop*; (3) *habbeþ*; *gode*; *loande*; *to foreniseide*; (4) *stedefæst*; *ilestinde*; *ænde*; *stedefæstliche*; (5) *isettnesses*; *imakede*; *makien*; *to foren iside*; *rædesmen*; *dæl*; (6) *biforen*; *done*; *þan*; *oþe*; *done*; *foangen*; *loande*; (7) *ilet*; *ifoon*; (8) *stedefæst*; *iseined*; *halden a manges*; (9) *þane*; *geare*; *idon*; *isworne*; (11) *Marescal*.

It remains to sort out these variations so as to show clearly to what they amount. We may at once dismiss the reading *Huntendon'schir*, since this varied for every copy. We cannot be sure that H. twice has *done* where O. has *don*, because in both places O. is hardly legible. There is but one real variation of wording—viz., that *biforen* in H. becomes *toforen* in O.

But all the other variations show a most surprising regularity, and are not without instruct-



tion to those who are interested in orthography and grammar.

Orthographical differences are as follow :—

O. puts *e* for *æ* in twenty-three instances—viz., in *ilærde*, *bat* (fourteen times), *redesmen* (O. *redesmen*, twice), *dæl* (twice), *stedefæst* (O. *stedefest*, thrice); *ænde*.

O. puts *o* for *oa* in *foangen*; but, contrariwise, *oa* for *o* in *ope*. Also *oa* for *a* in *amanges*.

O. puts *e* for *ei*; in *sened* for *iseined*. Also *ea* for *a*; in *healden* for *halden*. Also *e* for *a*; in *pene* for *pæne*. Also *sch* for *sc*; in *Mareschal* for *Marescal*.

Grammatical differences are as follow :—

O. drops the final *e* of a grammatical inflection in seven instances. Of these, two are plural endings—viz., *hise* and *iswoorene*; and five are datives singular—viz., *gode*, *loande* (twice), *ope*, and *geare*.

Again, O. drops the Southern prefix *i*. (A.-S. *ge*.) in ten instances—viz., *iseide* (twice), *ilestinde*, *iseetnesses*, *imakede*, *ilet*, *ifoon*, *iseined*, *idon* (once), *iswoorene*. It may further be remarked that it retains the prefix in seven instances—viz., *igrettinge*, *ilerde*, *ileawede*, *ichosen*, *idon* (once), *iseid*, *iwereed*; but it nowhere inserts it.

Again, O. has *bat* for *þan* in the construction *bi þan iche ope*, where *þan* is the dative of the definite article.

Lastly, O. has three unmistakable instances of Midland grammar as distinguished from Southern—viz., in the forms *beon*, *habben*, and *maken*, as compared with *beoh*, *habbeþ*, and *makiæn*.

I venture to submit that all these variations follow much more regular laws than might, perhaps, have been expected. The spelling and grammar of Middle English are less capricious and chaotic than they are generally believed to be.

WALTER W. SKEAT.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- BASTIAN, A. *Steinsculpturen aus Guatemala*. Berlin: Weidmann. 5 M.  
 DANTE ALIGHIERI, la divina commedia. Rivista nel testo e commentata da G. A. Scartazzini. Vol. 3. Il Paradiso. Leipzig: Brockhaus. 12 M.  
 RECKMANN-ONATHAN. *Les Vieux de la Vieillesse*. Paris: Hetzel. 1 fr. 40 c.  
 HUGO, Victor. *Torquemada*. Paris: Calmann Lévy. 6 fr.  
 JORAT, J. *Le Ministère des Finances: son Fonctionnement*. Paris: Berger-Levrault. 15 fr.  
 LEROUX, A. *Les Polynésiens: leur Origine, leurs Migrations, leur Langage*. T. III. Paris: Leroux. 15 fr.  
 PALUSTRE, L. *La Renaissance en France: Ile de France (Seine)*. Paris: Quantin. 25 fr.  
 REVUE du Salon. 1<sup>re</sup> Année. Par un Comité d'Artistes. Paris: Marpon & Flammarion. 3 fr. 50 c.  
 SCHREIER, B. *Études sur la Littérature contemporaine*. 7<sup>e</sup> Série. Paris: Calmann Lévy. 7 fr. 50 c.  
 SIEUR, Le Marquis de. *Mgr. de Ségur: Souvenirs et Récit d'un Frère (1856-81)*. Paris: Bray & Retaux. 3 fr.  
 WILLMANN, O. *Didaktik als Bildungslehre nach ihren Beziehungen zur Socialforschung u. zur Geschichte der Bildung*. 1. Bd. Braunschweig: Vieweg. 8 M.

### THEOLOGY, ETC.

- HAPPEL, J. *Die altchinesische Reichsreligion vom Standpunkte der vergleichenden Religionsgeschichte*. Leipzig: Schulze. 1 M.  
 KLOPPER, A. *Der Brief an die Colosenser. Kritisch untersucht u. in seinem Verhältnisse zum paulin. Lehrbegriff exegetisch u. biblisch-theologisch erörtert*. Berlin: Reimer. 10 M.

### HISTORY.

- CAONAT, R. *Étude historique sur les Impôts indirects chez les Romains jusqu'aux Invasions des Barbares*. Paris: Thorin. 10 fr.  
 CHENNEVIERES, H. de. *Les Dessins du Louvre*. Livr. 1. Paris: Bachelot. 1 fr. 50 c.  
 OSTERLEY, H. *Historisch-geographisches Wörterbuch d. deutschen Mittelalters*. 8. Lfg. Gotha: Perthes. 2 M. 40 Pf.  
 PERRY, L., et G. MAUGER. *La Jeunesse de Madame d'Épinay, d'après des Lettres et des Documents inédits*. Paris: Calmann Lévy. 7 fr. 50 c.  
 ROUXEL, A. *Lettres du Commissaire Dubousson au Marquis de Caumont (1735-41)*. Paris: Armand. 5 fr.  
 TRELEN, H. *Zur Lösung der Streitfrage üb. die Verhandlungen König Pippins m. Papst Stephan II. zu Ponthion u. das Schenkungsversprechen Pippins u. Karls d. Gr.* Bonn: Bechthold. 1 M. 20 Pf.

### PHYSICAL SCIENCE AND PHILOSOPHY.

- BRUGGER, O. G. *Mittheilungen üb. neue Pflanzenbastarde der Schweizer-Flora*. Obur: Hitz. 1 M. 20 Pf.  
 EDLMANN, M. Th. *Die erdmagnetischen Apparate der Polar-Expeditionen im J. 1883*. Braunschweig: Vieweg. 4 M.

- HANKEL, W. G. *Elektrische Untersuchungen*. 16. Abhlg. Leipzig: Hirzel. 2 M.  
 LOTZE, H. *Grundzüge der praktischen Philosophie*. Leipzig: Hirzel. 1 M. 60 Pf.  
 METTENIUS, O. *Alexander Braun's Leben, nach seinem handschriftl. Nachlass dargestellt*. Berlin: Reimer. 12 M.  
 NAUMANN, A. *Lehr- u. Handbuch der Thermochemie*. Braunschweig: Vieweg. 15 M.  
 PETERS, W. O. H. *Naturwissenschaftliche Reise nach Mosambique*. Zoologie III. Amphibien. Berlin: Reimer. 80 M.

### PHILOLOGY, ETC.

- BOLTS, J. *De monumentis ad Odysseam pertinentibus capita selecta*. Berlin: Mayer & Müller. 1 M. 20 Pf.  
 CORPUS inscriptionum atticarum. Vol. 3. Par. 2. Inscriptiones atticæ veteres romane, ed. G. Dittenberger. Pars 2. Berlin: Reimer. 38 M.  
 CRUGER, O. *De locorum Theophrastearum apud veteres scriptores extantium ad textum poetarum emendandum præfatio*. Königsberg: Hartung. 1 M. 60 Pf.  
 MUFF, Ch. *Der Chor in den Sieben d. Aischylos*. Halle: Mühlmann. 1 M. 20 Pf.  
 FORCKEL, W. *Philologisches Schriftsteller-Lexikon*. Leipzig: Krüger. 6 M.  
 ROSSBACH, O. *Disquisitionum de Seneca filii scriptis criticarum capita II*. Breslau: Koebner. 1 M.  
 SCHENK, R. *De genuini quem vocant genetivi apud Aeschylum usu*. Jena: Frommann. 1 M. 60 Pf.  
 SCHNEIDER, L. v. *Die Poesie d. indischen Mittelalters*. Dorpat: Karow. 1 M.  
 WELSHAUSEN, J. *Muhammed in Medina. Das ist Vahidi's Kitab al Maqasid in verkürzter deutscher Wiedergabe hrg.* Berlin: Reimer. 12 M.

## CORRESPONDENCE.

### A LETTER FROM MR. CHARLES DARWIN.

Lathom, Ormskirk: June 3, 1882.

It has been suggested to me that a letter which I received from Mr. Darwin on the day before he died, though not important in itself, derives from the accident of being among the latest things he wrote an interest such as entitles it to publicity. Written by return of post in answer to the mere casual communication of a stranger, it has, at all events, the interest of being one of the many illustrations of that almost proverbial courtesy which characterised the greatest, since Newton, of "those who know." I had taken the liberty of pointing out to him what seemed to me, for certain reasons, a false conclusion arrived at in a paragraph of "The Expression of the Emotions in Man and Animals," where Darwin certainly seems to imply that the familiar canine practice of throwing up earth by backward ejaculations of the hind-feet is a "purposeless remnant" of a habit, on the part of the dog's wilder progenitors, of "burying superfluous food." Mr. Darwin's reply was as follows :—

"Dear Sir,—You have misunderstood my meaning; but the mistake was a very natural one, and your criticism good. I ought not to have interpolated the sentence about the burying of food; and, if inserted at all, it ought to have been at end of paragraph, or in a separate one. The case was instanced solely to illustrate a long-continued habit, for, as far as I have seen, well-fed domestic dogs do not revisit their buried treasures. A dog when burying food makes a hole (as far as I have seen) with his front-legs alone, and thrusts in the earth with his nose, so that there is no resemblance to the supposed excrement-covering movements.—Dear Sir, Yours faithfully, "CH. DARWIN.  
 "I see that I have omitted to thank you for your very courteous expressions towards me."

The foregoing letter Mr. Darwin wrote on April 17. It will be remembered that he was seized with his mortal illness on the 18th, and on the 19th he died. WILLIAM WATSON.

### HENRY III.'S PROCLAMATION IN ENGLISH.

London: May 12, 1882.

Prof. Skeat queries the word *Plecc* or *Pleas* in this document. John de Plessensis is called a Norman, who rose to importance by his marriage with Margaret de Newburgh, the heiress of Warwick and widow of John Marshal. This John de Plessensis, as the name is abbreviated, thus became Earl of Warwick, and died 1263. His son Hugh, by a former wife, and a grand-

son Hugh were barons of England; but this branch has not been traced further. There was, however, a relative styled Robert de Plecy, living 1290-91, perhaps a brother, who held a manorial property at Wimborne, in Dorsetshire, which was called Upwinborne Placy, and the present Earl of Shaftesbury is his lineal descendant and representative. Possibly the name is from Plessis, near Tours.

"Perres of Sauueye" is Peter of Savoy, uncle of Queen Eleanor, a well-known historical character, sometimes, but erroneously, called Earl of Richmond. He was brother to Boniface, Archbishop of Canterbury, who also appears in this very interesting connexion. A. HALL.

### THE NAME "PYRENEES."

Llanwrin, Machynlleth: June 3, 1882.

If the name "Pyrenees" is of Celtic origin, it probably has no connexion with the Welsh *bryn*, a hill, but with *Berwyn*, the name of a somewhat extensive mountain range in Merionethshire. The latter name is derived from *bar* (top) and *gwyn* (white), and signifies the "white-topped" (mountain), a term as applicable to the Pyrenees as to the Merionethshire range. In Modern Welsh the Pyrenees are generally called *Y Barwynion*. D. SILVAN EVANS.

### PRIMITIVE BELIEF.

British Museum: June 6, 1882.

Prof. Sayce's strictures upon the etymologies contained in my *Outlines of Primitive Belief* seem to be grounded upon two suppositions. First, that I set up for being a philologist; and, secondly, that I find fault with Mr. Herbert Spencer for not being one. I should never dream of doing the one thing or the other. Comparative philology, with its accompanying comparative mythology, has cast lights upon the history of thought which cannot be neglected. But that he may appreciate this fact it is not necessary that the student of that history should be a professed philologist. The entire object and tenor of my book are very different from what Prof. Sayce conceives them to be. They are essentially to present the phase of belief called Nature worship, in a shape more human and, if I may use the expression, more historical than the abstract forms which they take in the hands of mythologists. All writers upon Aryan mythology have detected this Nature worship, and explained it more or less truly, and with etymologies more or less false. At present, however, ethnologists pretty generally refuse to have anything to say to it, and Mr. Herbert Spencer notably sets it all upon one side. Among his reasons for doing so, he alleges not unnaturally the impossibility of finding agreement upon the etymologies which bear upon the matter. Neither Mr. Herbert Spencer nor any other enquirer can reasonably be expected to verify the disputed questions of modern philology in order to come to a conclusion upon the subject of Nature worship. And this is, no doubt, the reason why, outside a charmed circle of students, no account of it is taken.

But despite all the philological disputes there remains the general agreement among these students, that the phase of Nature worship has been passed through. What is useful, therefore, for us is to see how it may be incorporated into the history of human thought. If we leave it out, we shall have to put in its place some other system of belief—ancestor worship, animal worship, medicine-man worship, or what not; and we shall thus, as I hold, raise these systems into a prominence which is wholly factitious. Almost all that I have attempted has been to present to my mind a picture of this Aryan Nature worship, which had about it some features which one could

recognise as human. And this, otherwise expressed, was an attempt to translate mythology into *belief*. The conditions of the problem required that this should be done for a group of races which—whatever ethnology may eventually determine about them—are shown by their languages to have passed in common through certain stages of thought. It could scarcely happen but that the standard authorities on these various creeds should contain many false etymologies.

I cannot expect much sympathy from Prof. Sayce in this undertaking. If it is the case that comparative philology (and its resulting comparative mythology) "has nothing to say either for or against" Mr. Spencer's theory touching the place of ancestor worship in primitive belief, then, indeed, the undertaking is wholly unnecessary. But is this the case? I venture to think quite otherwise. Mr. Spencer's theory of ancestor worship is intimately related to his general theories of psychology. Comparative philology in the hands of Max Müller, Lazarus Geiger, and Noiré has cast upon all psychological questions of this kind a light which everyone is capable of appreciating, a light almost entirely independent of the correctness of their etymologies in individual instances. Comparative mythology, again, has its theory of Nature worship, which, if it is really a phase in the history of belief, must be taken into account by Mr. Herbert Spencer. These sciences can have "nothing to say to" the doctrine of ancestor worship only on the supposition that they are concerned with words and names only, and enshrine no relics of real human thought and human experience. I cannot wonder, therefore, though I must regret, that Prof. Sayce has wholly misconceived the object of my book, and has failed to understand the train of argument which it contains. Let me, however, assure him that I have considered and spoken of the relationship of Ragnarök and Balder to Christianity—not, certainly, with reference to any paper not yet published, which could hardly be expected of me. Without anticipating what Dr. Vigfússon may be able to prove (by more cogent reasons than those yet brought forward by Prof. Bugge), I think I can appreciate the difficulties of his task better than Prof. Sayce does. I do not think that the Valkyriur, with their close connexion with the pre-Christian Aurinias and Veleas on the one side, and with the Brunhilds, &c., of German legend upon the other, can be accounted for by the simple phrase "armed angels;" nor that the world-tree, with its relationship on the one side to the sacred trees and village trees spoken of in the Lives of early missionaries such as Boniface, and on the other side to our own "roof tree," can be shown to have been invented by a "simple blunder" occurring in the tenth century. The blunder could at most account for the name, certainly not for the conception, of Yggdrasil. C. F. KEARY.

#### THE TITLE-PAGE OF WALTON'S "COMPLEAT ANGLER."

It is unfortunate that your reviewer should have been contented with references at second hand to the title-page of Walton's *Angler*, in his allusion to the word *churchyard* on the title of my facsimile reprint; as, if he had referred to the original, or, better still, had compared several copies of the first edition together, he would have found that his very confident position was a somewhat rash one.

I have had the opportunity of comparing six different copies of the first edition since his reference to the subject was made in the *ACADEMY*, and find that the title-pages are all imperfectly printed, the imprint being very indistinct in some cases.

The line in which the word "churchyard"

occurs is so indistinct that, in some copies, it is impossible to tell whether the space between *church* and *yard* is filled with a - or an e, so blurred is the imprint.

The question, however, which your reviewer raises as to the accuracy of my reprint, and what example it was taken from, needs reply. It was taken from Mr. Halford's copy, which is the cleanest and the tallest copy I have ever met with, and is still in the original sheep binding; it has the e in churchyard distinctly, as will be seen by the following reproduction, which I have had taken, by Mr. Halford's kind permission, by photography:—

Printed by T. MAXWELL for RICH. MARSHALL,  
5, DUNSTON Churchyard Fleet Street, 1853.

This copy of the *Angler* appears to be a very early impression; and, from some peculiarities which occur in it, such as the condition and position of the plates and other features, it is probably one of a small number which were printed off before the book was more widely issued to the public. If this is so, it may account for such variations as the one pointed out by your reviewer. ELLIOT STOCK.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 12, 7.30 p.m. Education: a paper by Mr. C. H. Lake.  
8.30 p.m. Geographical: "Explorations in South-Central Madagascar," by the Rev. W. Deane Cowan.  
TUESDAY, June 13, 8 p.m. Anthropological: "Nepotism in Travancore," by the Rev. S. Mather; "The Laws of Madagascar," by Mr. G. W. Parker; "Cummer, Co. Wexford," by Mr. G. H. Kinahan.  
8 p.m. Colonial Institute: "Imperial Defence in Our Time," by Mr. G. Baden-Powell.  
8 p.m. Victoria Institute: Anniversary Meeting.  
WEDNESDAY, June 14, 8 p.m. Microscopical.  
THURSDAY, June 15, 8 p.m. Society for Promoting Hellenic Studies: Annual Meeting.  
8 p.m. Historical: "The Conquest of Norway by the Ynglings," by Mr. H. H. Howorth; "Periods of Intellectual Activity," by Prof. F. Guthrie; "Ancient Britain," by the Rev. G. Edwards.  
8 p.m. Linnean: "Oscutubou-yielding Plants of Malaya," by Prof. W. T. T. Dyer; "Sense of Smell in *Actinia*," by Messrs. W. Pollock and G. J. Romanes; "Fungi of Australia," by Messrs. Berkeley and Broome; "Tasmanian Plants in South Australia," by Mr. J. G. Otto Tepper; "A Marine Caddis Fly in New Zealand," by Mr. R. M. Laoblan; "Habits of Scorpions," by Prof. E. Ray Lankester; "The Genus *Pleurochinus*," by Prof. Duncan.  
8 p.m. Chemical: "The Preparation of Amido-β-naphthol and β-naphthaquinone," by Mr. C. E. Groves; "Some New Compounds of Brazilin and Haematein," by Messrs. J. J. Hummel and A. G. Perkin; "The Determination of Nitric Acid as Nitric Oxide by means of its Reaction with Ferrous Salts," II., by Mr. E. Warington.  
8.30 p.m. Antiquaries.  
FRIDAY, June 16, 8 p.m. Philological: "Latin and Greek Etymologies," by Prof. Postgate; "Keltic Place-words," by Mr. W. B. Browne.

#### SCIENCE.

##### RECENT WORKS ON PHYSICS.

*Elementary Treatise on Natural Philosophy.* By A. Privat Deschanel. Translated and Edited, with Extensive Modifications, by J. D. Everett, Professor of Natural Philosophy in the Queen's College, Belfast. Sixth Edition. (Blackie and Son.)

*An Elementary Treatise on Electricity.* By James Clerk Maxwell, Professor of Experimental Physics in the University of Cambridge. Edited by W. Garnett, formerly Fellow of St. John's College, Cambridge. (Oxford: Clarendon Press.)

*Elementary Lessons in Electricity and Magnetism.* By Silvanus P. Thompson, Professor of Physics in University College, Bristol. (Macmillan.)

PROF. EVERETT'S translation of Deschanel's *Natural Philosophy* is so well known to, and appreciated by, students and teachers of physics that it is hardly necessary to give a lengthened description of its character and scope. Suffice it to say that the work consists of four parts, which treat of (1) mechanics and hydrostatics,

(2) heat, (3) electricity and magnetism, and (4) acoustics and optics; and that it is admirably adapted, by its exposition of scientific principles, and by the absence of any but elementary mathematics, for the higher forms of schools, or for non-mathematical university students. It will be found, on comparison, that the new edition, although in the main reproducing the old, differs from it in several important particulars. A good deal of new matter has been introduced. In those parts where the matter remains substantially the same, a marked improvement has been effected by judicious re-arrangement; several portions of the work, indeed, have been entirely rewritten. In the former edition, the additional matter introduced by the editor was contained in separate paragraphs indicated by an asterisk. These special marks have now been removed, and the editor's additions merged in the text, which, as a consequence, runs more smoothly and continuously. In part ii., on heat, considerable additions have been made, among which we may notice the full explanations given on the subject of thermal conductivity and diffusivity, including Prof. A. Herschel's results on the conductivity of rocks, and those of Mr. J. T. Bottomley on that of water. Illustrations and descriptions are given of Mr. Dines' hygrometer, and of the Otto gas engine, from which the principle of action of the latter is readily understood. In part iii., on electricity and magnetism, a great improvement has been effected by re-arrangement of the chapters. The chapter on potential no longer appears as an interloper, but coheres with its environment. The chemical relations of the current are discussed much earlier than in the previous edition, and the sections on thermo-electricity amplified and made clear by the addition of a discussion of the thermo-electric diagram. In connexion with the practical applications of electricity, accounts are now given of the Siemens and Gramme dynamo-electric machines, duplex telegraphy, the telephone, induction balance, &c. The work has been further improved by the addition at the end of each part of an Index and a collection of examples. Each part may be obtained separately. Deschanel's *Natural Philosophy* is probably the best text-book on general physics we possess, and this new edition will not only maintain, but will extend its popularity.

A perusal of the late Prof. Clerk Maxwell's *Elementary Treatise on Electricity* makes us feel very acutely the loss which all interested in the study of electrical theory have sustained by the death of its distinguished author. The greater part of the larger *Treatise on Electricity and Magnetism* is accessible only to those who are familiar with advanced mathematical processes; and the present work was intended to provide for the non-mathematical student an elementary exposition of the principles of electrical theory, which, based on the experiments and conceptions of Faraday, have been so ably developed and extended by Prof. Clerk Maxwell. Unfortunately, the work, as designed by its author, is very far from complete, and the greater part of that which is now published was written more than seven years ago. "During the last three or four years of the author's life," as the editor in his Preface tells us,

"little was added with the exception of a few fragmentary portions at the latter end of the work. This was due partly to the very great amount of time and thought which he spent upon editing the Cavendish papers, nearly all of which were copied by his own hands, while the experimental investigations which he undertook in order to corroborate Cavendish's results, and the enquiries he made for the purpose of clearing up every obscure allusion in Cavendish's MS., involved an amount of labour which left him very little leisure for other work."

We also learn that it was for some time under consideration by the friends of Prof.

Maxwell whether the MS. should be published in its fragmentary form, or whether it should be completed by another hand, so as to carry out as far as possible the author's original design; but it was finally decided that the book might be made to serve the purposes of students by a selection of articles from Prof. Maxwell's *Electricity and Magnetism*, so as to make it in a sense complete for the portion of the subject covered by the first volume of the last-mentioned work. Accordingly, we find that, out of the thirteen chapters of the book, portions of chap. ix., the greater part of chap. xi. (chiefly on electrometers), and the whole of chaps. xii. and xiii. (on electrical resistance) consist of articles taken from the larger treatise. In connexion with electrostatic phenomena, with the theory of which nearly the whole of the book, with the exception of the chapters enumerated above, is occupied, great prominence is given to the part played by dielectric medium. If we have a charged conductor separated from another conductor which entirely surrounds it by any dielectric, and if we suppose lines or tubes of induction as well as the equipotential surfaces to be drawn in the medium, it is shown that there is a remarkable correspondence between the number of "cells" into which the dielectric is thus cut up and the electrical energy of the system. This leads us to enquire whether the electrical energy may not have its true seat in the dielectric medium which is thus cut up into cells. We have only to suppose that the electromotive force, when it acts on a dielectric, puts it into a certain state of constraint, from which it is always endeavouring to relieve itself. Maxwell regards all media, whether conductors or non-conductors, as being occupied by electricity, but supposes that electrical phenomena are only produced when this electricity is displaced through the action of electromotive force.

"The displacement takes place in the direction of electromotive force, and is proportional to it in amount. When the electromotive force is removed, the electricity resumes the position it had before displacement. We don't know how far any particular portion of electricity is displaced from its original position. The only thing we know is the quantity which crosses a given surface. The greater the amount which we suppose to exist in, say, a cubic inch, the smaller the distance which we must suppose it displaced across a square inch of area fixed in the medium. It is probable that the actual motion of displacement is very small, in which case we must suppose the quantity contained in a cubic inch to be exceedingly great. If this is really the case, the actual velocity of electricity in a telegraph wire may be very small, less, say, than the one-hundredth of an inch per hour, though the signals which it transmits may be propagated with great velocity."

Again, on p. 97, when speaking of the transfer of electricity along a conductor, the author says:—

"We are unable to determine whether the 'velocity of electricity' in the wire is great or small. If there be a substance pervading bodies, the motion of which constitutes an electric current, then the excess of this substance in connexion with a body above a certain normal value constitutes the observed charge of that body, and is a quantity capable of measurement. But we have no means of measuring the normal charge itself. The only evidence we possess is deduced from experiments on the quantity of electricity evolved during the decomposition of one grain of an electrolyte, and this quantity is enormous when compared with any positive or negative charge which we can accumulate within the space occupied by the electrolyte. If, then, the normal charge of a portion of the wire the millionth of an inch in length is equal to the total charge transferred from A to B, the transference may be effected by the displacement of the electricity in the wire whose linear extent is only the millionth of an inch."

Hence the same conclusion is arrived at—viz., that the velocity of electricity in a telegraph wire may be, and probably is, extremely small. It will be seen from the above quotations that the "velocity of electricity," in Maxwell's sense of the expression, bears no relation to the rapidity of signalling through a telegraph wire. It would occupy too much space to discuss in detail the many matters of interest presented to us in this volume. We earnestly recommend it to the careful attention of students; every chapter will repay diligent study. Had the author been spared to carry out his original plan, he would doubtless have given us also a simple exposition of the theory of electro-magnetic phenomena and of his electro-magnetic theory of light. But, instead of deploring what we have lost, we should rather be thankful for the very much we have gained. The work of the editor has probably been more laborious than may at first sight appear. The whole of Prof. Maxwell's MS. had to be copied for the printer in order that the original might be preserved, and the labour of verifying references, adding dates, and completing the tables has not been slight.

Prof. Sylvanus Thomson's *Elementary Lessons in Electricity and Magnetism*, is an admirable little book, and will no doubt become widely known and appreciated. The author deserves our hearty thanks for the labour and discrimination he has bestowed on its production. The ideas of Faraday and Maxwell are prominent throughout; but these have been so well assimilated by the writer, and are presented in so interesting and judicious a manner, that the reader cannot fail to be attracted, and is likely to be led on to the larger treatises for more and wider information. This is an admirable quality in an elementary text-book. The style throughout is clear and vigorous, the language and method strictly scientific without ever ceasing to be simple and intelligible. By careful selection, and by the exclusion of much that might have been thought desirable in an elementary text-book, the author has contrived to put before the reader within the limits of a small volume an extraordinary amount of information. The arrangement of the subject-matter of the book is peculiar, and we think the author is to be congratulated on having deviated from the beaten path. In the Preface he says we have three distinct sets of phenomena to observe—viz., those of frictional electricity, of current electricity, and of magnetism, and yet it is impossible to study any one of these rightly without knowing something of them all. Accordingly, the first three chapters of the work are devoted to a simple exposition of the prominent experimental facts of these three branches of the subject, reserving until the later chapters the points of connexion between them and such parts of electrical theory as are admissible in a strictly elementary work. After the first three chapters comes a chapter on electrostatics, including the theory of the potential, electrometers, specific inductive capacity, the phenomena of discharge, and atmospheric electricity. In chap. v., on electro-magnetics, we have the theory of magnetic potential, the relation between a magnetic shell and a closed circuit, and the mutual potential of the circuits. The remaining lessons in this chapter, on electromagnets, electro-dynamics, and diamagnetism, are, taking into account the space they occupy, very complete. Chaps. vi., vii., and viii. treat of the measurement of currents, &c., heat, light, and work derived from electrical currents and thermo-electricity. The strength of a current is generally stated in terms of webers per second (amperes we suppose it will be now), and Joule's law is given in such a form as to enable the student to determine from the electrical data of a circuit the heat developed in any part

of it. In chap. ix., on electro-optics, a short account is given of Dr. Kerr's discoveries that a dielectric is strained when subjected to powerful electrostatic stress, and that a beam of polarised light is rotated when reflected at the surface of a magnet. The properties of selenium in relation to light are also noticed, and enough is said of Maxwell's electro-magnetic theory of light to arouse the interest of the reader and make him wish for more information. The remaining chapters deal with induction currents, magneto and dynamo machines, electro-chemistry, and telegraphs. At the end there is a well-arranged set of problems, carefully designed to exercise the thinking faculties of the student, which greatly enhance the value of the volume. A. W. REINOLD.

### HITTITE INSCRIPTIONS.

At a meeting of the Society of Biblical Archaeology on June 6, a paper by Prof. Sayce was read on "The Decipherment of the Hittite Inscriptions." Thanks to the bilingual boss of Tarkondemos, and the accurate copies made by Mr. Rylands of the casts from Hamath and the three inscriptions from Carchemish now in the British Museum, he has succeeded in partially deciphering these curious texts. The bilingual boss furnished him with the phonetic values of four characters and the meanings of two ideographs—those for "king" and "country;" while the sculptures of Boghaz Keui had already given him the determinative of divinity. He found that in the three inscriptions from Carchemish the words "king of the country" are preceded by a certain group of characters, obviously denoting a royal name, the first three of them being always the same. After these sometimes comes a goat's head, which is sometimes replaced by two other characters, sometimes by three. The goat's head is shown by the bilingual boss to have the value of *tarku(s)*; and since, when it is replaced by other characters, the first character is in each case the same, it is plain that we must assign to the latter the value of *tar*. The position of the name at the beginning of sentences shows that it must be in the nominative; and, as according to the Egyptian and Assyrian monuments the nominative of Hittite proper names terminated in *-a*, Prof. Sayce read the characters which follow *tar* as *kus, ku, and es*. The character denoting *es* is also affixed to other nouns which from their position seem to be in the nominative, and frequently also to each of a consecutive series of nouns. At the beginning of an inscription a proper name ending in this *es* is preceded by an ideograph which sometimes represents a human head with the hand pointing to the mouth, sometimes a face with a lozenge-shaped word issuing from the mouth. The ideograph plainly means "he says," and the phonetic complement *-me* which is often added to it will be the suffix of the third person singular. This Prof. Sayce further verified by other evidence. He then pointed out that the determinative of divinity is occasionally omitted, especially where a divine name forms part of a name. At Ibreez the determinative appears only once, before the picture of a serpent and close to the face of the god sculptured on the rock. As the serpent also adorns the god's cap it clearly symbolises his name. Coins of Tarsos which represent the same deity show that he was the Kilikian Sun-god, whose native name has been demonstrated by Ed. Meyer to be Sandas or Sandan. Now the seal-impressions bearing Hittite hieroglyphs, found by Sir A. H. Layard at Kouyunjik, mostly contain repetitions of the same legend. This begins with the picture of a writing-tablet, which apparently signifies "seal," after which comes the figure of a

serpent, followed by a phonetic complement (which a variant passage in one of the Carchemish texts proves to be the vowel *u*) and an ideograph of unknown value. Another legend on the seal-impressions commences with the figure of a serpent, after which we find an unknown ideograph and the characters *me* and *es*. It is evident that we have in the first case a genitive—"the seal of Sandu-*mes*,"—and in the second a nominative—"Sandu-*mes*." Now the only foreign prince, so far as we know, whose seal-impressions were likely to have been preserved in the record-chamber of Assur-bani-pal was Sanda-sarmes, King of Kilikia, who came to Nineveh in person, and whose daughter married Assur-bani-pal. The seals may have been attached to the marriage contracts. We thus have proof that the Hittite mode of writing was practised in Kilikia at least as late as the middle of the seventh century B.C. Prof. Sayce next proceeded to determine the phonetic values of some other characters; that, for instance, which resembles the Kypriote *ne* is shown by a variant passage to have the value of *e*. The grammar of the Hittite inscriptions was also discussed, so far as it could at present be made out. *Ku* is the suffix of the first person singular of the past tense, the boot (of unknown phonetic value) denoting the third person plural. *Kus* is the patronymic suffix, and in two parallel texts from Hamath the name of the father with this suffix replaces the name of the son. The plural accusative ended in *e*, like the Cappadokian *a*, but the plural was also denoted by a special ideograph which was used alike with nouns and verbs. The copulative conjunction occurs rarely, its place being taken by adjectives, the terminations of which are the same as those of the substantives with which they agree. A suffix *er* seems to represent the dative. As the country over which the kings at Hamath are said to rule is the same as that of which the princes of Carchemish are called kings, it would seem that Hamath must at one time have been conquered by Carchemish. All three monuments from Carchemish now in the British Museum belong to the same monarch.

#### SCIENCE NOTES.

*The Formation of Agates.*—A step towards the solution of this enigma has apparently been made by Messrs. J. I'Anson and E. A. Pankhurst, whose experiments on the artificial formation of siliceous deposits closely resembling certain kinds of agate will be found in the last number of the *Mineralogical Magazine*. By introducing, through a pipette, some strong acid into a solution of an alkaline silicate, which contains also a certain amount of alkaline carbonate, a stream of bubbles of carbonic acid is disengaged, and around the ascending stream of gas a tube of gelatinous silica is rapidly formed. The continued addition of acid causes a growth of silica, which forms a series of concentric tubes suggestive of the stalactitic forms often seen in agates. If a cavity containing a solution of an alkaline silicate exist in a rock which is permeated by an acid solution, silica will be deposited in successive zones around the internal walls of the cavity; and thus the origin of banded agates, of the endogenous type of growth, may be explained. Some of the artificial specimens illustrate this mode of deposition, just as others imitate the stalactitic or exogenous form of growth. When the acid solution, or the gas, within an agatiform deposit bursts through the bands of silica an effect is produced similar to that of the so-called "inlets of infiltration" in natural agates. By adding various metallic salts to the solutions from which the silica is precipitated, the artificial agates may be variously coloured so as to imitate more faith-

fully the natural products. Some interesting illustrations accompany Messrs. I'Anson and Pankhurst's paper.

MESSRS. MACMILLAN will shortly issue in their "Nature Series" a little book by Mr. Grant Allen on the Colours of Flowers, which aims at showing not only why flowers have colour at all, but also why they have their own particular colours.

MR. L. F. VERNON-HARCOURT has been appointed to a Chair of Civil Engineering and Surveying in University College, London. Mr. Kennedy retains the Professorship of Engineering and Mechanical Technology.

THE Council of the Royal Society of Edinburgh has awarded the biennial Keith prize to Prof. Chrystal for his paper on "The Differential Telephone;" and the triennial Neill prize to Mr. John Murray for his paper on "The Structure and Origin of Coral Reefs and Islands."

#### PHILOLOGY NOTES.

DR. A. C. BURNELL has undertaken to write Grammars of the Dravidian languages for Trübner's "Collection of Simplified Grammars." A Grammar of the Malagasy language is in the press, and a distinguished scholar is likely to write a Grammar of the Basque language for the same series. Full particulars will be published ere long.

WE hear from India that Mr. Malabari's scheme of translating Prof. Max Müller's Hibbert Lectures on religion into Sanskrit and five of the Indian vernaculars has evoked much interest from the educated classes of that country. The task is a formidable one; but, to judge from the translator's antecedents and the success of his Gujarati translation of the same lectures, there is reason to believe that the entire scheme will be no less successful. Mr. Malabari is well known as a vernacular poet, and as a scholar who adds to his natural advantages an intimate acquaintance with modern thought both in Europe and in his own country.

THE publishing house of Calvary, of Berlin, has just issued the first volume of a new critical edition of the *περί μουσικῆς* of Aristides Quintilianus, an important authority upon Greek music, which has hitherto only been known in the *Antiquae Musicae Auctores* of Meibomius. The editor, Dr. Albrecht Jahn, of Berne, has examined for this edition fifteen new MSS. The present volume contains the text and an *apparatus criticus*; the second will consist of notes.

M. HALÉVY is communicating a series of papers to the Académie des Inscriptions, in which he re-asserts his old position in Assyriology—that the languages known as Sumerian and Accadian never existed, and that the inscriptions said to be in these languages are merely Assyrian written according to a special alphabet.

PROF. ERNEST TRUMPF, to whom we are so much indebted for our knowledge of the religion of the Sikhs, is now engaged upon a work on Muhammad and Islam, which will be published by Herr Otto Schulze, of Leipzig. The same publisher also announces *Zoroaster und die Religion des altiranischen Volkes*, by Dr. K. Geldner.

WE take the following Slav notes from the *Revue critique*:—M. Kuhacz-Koch has just published at Agram the fourth volume of his "Popular Songs of the Southern Slavs," with music. Prof. Klaić, of the Agram University, is bringing out a History of Bosnia to the time of the Mussalman invasion. The publishing house of Ivanovitch, of Pancevo, has undertaken a complete edition of the works of

Dositheus Obradovich, the second founder of Serbian literature. The *Transactions* of the Serbian Society of Novisad, edited by M. Hadjich, will, in the future, be issued quarterly.

THE first volume has appeared (Paris: Leroux) of the text of the *Mahavastu*, published for the first time in Sanskrit by M. E. Senart. We hope to notice it soon at some length.

#### MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, May 22.)

THE REV. R. BURN, President, in the Chair.—A paper by Mr. C. W. King was read upon an antique cameo of agate-onyx (of which a cast was exhibited) measuring eight inches by seven inches. The bust engraved upon it was identified, by the flowing and massy curls, by the *aegis*, and especially by the prominent forehead wreathed with chestnut-leaves, as Jupiter of Dodona, under which type it was added that a portrait of the Emperor Antoninus Pius may possibly be adumbrated.—Dr. Bryan Walker exhibited a Terrier of Landbeach drawn up in 1549 by order of Matthew Parker, who was then Master of Benet College and Rector of Landbeach. The parish contained at that date two manors, of which the lands were intermixed, one belonging to the college, the other—now the manor of the Worts Trustees—to Sir Richard Kirkby. The arable land of the parish was 884 acres, divided into four fields, or *campi*, containing respectively 279, 259, 229, and 117 acres. There was also a field of meadow, containing 189 acres. These fields were each subdivided in fifteen or twenty smaller portions called *quarentelae*, and each *quarentela* into *selions*, averaging about half-an-acre each, but not uniform in size. Thus the 894 acres of arable land lay in 1,806 separate portions, separated by balks or strips of grass. A proprietor seldom had even two of his *selions* contiguous, but had his land scattered all over the fields. The Terrier, being drawn up for the lords of one manor, merely gives the position of *selions* belonging to the other manor; but is most minute in its description of each portion of its own land, stating its area, whether it is freehold or copyhold, and the name of its present and former tenants. Any *selion* of peculiar situation or shape is carefully described, and those over which there was a right of way are specified as *haveden*, *favrea*, or *balca*. The tenants appear to have been allowed to cultivate such plots at their own risk, and subject to the right of passage over them. There is also a description of the houses and crofts of the village, which is so accurate as to enable almost every tenement in the village to be identified even now, and shows how slowly changes take place in the country. The land was cultivated under a three-course system, the two smaller fields being worked together, the cropping being in rotation wheat, barley, and fallow. The fallow third of the land was turned into common pasture for a whole year, and so also the other two-thirds for a while after harvest. In consequence of the obliteration of boundaries during the fallow year, the Terrier contains some curious entries about lost or misappropriated plots. There is considerable allusion to the practice of assarting and approving—i.e., of taking in fresh arable land from sheep-walks, &c.; assarting being when it was divided among the manorial tenants for cultivation; approving, when the lord took it for his own use. The Terrier also illustrates the growth of foldage enclosures, the tenants obtaining permission to enclose permanently small plots in the arable fields, and subtract them from the common customary agriculture. About seventy of these are mentioned, none (or only one) of very large extent; and in these no doubt were grown crops requiring particular attention, the foldage of sheep within them at night also fertilising the ground.—Mr. Jenkinson exhibited two Roman rings from Chesterford. One of these was of brass; and the device, a mask, was embossed upon a thin plate of metal, which had been soldered to the ring. The other was of iron, and exhibited in two places a simple form of decoration, the metal being worked to



resemble two ends meeting, one of which is forked to receive the other, which tapers, and a few transverse lines convey the appearance of binding or lashing.

#### SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS.—(Annual Meeting, Friday, June 9.)

JAMES BRYCE, ESQ., M.P., in the Chair.—The Report of the work of the society during the past year was read by Mr. William Morris. The society has carried on its work with increased vigour during the last twelve months. Although it has had to protest against several schemes for the mere unnecessary or wanton destruction of ancient buildings, it must not be supposed that the fact of these being more in number than usual has any significance as showing backsliding in public opinion; on the contrary, there are hopeful signs of the impression which the society has made in awakening a keener interest in the preservation of those relics of art and history which yet remain to us. On the other hand, it should not be forgotten that this matter of the preservation of ancient buildings is one of those cases in which there is no time to spare. Every year of apathy and disregard of the society's principles is replete with the greatest dangers to our ancient buildings. Every year which leaves the guardians of these buildings ignorant or careless of their duties adds to the list of those irreparable losses to art and history which cultivated people are now beginning to perceive and deplore, but which they are too often quite powerless to prevent. All those who agree with the principles of this society should therefore do their utmost to further those principles actively and busily, since, in spite of all that has been destroyed or falsified, there are still left, even in this country, many genuine works of ancient architecture, not one of which, it must be repeated, is safe until the principles of the society are generally acknowledged and acted upon, even in remote country places. At the beginning of the year, in order to raise money for necessary expenses, it was determined to give a series of lectures on matters connected with art. Several gentlemen kindly offered their services to the society, and the receipts of money from this source were considerable. Messrs. Macmillan have undertaken the publication of these lectures, which are now in the press. They are as follows:—Mr. Reg. S. Poole on the Egyptian Tombs; Prof. W. B. Richmond on Italian Fresco-painting; Mr. E. J. Poynter on Decorative Painting; Mr. J. T. Micklethwaite on English Parish Churches; Mr. William Morris on the History of Pattern-designing and on the Lesser Arts of Life. The Report read by Mr. Morris contains a long list of cases in which the society took steps to prevent the destruction of, or injury to, some ancient building; in many cases a deputation of two or more members of the society visited the building and made a careful survey and report about it. These reports formed the basis for practical suggestions as to what ought or ought not to be done in the special case. In many cases the advice of the society has been thankfully received, and then carefully acted upon. In other less successful instances the society's protests have acted as a check, and prevented a great deal of harm which would otherwise have been done. The labour and expenditure both of the money and time of the few really active members of the society falls very heavily upon them, and help in these ways is very much needed. For some time the society has been anxious to extend its operations to the Continent, especially to Italy, a country rich above all others in priceless monuments of art and history. The difficulties of any effectual action seem almost insurmountable, and as yet the society has been able to do but little. But while many of the Italians themselves appeal to us for help, and while we in England are constantly receiving news of fresh acts of wanton destruction, it is impossible to remain silent. Papers explaining the principles of the society, and protests against such doings, have been written and translated into Italian and other languages, and will soon be circulated in Italy and other countries. In Egypt letters from the society were sent to the Khedive, pleading for the remains of Arab art; and to the Coptic Patriarch, begging him to protect the early churches of the Copts. Friendly answers were received to both these communications.

#### FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Otopographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

#### *The Life of George Cruikshank.* By Blanchard Jerrold. (Chatto & Windus.)

AN artist in any art, if he is to be understood completely by his contemporaries, must be a specialist, and narrow. He must do one thing well—it does not matter if it is a small thing—and to the end of his life he must go on doing it. He will find his public then with promptitude, and it will be tolerably faithful to him. He poses, perhaps, as a successor of Michael Angelo; there are always some people who will accept his muscular draughtsmanship as having Michael Angelo's virtues, and who will take at his own valuation of them his dull heroes suspended in air. Or he could desire, perhaps, that this unfortunate world of ours had not outlived Piero della Francesca, and so he paints—adroitly imitative—Piero's themes; and there will be some people to enthusiastically agree with him that these are the themes for ever, and that it is a conclusive proof of keenness of observation to have decided that there is nothing paintable in our London to-day. Or, if he is of humbler mind, he may perhaps acquire some reputation by representing calceolarias; and, if he goes on painting his calceolarias steadily, there will be somebody to admire his calceolarias till the end of the chapter. But, if he is a man of range and of many interests—alas! for the acceptance of him. Why did he not go on being the follower of Michael Angelo, or the tasteful imitator of Piero della Francesca, or the successful painter of the calceolarias? The public would have understood him then, as well as paid him. But now he has baffled the *dilettanti* and confused the writers of the Saturday newspapers. It is difficult to class him. His versatility is an affront. He is actually not to be disposed of by a glance and two jokes.

Many artists have suffered in the way I have suggested by their affluence and their variety. Cruikshank suffered, perhaps, more than many others, because he lived so long, and was so terribly ill-disciplined that it became absolutely impossible to him to simply reproduce himself in the acceptable fashion. His *Comic Almanack* was the work of one artist. To the big public, his tragic illustrations to *Oliver Twist* seemed the work of another. And what had either to do with the pathetic fancy of the "Death of Falstaff"? And had not that to be clean forgotten by the critical mind when the poor old man came out as the tremendous advocate of New River water-drinking? How was it possible to remember the "Fairy Connoisseurs" when you were looking at "The Bottle" and the "Drunkard's Children"? Why, apart from the very few dozen collectors who have really studied Cruikshank, there is hardly anyone who does not ignore one part of his art, while holding in remembrance the other. To most people, "Cruikshank was a caricaturist," or "Cruikshank was a teetotaller." Yes, he was both—and a great deal besides.

Mr. Blanchard Jerrold, however, who has

just lately issued Cruikshank's Life—an agreeable compilation, interspersed with original criticism and with new facts—is not to be charged with this narrow and partial view of him. The element of truth, the amazing element of penetration, in Cruikshank's caricature does not escape him. Cruikshank is more than a funny fellow to him, and more than a satirist of George IV., and more than a teetotaller. He sees, and he describes, the master's excellence at many points. Yet one thing has escaped Mr. Jerrold, unless I have read him carelessly or remembered him ill. Cruikshank was a great artist in water-colour. He painted villainously in oils, but with water-colour he produced his effects. It is true that the most finished water-colours of Cruikshank are often the least attractive—when he works in water-colour with the fullest lines and the most persistent detail the result may disappoint—though to this rule a "Beadle" and a "Falstaff" which I have seen at Mr. Edward Barrett's are very notable exceptions, and other exceptions there must of course be. But Cruikshank was none the less a quite excellent master of water-colour sketching. As I have had to say already in *Studies in English Art*—from which Mr. Jerrold quotes somewhat too largely for the peace of mind of a Saturday newspaper—Cruikshank enriched with delicate colour, singularly conservative of aerial effect, the spaces left by the scanty but significant lines of his pencil drawing. His manner of handling the brush, in pure sketches, was masterly. The beauty and tenderness of his out-of-door background of city street or square or of the fields beyond Pentonville, though remarkable enough in his etchings, are yet more apparent in many of his tinted designs. This was shown to the student of Cruikshank when so many of these designs appeared in the auction-room about three years ago. It was then almost for the first time possible to compare the original designs in pencil and colour with the etching on the copper with which people were better acquainted. And the student then saw that the art which was displayed in the one was on the whole equal to the art displayed in the other. Most of Cruikshank's water-colours are illustrations to popular novels. But some he executed without reference to possible reproduction. Some were done for their own sakes. Nor does the fact that most were done for reproduction lessen the importance of Cruikshank as an artist in water-colour. So few people having placed themselves in a position to judge his water-colour art at all, that I must be suffered to insist a little upon the facts that it existed and that it was very delightful. By water-colour, as by other means, Cruikshank could express his inventions and his teeming fancies.

In turning over Mr. Jerrold's pages, with their renderings of so many designs, of all periods and of many subjects, it is impossible not to be struck again with the great volume of Cruikshank's achievements, with their unprecedented variety, and with the artist's untiring energy and continual elasticity and freshness. Born in 1792 and dying in 1878, Cruikshank lived eighty-six years, and worked more or less for nearly seventy—it is no slight task even to be acquainted with his labour. In 1812, besides doing small original

plates, he was copying the last plate but one of the "Harlot's Progress," and copying it, moreover, with touching and significant variations; and only a very little while before his death he executed for Mr. Bell, the publisher, the "Family Window" and a plate for *Lob lie by the Fire*. Between these dates, what a world of experience and of effort! Mr. Jerrold, it seems to me, divides the life somewhat too sharply into a teetotal and an ante-teetotal period. The laying of so much stress upon Cruikshank's prudent abandonment of cordial drink could only be thoroughly justified if there were a very marked difference in the character or the amount of the work done before and after. But Cruikshank's whole life was industry and production; there were no long spells of time during which his work suffered from his indulgence in that particular "pleasant vice" which all his life long, though in different degrees and with a different measure of earnestness, he was given to satirise. Nor did he live perpetually in Society, with the easy art of the charlatan, and dine out six days of the week, only to paint upon one. If the "Worship of Bacchus"—an effort and invention of age—had been preceded by the more truly tragic "Bottle"—a work of middle life—that in its turn had been preceded, many years before, by more than one representation of the "first gentleman in Europe" seen under circumstances in which the fascination of his manner would not have been the earliest subject of remark. And, to find one other fault with volumes which are, of course, highly readable, though they may not be precisely final, Mr. Jerrold has chosen as a representative portrait of Cruikshank the portrait of Maclise, and has reproduced it. It is a taking portrait, and there would seem nothing unnatural in the selection of it, yet Cruikshank himself did not like it. In 1873 he was under the impression—but it is, of course, possible that his impression was wrong—that the sketch was made by Maclise "before we became acquainted." One reason why he did not like it was because it represented him doing "what I never did in the whole course of my life—that is, *making a sketch of anyone*. All the characters which I have placed before the public are from the *brain*, after studying and observing Nature, and not from any sketches made on the spot." He wrote this in his later years in a private letter which I believe has not yet seen publication. But, fortunately, the volumes contain other portraits of Cruikshank—portraits by himself—for Cruikshank drew his own portrait as often as did Rembrandt. Sometimes they were quite careful and studious remembrances of the face he was accustomed to see in the looking-glass, as in the picture of himself sitting comfortably before the fire in the "Triumph of Cupid;" but more frequently they were but sprightly suggestions, such as that which was drawn at the bottom of a note to Laman Blanchard, or that other picture of himself in the "Triumph of Cupid" in which a pigmy master is at work on a colossal canvas. And, indeed, very often in Cruikshank's imaginative designs—in the lively fairyland to which his genius takes us—a tall, slight, demonstrative little figure, in a frock coat and with bushy whiskers, friaks

about the page, and reminds us of the outward semblance of the ever-green artist, the familiar "G. Ck," who taught and entertained a couple of generations, and whom the latest generation has so much misunderstood.

FREDERICK WEDMORE.

#### THE PICTURES OF PROF. COSTA.

THE pictures of Prof. Costa gain by being seen together, and apart from the works of other artists. Their delicacy needs a special atmosphere for its enjoyment which it is difficult to create when they are surrounded by others aiming at more clamorous effects. They have all a poetic quality, idyllic, sometimes lyric, which is essentially gentle and restful, and demands not only an undisturbed attention, but a sympathetic mood for its full enjoyment. There is a rhythmic undulation in his lines and an interwoven harmony in his colours which give satisfaction little less than exquisite to eyes that care for such pleasures. To these beauties born of a delicate artistic sense Prof. Costa adds a high degree of technical skill and devout study of Nature for its own sake, so that his pictures give us little truth that is not beautiful, and little beauty that is not true. Compared with the pictures of his fellow-countrymen, his colouring is sober and his effects subdued. Violent contrasts he eschews with the feeling of the true artist, who always prefers to conciliate rather than startle the eyes. The midday fierceness of the sun, with its hard shadows scarcely less blinding than its rays, the metallic brilliance of colouring so dear to the mainly imitative artist, are avoided by Prof. Costa. It is early and late in the day, when the dew of the morning or the mists of evening dissolve into pearly iridescence the slanting shafts of light; when the profiles of the deep blue mountains show clearly but softly against pale skies suffused with amber and shot with pink; when the lake's gentle azure lies in unglittering quiet like an uncut sapphire, and the reedy grasses on its sandy shores take golden beauty from the sun—it is at times like these that Prof. Costa loves to watch the expression of Nature and to make numberless studies of her always beautiful but ever-changing face.

It seems that not at once did Prof. Costa reach his present mastery of sober brilliance. A tendency towards the more striking effects of the French school, especially of Decamps, is visible in his earlier pictures. This is well pointed out by Mr. George Fleming in his enthusiastic but discriminating notes, with which we have little fault to find, except that such very good wine scarcely needed such a very large bush. A born colourist, as several of his earlier works prove—not least a gem of a little picture belonging to Sir Frederick Leighton called "Fishermen sleeping before the Work of the Night" (38)—a greater suddenness of transition and stronger contrasts had their attractions for him before his genius refined and mellowed. Mr. Stopford Brooke's fine and important example of the master, "On the Sea-shore near Rome—A Sirocco Day" (12), is very forcible and yet very tender; and the large frank design of the figure of the man sweating under his burden of faggots appears to us imbued with much of Millet's spirit. Less grand, but more graceful, is the design of Mrs. Percy Wyndham's "Evening on the Sands at Ardera" (15), with its rhythmical procession of women bearing and trailing their troves of firewood in the rich half-light. In this picture, as in many others here, the visitor will be reminded of the late George Mason, whose short life was brightened by Prof. Costa's friendship. The influence which the Italian master had in developing the genius of Mason should be a sufficient recommendation of his own. With-

out Prof. Costa, Mason would not have failed to produce charming and enduring work; but it would be ungrateful not to recognise that the charm of such pictures as the "Evening Hymn," that exquisite interfusion of classic grace and modern sentiment, could scarcely have been attained by Mason without artistic communion with his Italian friend. In Prof. Costa's pictures of English scenery the artist has preserved his individuality and his skill, but he has changed his sky. His love of sandy foregrounds is seen in "Bamborough Castle" (6), his sense of line and colour in a little picture of an English lane not at present catalogued; but it is England, with its moist air, and not Italy, that Prof. Costa gives us in these and his beautiful study of the "Old Garden at Naworth" (43). In the latter picture the boldness and success with which he has introduced a figure in a green dress against a background of verdure are alike remarkable. The same refinement and sweetness of colour which charm in his landscapes are not wanting in his portrait studies. These—especially, perhaps, "After reading Petrarch" (49) and the portrait of his daughter (5), one of his latest and most elaborate works, in which he has dared (not wisely, we think) to introduce gold into the hair—are frank but subtle in expression, and have a quality of daintiness neither affected nor effeminate which is seldom seen in English art, except in the work of Sir Frederick Leighton and the too rare drawings of Mr. F. W. Burton.

COSMO MONKHOUSE.

#### NOTES FROM ROME.

At the last meeting of the Reale Accademia dei Lincei the Comm. Fiorelli read a paper by Dr. G. Ghirardini on the recent excavations in the archaic cemetery of Tarquinii. A notice of the pit tombs, containing some hut-shaped urns, which first came to light last autumn, appeared in the ACADEMY (No. 506, p. 33), and a detailed account of the first excavations by Dr. Ghirardini was published in the *Notizie degli Scavi* (1881, pp. 342-71). As these researches were extended, the many points of similarity between the Tarquinii cemetery and the archaic Latin tombs on Mount Albanus became more apparent. It was on Mount Albanus that last month another prehistoric sepulchre was discovered, on the very spot—the "pascolare di Castello"—where was found, in the years 1817-19, the archaic pottery now preserved at the Vatican in the Museo Gregoriano. In this sepulchre was a hut-urn containing calcined bones, fibulae and other personal ornaments, fifty-five flint vases of various shapes, and some fragments of a large terra-cotta vase which had held the funeral utensils and the urn itself, as may be seen from a plate in the second edition of Dennis's *Cities and Cemeteries of Etruria* (vol. ii., p. 457). A monograph on this find is promised by the Cav. Michele Stefano de Rossi. All these relics have been acquired by the municipality of Rome for the museum of the Capitol. It may be mentioned that the archaeological committee of the town council of Rome proposes to devote a special room in the Palazzo dei Conservatori to receive prehistoric antiquities found in the cities of Latium, and especially any relics that may be yielded by the archaic tombs on the Esquiline.

The meetings of the Society of Christian Archaeology, of which Padre Bruzza is president, were brought to a conclusion in May; and at the last meeting Prof. G. Tomassetti exhibited some antiquities that came from a Christian tomb of the sixth century discovered at Sutri, being a pair of gold earrings, a fibula enamelled after the Merovingian fashion, a large bronze fibula set with little bits of glass

fashioned to imitate red enamel, and a gold cross that seems to have been sewn to the garments of the wearer. Beyond doubt the most interesting objects found in this tomb are the relics in glass, including, as they do, two *rhytons*, one of which is in excellent condition.

Another find of great interest has only very recently been brought under the notice of scholars. At the meeting of the Pontifical Academy of Archaeology held May 25, in the Palazzo Sinibaldi, Comm. G. B. de Rossi in the chair, Prof. G. Gatti exhibited a marble fragment bearing a sculptured presentment of a round shield. We possess about one-half of the original. The upper portion bears in relief a number of groups on a small scale, divided into two distinct sections. The shield is traversed by a belt running through its centre, and this band bears the legend ΑΞΙΠΣ ΑΧΙΑΛΛΗΟΣ engraved in well-shaped characters. Doubtless the inscription, if complete, would read ΑΞΙΠΣ ΑΧΙΑΛΛΗΟΣ ΘΕΟΔΩΡΙΟΣ ΚΑΘ ΟΜΗΡΩΝ; for on the lower section of the shield we get these words repeated several times as we trace the component letters through 514 divisions. In short, here is a sculptured effigy of the shield of Achilles as it is described in the eighteenth book of the "Iliad," the upper part representing scenes of peace, and the lower battle groups. Not the least interesting feature of this relic is the border of the shield, scarcely an inch in breadth, which is inscribed with verses from the above-mentioned book of the "Iliad." On the fragment preserved can be read seventy-five lines in very small but clear characters. Prof. Gatti stated that the scholars who have examined this inscription have found but few variations from the accepted text; and, without dwelling further on this point, he proceeded to speculate as to the meaning of ΘΕΟΔΩΡΙΟΣ. In his opinion, the groups on this shield are copies from the designs of Theodoros on the *Porticus Philippi* at Rome in illustration of Homer's "Iliad." The designs of Theodoros are mentioned by Pliny. The shield exhibited by Prof. Gatti may be regarded as the earliest specimen of the antiquities known as *tabulae Iliacae*, and as preserving the most ancient known text of Homer's description of the shield of Achilles. It is probable that an exhaustive monograph on this relic from the pen of Padre Garrucci will be shortly published.

F. BARNABEI.

## THE ART OF COINS AND MEDALS.

### II.

MR. REGINALD STUART POOLE gave his second lecture on "The Art of Coins and Medals" at University College on June 1, treating of the successive and contemporary schools of the Greek world. The coins afford, on the whole, the fullest and most authentic series of examples of the sequence of the archaic, transitional, early fine, later fine styles, and that of decline. In these the influence of the great masters may be traced, as the designers of coins lived in the atmosphere of their works. For the student, the transitional style, with its steady growth towards excellence, is specially useful and fruitful in encouragement, though he will perhaps find greater pleasure in the splendid examples of the two periods of fine style. Coins, however, do more than complete the scanty list of instances of the progress of art afforded by sculpture. They reveal the existence, which we might reasonably have expected, of local schools during the period of excellence. The school of Central Greece, with Macedon and Thrace, powerfully reflects the influence of sculpture, whose masters were born and worked within these limits. To the east we find on the nearer coast of Asia Minor a school we may call the Ionian, showing, in the form of the designs

and the expressive quality that marks them, how, in the country which produced the great painters, their art ruled as the sister art in Hellas. From these coins far more than from any other source do we gain an insight into the nature of Greek painting. To the west, in Magna Graecia and Sicily, there flourished a school which, in elaborate finish and masterly technical skill, shows the influence of engraving, which may well have been the favourite art in the luxurious marts of the West, which, in the great age, produced neither sculptor nor painter. Besides these three leading schools, Crete had its own peculiar art. In the life of her undeveloped society there grew up a marvellous power of naturalistic design, recorded only in the often rough, but constantly interesting, devices of the coins, subjects fresh from the fields, and moving with a life which idealism often loses. With Alexander all local energy disappeared, for artists were drawn to the great centres by the patronage of kings; and thus, with the rise of the later fine style, the schools disappear. We speak, indeed, of the school of Pergamus; but this was really a style, for it ruled the whole Greek world, although it owed its existence to the love of art of the Attalid Sovereigns.

### NOTES ON ART AND ARCHAEOLOGY.

WE have reason to hope that, despite the unfortunate rejection of the new statutes of Lincoln College, Oxford, the university may yet obtain a professorship of archaeology at no very distant date.

WE understand that Messrs. Macmillan and Co. have in the press a volume containing the lectures delivered at Kensington in the early part of the year on several subjects connected with art on behalf of the Society for the Protection of Ancient Buildings. Mr. J. H. Middleton will contribute a Preface.

MR. MULLINS is engaged on companion figures of "Mignon" and "Marguerite;" and little that is already known of plastic representation of the heroines of Goethe has promised better than Mr. Mullins's works.

It is proposed to commemorate the sixtieth birthday (June 24) of the eminent Roman archaeologist, Comm. G. B. de Rossi, by presenting him with a gold medal.

ONE of the most beautiful works of the English school, the late George Mason's "Evening Hymn," has been etched on a scale and in a manner worthy of it by Mr. Waltner. The plate is published by Messrs. Colnaghi, of Pall Mall. Another fine etching recently issued is by Mr. Lowenstam, after the "Suspense" of Mr. S. E. Waller.

THE huge study of an oak by Mr. Andrew MacCallum, called "The Monarch of the Forests," which, with a number of other works in oil and water-colour by the same artist, is being exhibited in a room at the Egyptian Hall, scarcely repays the labour that has been spent upon it. Seen against a vivid evening sky, its leafless branches look charred and lifeless. There is nothing among the other pictures exhibited which will do more than sustain the artist's reputation.

MESSRS. CASSELL, PETTER, GALPIN AND CO. have a very pretty exhibition of drawings, principally in black and white, for the illustrations of their numerous and excellent periodicals. Among them we may notice many very refined designs by Mr. M. L. Gow, and others by Mr. E. Crofts, A.R.A., Mr. Glindoni, Mr. Small, Mr. J. D. Linton, Mr. Arthur Hopkins, and Mr. Percy Macquoid. Among the drawings of landscape and architecture, the vignettes of Mr. Hatherell, several views by Messrs. Barraud, the sketches in Palestine by

Mr. G. L. Seymour, a few clever strokes by Miss Clara Montalba's pen, and a beautiful little sepia drawing by Mr. Sutton Palmer are not the only attractive items of this modest but interesting gallery.

A SERIES of water-colour drawings by Mr. Ascoug Wilkinson is now on view at Messrs. Barnard's Art Gallery, 233 Oxford Street. The private view is to-day, and the exhibition will remain open till June 29.

MESSRS. SOTHEY will sell on Monday next a collection of Egyptian antiquities, some of which possess considerable interest from their age and rarity. Among them is a blue porcelain statuette of King Pepi-Merira, of the Sixth Dynasty, with an inscription attesting the worship of Amen-Ra at this early date; a turquoise blue porcelain vase of Nesi-Chonsu, royal priestess of Amen, said to come from the find at Dayr-el-Bahree; an ivory scarab bearing the cartouche of Thothmes III., of the Eighteenth Dynasty; and a tablet of the Lady Pernefert, assigned to the Third or Fourth Dynasty.

THE Direction of the Louvre will shortly publish a Catalogue of the *His de la Salle* drawings, drawn up by Vte. Both de Tanzia, conservateur des dessins. It is preceded by a gracefully written memoir of the late M. His de la Salle; and in the body of the work, among much valuable matter, is an interesting notice of Vittore Pisano, from whose hand there are some remarkable drawings in the collection.

THE July number of the *Magazine of Art* will contain an article on the pictures of the year, illustrated with full-page engravings of "The Favourite," by Seymour Lucas, and "Prince Charlie's Parliament," by W. B. Hole; also engravings after F. Barnard's "Sidney Carton," John Collier's "Clytemnestra," Mrs. John Collier's "Rehearsal," Geend King's "Question of Rent," and Oscar A. Junck's group of "Jacob wrestling with the Angel." Messrs. Andrew Lang, Edmund Ollier, A. S. Murray, Richard Heath, and Austin Dobson will also contribute to the number.

THE current number of the *Art Journal* has a fair steel engraving of Mr. Millais' celebrated "Isabella," one of the most representative works of the so-called pre-Raphaelite school. The first article is one of Mr. Frederick Wedmore's careful studies of English artists. The subject is Mr. Seymour Haden, and the paper is marked by the author's usual thoroughness of analysis and finish of execution.

THE proposal to erect a memorial in Paris to Admiral Coligny has taken a fresh form. Instead of a statue, it is now decided to have a cenotaph, in which the bones of Coligny, now at Châtillon-sur-Loing, may some day be placed. The cenotaph will have a marble façade, with allegorical figures of France and Religion, and medallion busts of Card. Odet, of Châtillon, and d'Andelot. The whole will be appropriately placed in the little garden of the Oratoire du Louvre opening upon the Rue de Rivoli. The Government have promised a grant of 30,000 frs. (£1,200) towards the monument, which will be executed by M. Crauk. The Oratoire, we may add, is the Protestant church in which a Scottish Presbyterian service is held every Sunday afternoon.

BARON DE WITTE has been reading before the Académie des Inscriptions a series of important papers upon the Conquest of Southern Gaul by the Romans. He is of opinion that the celebrated arch at Orange was originally erected in commemoration of the triumph of the consul G. Fabius Maximus and the proconsul Cn. Domitius Ahenobarbus over the Arverni and Allobroges in 121 B.C. The arch was a second

time consecrated in the reign of Tiberius (A.D. 21), to celebrate the subjugation of the revolted Treviri and Aedui. The bas-reliefs belong to this latter date, and the soldiers in Greek armour who appear among the Romans are the men of Marseilles. M. de Witte exhibited a silver coin bearing a naked warrior, with buckler, lance, and *carnea*, or Gaulish trumpet, riding in a chariot drawn by two horses at a gallop. This he holds to represent, not the god Mars, as commonly supposed, but Bituitus, King of the Arverni, who figured conspicuously, with his chariot and variegated armour, in the triumph of the Fabius above mentioned.

A REMARKABLE work has lately been published in Germany. Thirty-three years ago, the Prussian King, William IV., conceived the idea of printing a magnificent royal edition of the works of Frederick the Great. This was not intended for public circulation, but was to be kept as a gift for princes, ambassadors, and others whom the King delighted to honour. Adolf Menzel received the commission for its illustration, and it was brought out in sumptuous form in thirty folio volumes. Little, of course, has been known of this work during all these years. Lately, however, the Emperor has given permission to Herr R. Wagner, the well-known art publisher of Berlin, to issue a limited edition of the work in reduced form, but with all the original illustrations printed from the blocks preserved in the royal collections. Some of these illustrations are given in the *Zeitschrift für bildende Kunst* this month, and one—the portrait of Grumbkow—is wonderfully clever and characteristic.

## THE STAGE.

### CORRESPONDENCE.

#### A SCHOOL FOR ACTING.

London: June 3, 1882.

I had the pleasure of reading the article in the ACADEMY of May 20 on the proposed dramatic college, but, while agreeing with all that it said, I feel that on one point it hardly said enough.

I was present at the meeting for considering the proposed scheme at the Lyceum on Monday, May 15, and listened with much interest to the various speakers. But I heard with regret that nearly all wished the college to be especially for the benefit of the children of actors or actresses, who are to be admitted for a nominal fee, with no preliminary examination, and are to be pushed on in their profession with all the power of the institution. "Outsiders," to quote Mrs. Kendal, are to be charged more highly; and, while it is hoped that they will be a source of income to the college, they are not to be equally the objects of its care and interest. It is, in fact, a scheme for the protection of the future actor against "outsiders."

At this moment it is almost impossible to get an opening in the dramatic profession without strong theatrical interest. The best theatres in London are, practically speaking, close boroughs. In this there is nothing unjust. But what should we say to an institution for training men for the bar, which, while appealing to the public for funds, professedly reserved its attention and influence for the sons of barristers only? Why, then, should the theatrical profession claim to be a race apart? Of late years it has expressed a desire to break down the barriers between itself and the world; if this is so, it must be open to all who choose to enter it.

If the dramatic college is intended as a charity for the children of needy members of the profession, it has the same right as any other charity to appeal to the public; but let it then be known as such. If it comes to us as a new institution for the benefit of the world, aiming at incorporation by royal charter, the

funds given by the public must be used equally for the benefit of all, and all must have a free field and no favour. GRACE LATHAM.

## MUSIC.

### RECENT CONCERTS.

THE programme of the fifth Richter Concert included no novelties, but the evening was nevertheless a most enjoyable one. Beethoven's great "Leonora" overture and eighth symphony, as Alpha and Omega, satisfied the classicists; while the approaching representation at Drury Lane of Wagner's great, if not greatest, music-drama naturally imparted special interest to the introduction and closing scenes from "Tristan and Isolde." All these grand pieces were admirably played by the band, and were listened to with rapt attention. Herr Georg Haenflin, a violinist, made his first appearance, and performed Spohr's concerto in A minor, known under the title of "The Dramatic." The slow movement was rendered with rare delicacy and refinement, but in the introduction and *finale* the executant did not display sufficient power and passion. Fräulein Malten and Herr E. Gura were the vocalists. The former sang with much taste and expression songs by Brahms and R. Becker, while the latter was heard to advantage in Schubert's "Wanderer" and a ballad by O. Löwe.

The sixth Richter Concert opened with Gluck's overture, "Iphigénie en Aulide," with Wagner's ending. The programme-book gave some interesting particulars about this clever and effective *coda*, and, moreover, stated, on the authority of Herr C. F. Pohl, the well-known biographer of Haydn and Mozart, that the brilliant but illogical *coda* attributed to Mozart "was not written by Mozart at all, but by one John Philipp Schmidt." After the overture came Liszt's Hungarian Rhapsody No. 1 for orchestra. It has been arranged by the composer for piano and orchestra, and in this form was first played in England in 1873, at one of the Wagner concerts, by Dr. von Bülow, whose brilliant performance on that occasion evoked extraordinary enthusiasm. We have hitherto only considered the Rhapsody as a brilliant and, when well played, effective show-piece, but the performance at the Richter Concert revealed to us for the first time all the merit of the composition. Liszt has so thoroughly caught the spirit of Gipsy music—the characteristic intervals, rhythms, modulations, and ornaments—and shown such talent and inspiration in his treatment of the orchestra, that the work must certainly rank as a most bewitching and successful specimen of programme music. To produce its proper effect, this Rhapsody, with its technical difficulties and constant changes of *tempo*, requires good players and an intelligent conductor. We need scarcely add that full justice was done to it by Herr Richter and his splendid band. The piece was unanimously redemanded; and, much as we disapprove of *encores*, we could not but feel pleased at this genuine and spontaneous acknowledgment of Herr Richter's unrivalled powers as a conductor. The programme included a scene, "Waldfräulein," for solos, chorus, and orchestra, by J. Sucher, husband of the accomplished *prima donna*, Frau Rosa Sucher, who is now achieving so great a success at the performances at Drury Lane. The solo parts were excellently sung by Frau Sucher and Herr H. Winkelmann, another star of the German Company. Herr Sucher, a pupil of the celebrated contrapuntist Sechter, has worked industriously at his art, and composed masses, cantatas, and many other works. The "Waldfräulein" cantata was written in 1869, and shows the composer to have ability and taste. The opening chorus contains some good contrapuntal writing, but the music allotted to the Forest-maiden and to the Knight

points too constantly and directly to Wagner to lay claim to any great originality. Some of the orchestration is very effective. The chorus of the German Opera took part in the performance, and sang with both delicacy and spirit. The work was well received, and Herr Sucher was called to the platform at the close. The concert concluded with Beethoven's noble symphony in O minor.

At the Crystal Palace last Saturday was heard for the first time in England a grand symphony, "Funèbre et Triomphale," for military band, an orchestra of strings, and chorus, by Berlioz (op. 15). This work was written in 1840 for the canonisation of the victims of the Revolution of July 1830, and the translation of their remains to the column on the Place de la Bastille. Berlioz does not here, as in the "Symphonie fantastique," riot in scenes of extravagant fancy, but merely writes to order two stately and sober marches, the one of funereal, the other of triumphal, character. Between the two comes a short movement entitled "Oraison Funèbre," consisting chiefly of massive chords and snatches of solo for tenor trombone. The opening march contains some clever writing and, as might be expected, some effective orchestration. It begins in the key of F minor with a solemn and dignified theme. The second subject, assigned to the clarinets, is tuneful though not very original. The last movement, entitled "Apothéose," contains the celebrated *fanfare* which the composer informs us in his *Mémoires* "he wrote and rewrote till he was weary." This flourish leads to the triumphal march, ending with a short but showy chorus. The whole of the music is broad and massive, but not in any way remarkable, or equal to that of Berlioz' other symphonies. It was a work written for a special occasion, and must not be thought of as a symphony in the usual acceptance of the word. The marches are procession marches, and not intended for the concert-room. We must, however, be thankful to Mr. Manns for letting us hear the only one of Berlioz' orchestral works hitherto unperformed in England. Mme. Sophie Menter was the pianist, and gave a brilliant rendering of Liszt's Hungarian fantasia. Mme. Menter has, on several occasions, played classical works with sundry alterations, or so-called improvements, but the travesty which she gave of Chopin's beautiful A flat waltz (op. 34, No. 1) surpasses in foolishness and daring all her other sins of text-tampering. She played an arrangement of Bach by Tausig and a transcription of Schubert by Liszt. The names of Tausig and Liszt were properly stated in the programme. If only the waltz had been marked in a similar way, however much we might have disliked the noisy and commonplace *coda* substituted for the quiet and dreamy ending of Chopin, and the numerous alterations of bars, notes, and scales, there would have been no just cause for complaint.

Mme. Menter gave her third pianoforte recital at St. James's Hall on June 2. Her interpretation of Beethoven's characteristic sonata (op. 81a) was good. From a varied selection of pieces we would briefly mention her delicate performance of two movements by Scarlatti, her finished rendering of Chopin's *étude* in G flat on the black keys, and her wonderful playing of the "Tannhäuser" overture.

Mlle. Vera Timanoff's piano recital took place last Tuesday at St. James's Hall. She plays with taste and finish; her mechanism is satisfactorily neat and delicate. She interpreted with a good deal of success short pieces by Chopin, Liszt, &c., but the Chopin sonata in B flat minor was certainly not all that could be desired. This terribly difficult composition is only safe in the hands of a Bülow or a Rubinstein. The Funeral March and the *finale* were certainly the best played of the four movements.

J. S. SHEDLOCK.



SATURDAY, JUNE 17, 1882.

No. 528, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Unexplored Baluchistan*: a Survey of a Route through Mekran, Bashkurd, Persia, Kurdistan, and Turkey. By Ernest A. Floyer. (Griffith & Farran.)

HERE is a book of travels calculated to excite mingled feelings of curiosity, disappointment, and satisfaction. Considerable curiosity will naturally be created by the leading title, announcing a renewal of geographical research in the interesting land of the Baluchis, which has been so strangely neglected since the days of Pottinger, Grant, and Masson. Unfortunately, this title is not only altogether deceiving, but is, in fact, at variance with the sub-title, in which Mekran and Bashkurd alone can by any courtesy be said to form part of "unexplored Baluchistan." Mekran itself, including both the western division, now definitely annexed to Persia, and the eastern, nominally assigned to the Khan of Kelat, is tolerably well known, having been in recent times repeatedly traversed in several directions by Bellew, Walter, Goldsmid, St. John, Ewen Smith, Lovett, and others connected with the Perso-Afghan and Perso-Baluch Boundary Commissions of 1870-72, and with the extension of the Indo-European Telegraph to the Iranian plateau in 1873-74. Bashkurd, however, or Bashakard, as the author, with curious inconsistency, writes the word in the text, had been left untouched on all these occasions, and consequently still remained one of the least-known tracts in Asia. If this debateable land between Persia and Baluchistan proper may be taken as a sufficient justification of the leading title, then our disappointment need not be excessive, for here at least Mr. Floyer has done some excellent exploring work, although he did not quite succeed in solving the interesting hydrographic problems connected with South-eastern Persia. In other respects he has given us one of the most delightful books of travel that have appeared for many years in the English language.

A sound scholar and ardent naturalist, possessing high scientific attainments, besides an accurate and colloquial knowledge of the Arabic, Persian, Baluchi, and Hindustani languages, together with a long experience of the natives extending over many years' residence on the Persian coast in connexion with the Indo-European Telegraph, Mr. Floyer was in every way exceptionally qualified for the work of exploration in Southern Asia. Hence it is not surprising that his very first essays in this arduous career should be attended with such signal success. Having obtained a well-earned respite from his

monotonous duties at the dreary station of Jask, on the Gulf of Oman, he undertook three expeditions during the years 1876-77 in West Mekran, the Persian Gulf, Bashakard, and South Persia, the results of which are told with rare force and vivacity in the present volume. His first trip, from Jask to Bampur, in the autumn of 1876, although affording little scope for actual discovery, was nevertheless far from void of interest. Geographically, its chief fruit was an enlarged knowledge of the river systems east of Bashakard, and especially of the Sadaich (Sadich), which, although not traced to its source, was ascertained with reasonable certainty to flow from the Shahri district through the Shimani Pass in the Band-i-Marz range southwards to the coast. The importance of this northern extension of the Sadaich basin will presently appear.

Even the second excursion, in the summer of 1877, to the familiar waters of the Persian Gulf, was rewarded by the rediscovery, so to say, of the remarkable island of Henjam off Kishm. Although now uninhabited, this rocky islet was evidently at one time densely peopled, as shown by the ruins of many thousand stone huts, besides hundreds of large tanks hewn out of the solid limestone, which are found scattered over the whole surface. Of the builders of these works the very name has long perished, although the peculiar masonry of a large ruined town on the north side seems to justify the lingering tradition that they were Persian colonists exterminated by a plundering expedition of Arabs at some time subsequent to the Muhammadan era.

But the geographical interest of the work naturally centres in the third expedition, from Jask through Southern Persia to Turkey, and more especially in the early section devoted to the exploration of Bashakard. Among the noteworthy results here recorded were:—(1) The removal of the chief town, Angurhan, some forty miles from the position assigned to it on Major St. John's map; (2) the discovery of the Shafiri, a considerable head-stream of the Jagin, flowing from the Aphen-Band range; (3) the determination of this range itself, which was found to run east and west under 26° 30' N. at an elevation of 3,600 feet; (4) a survey of the Ab-washur water-parting between the Minab basin and Bashakard, thus exploding the theory that the Bampur River reaches the coast through the Minab; (5) lastly, the exploration of the Upper Haliri and its head-waters draining from the Isfanaka hills and the southern slopes of the Jamal Bariz range.

Where Mr. Floyer crossed the Haliri in 28° N., 57° 40' E., it was already thirty yards wide and four feet and a-half deep, and was found to be flowing in a south-westerly direction to the fertile and well-peopled Shahri district. Here it would almost necessarily form a junction with the stream flowing south-west from Bampur, whose further course has hitherto been the subject of so much speculation. Mr. Floyer rejects, apparently on good grounds, the Jagin and Rapsh (Bint) outlets, and argues with much force that the united Bampur-Haliri is in fact the Upper Sadaich, which he had already ascertained to flow from the Shahri plains

through the Shimani Pass southwards (p. 262). Although not yet completely cleared up, it seems pretty certain that we have here the true clue to the mystery, which can be absolutely removed only by traversing the hitherto unvisited districts of Rudbar and Shahri between Bampur and the Ab-washur water-parting.

Beyond the Haliri valley the Jamal Bariz range was soon crossed at an elevation of 9,310 feet, after which the homeward route lay along tolerably beaten tracks through Kirmán and Yazd to Ispahan, and thence by the less frequented line of Daulatabad and Kirmánshahán to Baghdad. Even here, where less novelty might be expected, the interest of the reader is kept alive by a narrative teeming with incidents and anecdotes of every sort, enriched with many shrewd and original observations on men and things, and related in a simple, vigorous style the unstudied grace of which is peculiarly refreshing. Sympathy is enlisted from the first in the traveller's rude but honest Baluchi followers, and especially in his faithful henchman, Ghulamshah, to whose really noble qualities full justice is done. Ghulamshah accompanied Mr. Floyer to England, and thence to Egypt, where the enterprising explorer has been appointed to the direction of the Telegraph department. Among the illustrations is an excellent photograph of the traveller and his inseparable young Baluch attendant, whose invaluable services are thus briefly summed up:—

"He accompanied me during a journey of seven months, and crossed the lofty snow-clad mountains of Kurdistan in the depth of winter. During this time he cooked all my meals for me, packed and unpacked all my instruments every day, and took charge of and wound the chronometer when I had to leave camp. He never broke anything, and never but once left anything behind. He was trusty in mutinies, never tired and never frightened" (p. 156).

The natural honesty, fine patriotic feeling, manliness, ready wit, and keen sense of humour of Ghulamshah's fellow-countrymen are well brought out by the many little characteristic scenes with which the pages of this entertaining volume are constantly enlivened. The Baluchis are described as the best fellow-travellers in the world, full of jokes, "chaff," and absurd stories; in times of difficulty, excitable, vociferous, and working "like demons;" in camp, ever merry, with a strong appreciation of the ridiculous, and "inexhaustible good nature." A Persian "swell" from Kirmán sneeringly remarks to Brahim, one of them: "I suppose the Sahib has enormous quantities of money; all these boxes are full of it, eh?" To which Brahim gravely retorts: "No! these are all full of sand, which the Sahib has brought as a present for the Governor of Kirmán, whose country hasn't got any!" (p. 291). On another occasion, when the weather was intensely cold, this same Brahim, "disgusted at the complaints of one or two of the men, gave them every rag he had, and slept in a thin cotton shirt, rather than that the Baluch reputation for hardihood should suffer at their hands!" (p. 308). Elsewhere a remarkable instance is related of their absolute trustworthiness.

"I wanted to send a large sum of money back

Jask; and, as I was on the point of sending Brahim with it, he happened to look out of the tent. 'There's a man,' he said, 'just going; he'll take it;' and he ran out and called to a man just disappearing among the bushes. This was a perfect stranger to all of us, but he duly delivered the money; and when in secret I hinted to Brahim doubts about its safety, the tone of his reply, 'He's a Balúch,' made me feel quite ashamed. One tribe of Balúchis will 'chapaó,' or plunder, another tribe directly they get a chance; but petty theft is unknown among them" (158).

Many striking instances occur of the explorer's exceptional tact and skill in dealing with the natives under difficult circumstances. When some of his followers begin to grumble and threaten to go back, harsh measures, rough words, or bullying being useless, he gains his point by a clever appeal to their honour as Balúchis.

"Calling up Brahim, I told him vehemently that I could never believe it; that I had known the Balúchis for years; and as for their ever doing such an unmanly thing as giving their word to accompany a man and then running away at the beginning, it was impossible. If, now, it had been Alishah (object of their special contempt), or any of the common herd, why, perhaps, they might do such things, &c., &c. It had the desired effect, at all events for a time" (p. 175).

The work is illustrated with a few good sketches by the author, some, however, out of place, or unreferred to in the text. There is also a tolerably good map of the routes traversed by the explorer, besides botanical, meteorological, and linguistic appendices, which contain much useful matter. Philologists will be specially interested in the comparative tables of forty-four short phrases in Persian, Kurdish, Afghan, and more than one Balúch dialect, throwing light on the mutual relations of the various Iranian members of the Aryan linguistic family. As might be expected from his proficiency in the Eastern languages, Mr. Floyer has adopted a sound system of transliteration, which is adhered to with great uniformity throughout. Among the few exceptions are—*Yazd* at pp. 34 and 142, and *Yezd* elsewhere; *Lingah* correctly in the text (147), but *Linjah* on the map; *Eelaut* (91) and *Iliat* (246, 269) for *Ilidit*; *Dowletabad* everywhere for *Daulatábad*; the Urdu causal *samjána* (475) for *samjhána* from *samajhna*. But a more serious defect is the omission of an index, which was specially needed in a work teeming, as this does, with valuable details of all kinds.

A. H. KEANE.

#### IRELAND'S RECOLLECTIONS OF EMERSON.

*In Memoriam: Ralph Waldo Emerson.* Recollections of his Visits to England in 1833, 1847-48, 1872-78, and Extracts from Unpublished Letters. By Alexander Ireland. (Simpkin, Marshall & Co.)

No book could well be more unpretentious than Mr. Ireland's pleasant little monograph, which does not profess to be either a formal biography of Emerson or an adequate criticism of his work. It contains, however, much interesting biographical material that is not to be found in the larger volume lately written by Mr. G. W. Cooke; and it can hardly fail to be an aid to that criticism, alone final and

satisfying, which surveys any notable literary product, not as standing alone and unrelated, but as the outcome of a certain personality with some peculiar quality of value or interest. For those admirers and disciples of Emerson who make large personal demands upon their literary hero there is clearly no such shock of disappointment in store as that which awaited enthusiastic worshippers of Carlyle in the pages of his own *Reminiscences* and of Mr. Froude's record of his earlier years. Everything that has so far been said or written concerning Emerson testifies to the beautiful graciousness and gentleness of his nature, to the utter absence from it of irritating roughnesses and humiliating affectations, to its harmonious exhibition of all "things lovely and of good report." This unanimous verdict is amply supported by Mr. Ireland's book, and the writer may claim to speak with the authority conferred by the close intimacy which grew out of a friendship extending over nearly half-a-century.

Mr. Ireland's acquaintance with Emerson dates from the year 1833; and though the latter had, twelve months before, resigned the charge of the Unitarian congregation in Boston to whom he had ministered, he was still known as the Rev. R. W. Emerson—now a strange-sounding title—from whom persons of discernment in Boston and thereabouts expected great things. It fell to Mr. Ireland's lot to be the American visitor's cicerone in Edinburgh, whither Emerson had found his way; and in the course of conversation it transpired that there were two men with whom he was specially anxious to hold converse before he turned his steps homeward. One was well known, and could be easily found—the poet Wordsworth; the other was the altogether unknown author of certain articles which had appeared in the *Edinburgh Review*, and had been characterised by an individuality of treatment not very common in the pages of that respectable organ of Whig opinion. Enquiries were set on foot, and it was discovered—not without some enterprise of research—that the author in question was a Mr. Carlyle, then residing somewhere among the wilds of Dumfriesshire. This ascertained, Emerson made his way to Craigenputtock, and his account of the visit given in the *English Traits* is here supplemented by a letter written to Mr. Ireland shortly after his return to Boston. Emerson writes:—

"I found him one of the most simple and frank of men, and became acquainted with him at once. We walked over several miles of hills, and talked upon all the great questions that interest us most. The comfort of meeting a man of genius is that he speaks sincerely, that he feels himself to be so rich that he is above the meanness of pretending to knowledge which he has not; and Carlyle does not pretend to have solved the great problems, but rather to be an observer of their solution as it goes forward in the world. I asked him at what religious development the concluding passage in his piece in the *Edinburgh Review* upon German literature (say five years ago) and some passages in the piece called 'Characteristics' pointed? He replied that he was not competent to state it even to himself; he waited rather to see. My own feeling was that I had met with men of far less power who had got greater insight into religious truth."

This glimpse of Carlyle in his pre-oracular days, waiting for such knowledge of the mystery of things as might be vouchsafed to him, is decidedly interesting, and much more edifying than that picture of his later years, drawn by himself in his *Life of Sterling*, when "pantheism" and "pottheism" had become the Carlylean equivalents for "tweedledum" and "tweedledee." The friendship which had its beginning at Craigenputtock was destined to be long-lived and fruitful. The first American edition of *Sartor Resartus* was published at Emerson's risk; and the Preface to the first series of Emerson's *Essays* was written by Carlyle, whose name had then acquired a marketable value. Mr. Ireland gives several of the letters despatched from Concord to Chelsea between the years 1859 and 1864 which have an almost pathetic interest. Emerson's loyalty to his friend never wavered, but there is a tone of wistful sadness mingled with the large magnanimity of his protests against Carlyle's blind antagonism to a cause which Emerson knew to be the cause of liberty and progress; and it is more than possible that Carlyle's after-acknowledgment of his error may have resulted from doubts first suggested by his friend's searching remonstrances.

There is a singularly attractive unity in the impression stamped upon the mind by these letters from Emerson's pen, by the characteristic anecdotes with which Mr. Ireland brightens his pages, and by the testimonies concerning him given by those who knew him best—the impression of a soul of rare purity, transparency, and simplicity. One anecdote must be given. Emerson had been delivering an address to a literary society, and at its conclusion the president called upon a clergyman to pray. The prayer, delivered from the pulpit which the speaker had just vacated, was remarkable throughout, and, among other curious utterances, was this sentence: "We beseech thee, O Lord, to deliver us from ever hearing any more such transcendental nonsense as we have just listened to from this sacred desk." After the Benediction, Mr. Emerson asked his next neighbour the name of the officiating clergyman; and, when falteringly answered, remarked, with gentle simplicity, "He seemed a very conscientious, plain-spoken man," and went on his peaceful way. I am inclined to think this little story is one of the most charming I have lately read. It has the quality of illumination, the *cachet* of character; and so long as men are men, and not merely critics, Emerson's utterances will be all the more weighty for being known to have character behind them.

JAMES ASHCROFT NOBLE.

*Quatre Bras, Ligny, and Waterloo.* By Dorsey Garduer. (Kegan Paul, Trench & Co.)

AN American account of the campaign of Waterloo must in itself be interesting, independent of any intrinsic merit, from the reasonable expectation that the author is free from the patriotic feelings which must (even unconsciously) more or less bias an Englishman, a Frenchman, or a Prussian. It is

therefore slightly disappointing to read in Mr. Gardner's Preface that he makes no pretensions to military science, and merely writes for the benefit of the general reader. Such accounts for the general reader abound—from Mr. Gleig's well-known *Story of Waterloo* to Ereckmann-Chatrian's novel—but military descriptions are only to be found in Jomini, in Charras' *Waterloo*, and Chesney's *Waterloo Lectures*. However much it is to be regretted that an authentic military history of Waterloo has yet to be written, sufficient time has now elapsed for it to be possible to construct a narrative free from the personal animus of Siborne or of Thiers.

It may be said at once that Mr. Gardner tells nothing new of the great battle, or of the preliminary campaign. He adopts Kennedy's division of the battle of Waterloo into five distinct stages, and follows Siborne implicitly (and with good reason) in all details, but not in his diffuseness or the looseness of his style. He adds nothing to any of the chief Waterloo controversies. By a careful collation of documents, he proves that Ney was in no way to blame for the wanderings of d'Erlon's corps on the day of Quatre Bras and Ligny, following in this Col. Heymes' account. He palliates the conduct of Grouchy during his pursuit of the Prussians after Ligny, and gives reasons why it was impossible for that corps to have reached the field of battle in time to be of any use after its fatal deviation towards Wavre. He acknowledges the importance of the Prussian attack on Napoleon's right, and points out that their losses at Planchenoit alone exceeded slightly that of the English (exclusive of the King's German Legion) through the whole battle. He points out clearly the error of Wellington, or rather of his staff, in not providing better for the defence of La Haye Sainte; and of Napoleon in wasting his force in isolated attacks. He adds nothing to the heated discussion as to the respective shares of the 52nd and the Guards in the repulse of the Old Guard, but quietly adopts Siborne's and Chesney's view.

But if he tells nothing new, and only goes over the ground taken up by Siborne, Charras, and Chesney, his view of Wellington and Napoleon in the field is novel, and explains much which seemed inexplicable to earlier writers. Wellington is no national hero to him, and the English but a snobbish race. He dwells almost exultantly on the destruction of the 69th at Quatre Bras, and of Ompteda's battalion at Waterloo through the orders of the Prince of Orange, as a just requital to the English for giving him a command; and the Prince himself, he declares, had but followed the example of the three kings of Chickensaboo in the *Bab Ballads*. Wellington's dispositions he censures for the waste of Lord Hill's divisions at Hal, which had been placed there on the expectation (as he told Greville in 1820) that he would be attacked on his right; and he thinks that the idea he gave Ziegler in 1821, which is quoted in Chesney's third edition, of falling back on the Prussians if defeated, was only an after-thought. Further, Mr. Gardner decidedly condemns Wellington for not going in person to Quatre Bras the moment he heard the news of Napoleon's crossing the frontier, and

simply ridicules the Duke for stopping at a ball, and even for establishing his head-quarters in a gay city so far in his rear as Brussels. A more serious imputation on the Duke is his neglect to give just credit to those who deserved it, which seems but too well founded. The omission of any mention of the gallant behaviour of the 52nd is the most glaring instance; but Mr. Gardner notices also a similar neglect of Capt. Mercer, Sir Augustus Frazer, and (according to a conversation reported by Mr. Greville with the Duke of York) of the Marquis of Anglesey.

Mr. Gardner's treatment of Napoleon's conduct during this campaign is more noteworthy. He attributes his hesitations and frequent indecision and petulance to ill-health, and makes out a strong case. That Napoleon was in this last campaign incapable of prolonged action or thought was stated by Col. Charras. And his statement is much strengthened by Mr. Gardner, who cites, on the evidence of Grouchy, Napoleon's heavy sleep after Ligny, from which no one dared awake him; and the still more important evidence of Gen. Gudin (who had been page to Napoleon at Waterloo), which is transcribed from Lord Albemarle's *Fifty Years of my Life*. This key-note, the ill-health of Napoleon, explains what Jomini and others wonder at—the difference of the military ability displayed by the victor of Arcola and Austerlitz and the defeated general of Waterloo. For this bright, clear light Mr. Gardner deserves the highest praise; and it is of itself sufficient to give his book an historical value.

At the end of his book Mr. Gardner has appended a quantity of what he calls Waterloo poetry, which contains such diverse strains as Byron's magnificent stanzas in "Childe Harold," Tennyson's "Ode on the Death of the Duke of Wellington," and Thackeray's "Chronicle of the Drum," side by side with many flat verses of Scott and Southey, the unsuccessful prize poem of Macaulay, and the successful one of G. E. Scott for the Chancellor's prize at Cambridge in 1821. The book is written in an easy style, though much encumbered by foot-notes, and deserves reading by anyone who has not time to study Charras or Chesney, or patience to wade through Siborne, and who is dissatisfied with the one-sided descriptions of Gleig and Thiers.

H. MORSE STEPHENS.

*History of China.* By Demetrius Charles Boulger. Vol. II. (W. H. Allen.)

IN his present volume Mr. Boulger brings down the History of China to within measureable distance of our own times. The last volume closed with an account of the expiring efforts of the Mongols to maintain their hold upon the throne against the aroused antagonism of the people. Given the forces in the field, and there could be but one result of the contest. Not only had the Mongols inherited a traditional sequence of dynastic vigour and decay, but, as a race, they were incapable of maintaining an empire. No race of men has conquered and swept over a greater extent of territory than the Mongols, and yet not only have their horsemen entirely disappeared from the subjugated countries,

but no trace of their rule is to be found. They acquired mastery over the greater part of Asia and over a large portion of Europe, but, except in the displacement of tribes, no signs remain of their former presence. Created by brute force and supported, for the most part, by plunder, their empire lacked those elements of stability which are essential to permanence.

When, therefore, the Chinese people rose with the intention of driving their Mongol rulers into exile, and of placing a native dynasty on the throne, the fate of the successors of Jenghiz Khan was sealed. Their armies fought with the personal bravery that has always distinguished them; but they had lost heart in their cause, and, after sustaining an unequal contest in many battles, they were finally driven back to the home of their race, leaving the successful representative of the national cause in possession of the field. At such a juncture it might naturally have been expected that a descendant of the last Chinese dynasty—the Sung—would have come forward to claim the throne; but none such appeared to dispute the right of the successful soldier (originally a plebeian priest) to the prize he had won. Of the struggles and turmoils of this period Mr. Boulger gives a full and vivid account. It is not his fault that in it we are deprived of those side-lights of history which brighten and reveal the whole picture. The official records, as translated by de Mailla and others, were all the authorities which were within his reach, and of these he has made skilful use. When, however, he traces the fortunes of the dynasty founded by the warrior-priest, and named by him the "Ming" or "Bright" (1368–1644), he is able to illustrate events and amplify details by the writings of the Jesuit missionaries who, during this period, for the first time established a footing in Peking. To these men must be ascribed the honour of having laid the foundation of that scientific knowledge which is destined to change the whole system of mental training among the Chinese.

The Ming dynasty presents few special characteristics. Its leading feature was the re-awakening of the artistic genius of the people, which had slept during the rule of the rude Mongol emperors. Painting and the manufacture of porcelain reached an artistic development to which they had never before attained. Literature also revived; and, as if the minds of men had been gathering strength in the barren period of the Mongol supremacy, that incubus was no sooner removed than a bright literary light overspread the empire, and numerous works of scientific, historical, and scholarly value issued from the great literary centres. With these exceptions, however, there is nothing in the Ming annals to distinguish it above other dynasties; and the dethronement of the last Emperor of the line by the Manchoo chief who founded the present dynasty of China may, when read by the light of subsequent events, be considered to have been a gain, rather than a loss, to the empire.

Want of space will not allow us even to indicate the many subjects of interest which occur in the present volume. The establishment and development during the period

described (1368–1795) of relations between Europe and China inspire it with a more general interest than could perhaps be claimed for the last volume, which dealt exclusively with matters in which Europe had neither lot nor part; while a wider range of authorities furnishes an additional guarantee for the authentic nature of the narrative. In the management of his very difficult subject, Mr. Boulger shows the same grasp of the facts as was manifest in the pages of vol. i.; and the purity and even flow of his English leave, in these respects, nothing to be desired.

ROBERT K. DOUGLAS.

*The Viking-Ship discovered at Gokstad in Norway.* Described by N. Nicolaysen. Maps, Wood-cuts, and Plates. (Christiania: A. Cammermeyer.)

AT Gokstad, in the old kingdom of Westfold, close to Sandefjord, between two farms, there stood a large mound known as the King's Howe ("Kongshaug"), wherein tradition declared that a king, with all his treasures, lay entombed. In January 1880 the sons of the man who owned the greater part of this barrow resolved to test the truth of the old story. M. Nicolaysen, president of a Norwegian antiquarian society, fortunately heard of their resolution, and induced them to allow his society to undertake the operation of exploring the mound. The work was begun as soon as the frost was out of the ground; and, on April 29, the diggers were rewarded by the most important find that has yet been made in the North—a real wicking's ship in good preservation. It is an account of this great discovery that M. Nicolaysen, to whose patriotism we owe it, here gives us, together with a careful and minute description of the ship itself and the various articles which were found with it, and a plain, sensible, and instructive essay on the extant documentary evidence regarding the ships of the North during the early and mediaeval periods.

In the beautiful plates which accompany the text one can see with one's own eyes what manner of craft it was that brought those terrible heathen colonists to our islands in the ninth century. It is as interesting to an Englishman as to a Norwegian to look at this "16-benched" war-ship and her fittings, for, after all, it is more likely that the descendants of the man who built her, rigged her, and sailed her are to be found this side of the North Sea than the other.

The vessel herself, so luckily preserved by the blue clay in which she was sunk by the mound-makers, is of great beauty—an oaken clinker-built boat, 23·80 mètres from stem to stern-post, 5·10 mètres broad, and 1·20 mètres deep amidships, resembling in form the Nordland and Trysil fishing-boats, but excelling them in the proportions necessary for speed and stability, pierced for sixteen oars aside, one-masted, and undecked. She was steered by a rudder fixed on the starboard quarter, had a most ingeniously constructed mast-step, was furnished with a row of painted wooden targets running along either gunwale, and fitted with an awning that ran fore and aft. She was well found in all

necessary articles—cooking vessels, bilge scoops, mainsail and yards, spare spars, oars, anchor, and three small ship's boats with their oars and rudders complete.

Just aft the mast the mound-builders had built a large sepulchral chamber of logs carefully fitted together; and here the great captain was laid on his couch armed and clothed, with such of his possessions as, during life, he had set greatest store by. His twelve horses, his favourite hounds, and his pet peacock (memento of a cruise to the South) were killed and laid in or by the vessel, but no human victims were sacrificed. Indeed, most of the buried wicking's own bones are missing, for the mound was broken into and plundered of its golden treasure and arms long, long ago. However, from an excellent report by Dr. J. Heiberg, Professor of Anatomy at Christiania, who has examined the human and animal remains, we learn that the honoured hero must have been a man of great height and strength, standing over six feet three inches, well past middle age, and a sufferer from chronic rheumatism in the muscles; every joint discovered being marked by traces of arthritis, like those of some old caged lion.

There are many points of interest connected with this ship and its contents for which one must refer students to the book, or, still better, to the original articles all lying safe and sound in the Christiania Museum. Only, with regard to the vessel herself, it would be well to see her before the inevitable changes of temperature have done their work and warped the delicate lines and fine design of this the earliest existing clipper yacht.

The decoration on the sledge (found in the ship), the tiller, the tilt-props, the rowlocks, trenchers, and the personal ornaments of bronze and iron are of no very high age, and consonant to other finds of the wicking-tide or "late iron age." Among other things is a draught-board, thirteen places square, and on its reverse side a table for nine men's morris (the earliest North European evidence for the existence of this ancient and scientific pastime).

The publisher, printer, and, indeed, all concerned in this book are to be thanked for their work, but we feel especially grateful to the draughtsmen, Messrs. H. Hanson and H. Schøyen. The translator, Mr. T. Krag, has also done his task well. It was distinctly a happy thought of M. Nicolaysen to accompany his Norwegian text with a full and literal English version. It is to be hoped that Englishmen will show their appreciation of his forethought.

There are one or two small oversights, which I only mention in the hope of seeing them corrected in a second edition. Anlaf Tryggwason built the Serpent himself; the Rand story is apocryphal and of mediaeval origin; the Old Gula-Law must not be referred to as of the tenth century (the older references to a Gula-Law being concerned with the constitution of Gula, not the Custumae); Thorolf Kweldolf's ship is only supported by the shadowy authority of Egla. There is one rich source of information left unnoticed—the Thulor (Gradus-lists in verse), composed in the twelfth century, which give more than a hundred words, many not yet identified or explained, relating to various parts of a ship,

besides abundance of names of different kinds of vessels.

It is certainly a curious coincidence that there is in the tenth-century verse of Thiodolf of Hiom and in the eleventh-century prose of Ari the Historian, an indisputable historical record of a ninth-century king of Westfold, Anlaf the Gar-stead Elf (ancestor of the two later and even more famous Anlafs, missionary and saint), who died of "foot-wark"—by which chronic rheumatism affecting the joints seems to be meant—was buried on the shore in a huge mound by his loving subjects, and regarded as a divinity for at least a century after his decease. But parallels such as this must not be pushed too far, and we should expect to find Anlaf's howe at Garstead, though there is no positive evidence on that head. At all events, we have here, thanks to M. Nicolaysen, an authentic and remarkable burial of a wicking prince of the days when that mighty sea empire was a-founding which spread from the Baltic to Limerick Sound and from the south of Sicily to the shores of Greenland—an empire of which this Viking ship is the noblest and truest emblem.

F. YORK POWELL.

#### NEW NOVELS.

*The Martyrdom of Madeline.* By Robert Buchanan. In 3 vols. (Chatto & Windus.)

*Graystone Abbey.* By E. Foster. (Wyman.)

*Tempted of the Devil.* In 3 vols. (Remington.)

*A Paladin of Finance.* By Edward Jenkins. (Trübner.)

*Unknown to History.* By Charlotte M. Yonge. (Macmillan.)

*Michaelmas Daisy.* By Sarah Doudney. (Griffith & Farran.)

MR. BUCHANAN'S books have a sort of fine sentimental humanitarian something or other about them which may be, and very likely is, what is usually called Genius, but which to us appears much more like the Higher Charlatanism. In this novel with a purpose, his text is good, his doctrine is sound; it is only because we hold with him that his theme is so sacred and so delicate that we shrink from the carelessness, the rudeness, the trivialities of his treatment. Careless indeed! for the whole story belies the pretentious promise of his Preface, where he proposes to deal with the subjection of the female to the lusts of the male sex, "a problem as great and sad" as that which he treated in his *Shadow of the Sword*, "for," he says, "what the creed of Peace is to the State, the creed of Purity is to the Social Community." After this and some further remarks about Masculine Purity and the state of certain streets by gaslight, which keep recurring like a Wagnerian subject-motive throughout the book, one traces with amazement the actual career of the Martyr. A big-eyed virago of sixteen, in one of her tempers, instead of scratching out the eyes of her French school-mistress, decides to elope with the music-master, a card-sharping fellow who—*mirabile dictu*—has assumed the tutorial disguise with a view to picking up a rich English miss.



This Belleisle marries her merely for her supposed fortune; she him from foolish temper, spite, and folly. After using her as the decoy for a Parisian gambling-house, he casts her off on the pretence—whether true or false is never cleared up—that the marriage was a sham. Rescued by her old guardian, she poses for the rest of the book as a poor, polluted, martyred Clarissa, becomes a great actress, and marries a rich man. Belleisle then turns up in London in a still more impossible disguise as M. Gavrolles, the disciple of Gautier and Baudelaire, petted and worshipped by our author's old friends the fleshly poets. Gavrolles absurdly threatens to prove his marriage, and sets the low society journals upon Madeline, who, instead of confiding in her husband, though he had already learnt the worst from her own lips, decides to fly on suicidal thoughts magnanimously intent. She changes shawl and bracelets with the first street-walker she meets, who some weeks after is fished out of the Thames in an advanced state, &c.—a most nauseous description—and by these tokens identified. The Martyr wanders to Sister Ursula's Home, where the husband calls and finds her risen from the tomb. Now what all this has to do with Masculine Purity and the state of the streets we cannot conceive, but it has everything to do with Feminine Temper, Folly, and Conceit. And so the "great sad problem" dwindles down to this: That if a young woman is cursed with enormous eyes and a fine temper of her own; if she spites her governess and desolates her friends by eloping with a vulgar rascal for whom she does not care twopence; if, to the discomfort of her family circle, she chooses to consider herself defiled when she is nothing of the kind; if she repays her husband's confidence with heroic concealment and desertion—her life will inevitably prove the martyrdom she richly deserves. This superb carelessness extends even to details; however, we will only just hint that strict Ritualists do not "hear morning and evening mass" every day in the year, and that the Kentish peasantry are not wont to walk home through blood-red sunsets to dine upon a boiled leg of pork. We reluctantly refer to two episodes which Mr. Buchanan has dragged in by force, and for which he offers in his Preface an excuse that we can hardly accept. He there professes "to construct out of the editorial chit-chat of a journal an amusing personality." "Of the real editor," he adds, "I know nothing, and I certainly bear him no ill-will." This "amusing personality" is Mr. Lagardère, editor of the *Plain Speaker*, who is painted as a profligate, boastful, ignorant, lying, cowardly monster, often whipped and universally despised. Society will never, we fear, grow ashamed of its shameless journals if the moralist thus stabs them with their own poignard, and that, too, in the dark. We figure to ourselves the teetotal pharisee, inflamed with drink and righteousness, braining the publican with his own quart pot. Again we are told that "all the other characters are purely fictitious," among them "the representatives of the cant of aestheticism." In this latest—we do trust it is the last—of the tedious satires on a movement which has scarcely had any real existence except in

satire, we find among these "purely fictitious characters," whose opinions are so ruthlessly travestied, the transliterated names—we decline to repeat them—of men who are by no means Mr. Buchanan's inferiors in genius or reputation; one, indeed, if we mistake not, a poet and painter, whom the stern Censor of the society journals can now neither mend nor mar.

*Greystone Abbey* is a case of the revival of the unfittest—a relic of the exploded school of cheap fiction of the last generation; ignorant, bungling, and unreadable.

*Tempted of the Devil*, by the author of *A Fallen Angel*, appears duly robed in Mephistophelian black and red. A foolish title, nevertheless—for after all it was not the devil, but the fallen angel, who tempted the hero, as he murdered his mistress when she pressed him for money. His wife is the usual faultless wife of the usual faulty husband. Religious converse, and the astounding dialogue of the ball-room—that strange blending of Mabilite and the zenana, immodesty and dulness—form a vast background to the tragic climax, which is positively a barefaced chronicle of the Wainwright murder compiled at full length from the newspaper reports. A bad, stupid, and feeble book.

Mr. Jenkins, however, knows his world much better, and fastens on his prey almost before it is cold—certainly long before the other literary eagles have gathered. Poor M. Bontoux and his *Société générale* can scarcely have tottered to their fall ere Mr. Jenkins had marked them down as a suggestion for a really fresh and interesting novel. With a certain prejudice against his previous works, we must own that here he has written very strongly, fluently, and pleasantly. There is an excellent unity in the main thread, the fortunes of the Catholic financial scheme, piloted by the two forces—the scheming Italian swindler-visionary and the obstinate *dévoté* marquise. It is a clever and thoroughly satisfactory piece of work, the more so because it is not in the least original. Lord Lytton's *Parisians* was a desperate attempt to launch the sham French novel. It has found in Mr. Jenkins a more wary and less self-conscious follower. Indeed, it is probable that the *Paladin of Finance* in a French translation would obtain considerable success, for it has caught much of the spirit and manner of Balzac, as well as of Daudet, upon which it is more immediately modelled. Mr. Jenkins has visited the Hôtel Nucingen as well as the Court of the Nabab; his notaries, priests, and financiers keep suggesting the typical figures of Balzac; but then what well-drawn characters do not? This sort of imitation is perfectly justifiable, and even laudable. Only once he seems to have gone too far; the relations between the Marquise and her *libre-penseur* secretary, though adroitly varied, are too palpably copied from those of the Queen and the tutor in *Les Rois en Exil*. The closing pages of the book are precisely what Daudet would have written—something supremely quick, tragic, commonplace, yet striking; something, indeed, utterly un-English. Mr.

Jenkins may be congratulated as the author of the first good French novel in English.

So inherent in women is the faculty of imaginative narrative that it is really difficult for a good and sensible woman, whose native confidence does not pass into conceit, to write a very bad novel. Those who never turn over the goody stories written for the young can hardly believe how much they contain of originality, ability, and grace, in spite of their mannerism. Miss Yonge, whose earliest works have unfortunately caused her to be classed with the "John Halifax" school, has sometimes laboured to much better purpose, especially in the field of historical romance. We remember how eagerly we used to look out for *Macmillan* while her "Dove in the Eagle's Nest" was appearing. To-day her *Unknown to History* does not excite us overmuch. But, then, neither would *Ivanhoe* nor *Kenilworth*. But they are none the worse for that, for the fact is, historical novels are only meant for boys and girls, and the more boyish and girlish they are the better. In this story of the captivity of Mary Stuart the author bases everything on a mere rumour which is quite unhistorical, but she maintains a vivid and fairly correct local colouring and grouping. This means no little study, care, and experience. The young people for whom this pleasant book is intended will not object to its prolixity, nor to the straightforward morality and kindly affections which it breathes. They will like it, and it will do them good.

Older readers might do worse than devote an hour to the earlier part of Miss Doudney's sweet little story. Usage, alas! has ordained that such simple heroines should, towards the end, find out rich uncles, and go to live in fine houses, with a vista of love and gravely amorous earls and rectors. Otherwise these unnoticed little books are by no means commonplace, but exhibit work of a very high order. *Michaelmas Daisy* is a book which would do Mr. Buchanan good to read. This stout-hearted, God-fearing, simple-minded orphan girl, thrown among unkind strangers, could have played the Martyr quite as well as any of the hysterical, surly, palavering Madelines or Magdalenes; but she had far too much sense for that. Her determined courage, and cheerfulness, and patience outshine the Martyr's tarnished aureole. It is delightful to read about her; it is cheering to feel that in many a decent home she may still be found, and always will be found, so long as mothers bring up their girls in the ways they should go, and put no worse books than Miss Doudney's in their way. E. PURCELL.

#### SOME CLASSICAL BOOKS.

*Thirteen Satires of Juvenal translated into English.* By H. A. Strong and A. Leeper. (Macmillan.) This is a welcome addition to the number of scholarly and faithful translations of classical poets into English prose. Whatever may be said as to the comparative advantages of prose and verse as the medium of reproduction of a poet's work in another language, there is no doubt that it is well that the English reader should have the opportunity of knowing exactly what the Greek and Latin poets said, apart from the licences inseparable

from all renderings which attempt to represent the form as well as the substance. In the case of Juvenal, the task of translation is not a difficult one, thanks to the very full help given by Prof. Mayor's admirable edition; and Prof. Strong has shown his competence for more taxing work in the prose versions which he has already published. He and his colleague, wiser in this than the late Mr. Maclean, have recognised Prof. Mayor's "almost instinctive perception of the shade of meaning which the satirist means to convey;" and we have noticed no instance in which they materially depart from his interpretation. The result is a version which is well worthy to stand by the side of such masterpieces of faithful rendering as Munro's *Lucretius*, Lang's *Theocritus*, and Butcher and Lang's *Odyssey*. It is unfortunate that, dating as they do from the University of Melbourne, the translators do not seem to have been acquainted with Prof. Mayor's school edition of *Satires x.-xvi.*, which supplies the critical commentary that they desiderate. Occasionally there is a jarring touch, as in the rendering of *lacernata amica* by "a Bloomer mistress"—a phrase, one may hope, which is not destined to become classical or permanent. And if the translation appeals, as we may suppose it does, to English readers, a few explanatory notes would have been a welcome addition. The point of "a bare-footed Fabius" or "Jove's fellow-burghers" will be missed by many who, if they could have used Mayor's notes, would not have needed the translation. But the rendering is both close and vigorous; and it would be easy to quote many happy turns from this excellent piece of work.

*Tacitus.* By A. J. Church and W. J. Brodribb. (Macmillan.) This latest addition to the series of "Classical Writers" edited by Mr. J. R. Green is a disappointing book. A very meagre summary of the few facts known as to the life of the author, and a chapter of about ten pages on Tacitus as a historian, serve to introduce and to conclude a bald analysis of the various works of the author, which is entirely devoid of anything like helpful or suggestive criticism. If the object of this series is to bring into prominence "the personality of the men themselves, and the circumstances under which they wrote," the volume on Tacitus must be pronounced to have altogether failed in attaining it. It is not fair to expect from everyone either the independent original research of Prof. Nettleship's monograph on *Vergil*, the fresh vigour of Prof. Mahaffy's *Euripides*, or the finished criticism of Dr. Campbell's *Sophocles*. But, if the series is to be of any real value to students, the volumes included in it must contain more than a mere abstract, such as everyone is competent to make for himself; and we find very little more than this in Messrs. Church and Brodribb's *Tacitus*. The writers have deserved well of their author by their scholarly, though by no means faultless, translation of his works; but they have added little or nothing to their services by the present publication.

*The Nicomachean Ethics of Aristotle.* Books I.-IV. and Book X., Chaps. VI.-IX. With Notes. By E. L. Hawkins. (Oxford: Thornton.) This handsomely printed book is intended specially for the Oxford Pass School, and the editor expressly says, "These notes are written for Passmen from a Pass point of view." He observes the limitations which he has imposed upon himself so strictly that the only note on one whole chapter is "Ch. 6. is not read in the Oxford Final Pass School." In many respects the book seems well adapted to its end. The notes are to the point; obscure passages are clearly explained; and the occasional illustrations are well chosen. We have tested the work in many places, and have found

that in most of them the explanations and translations are correct. Indeed, the only considerable error of interpretation that we have noticed is in iii. 1, where "mixed actions" are classified as a third species of "involuntary actions"—a classification which was certainly not intended by Aristotle, and which the editor, in a subsequent note, seems himself to doubt. He is, perhaps, hardly alive to the true meaning of *ἐλκασσι* δὲ μᾶλλον ἐκουσίαις, for in x. 9, 20, he translates *ἐλκασσι* "resemble," when it really means "seem to be." Some other misconceptions may be pointed out here and there. In i. 7, 10, and 13, for instance, he gives the meaning of "take into consideration" to both *ἀνθεῖν* and *θεῖον*; but the first means rather "ascertain" or "settle," and the second, as he translates it himself in i. 10, 2, "adopt." In i. 7, 17, *διαφθεῖναι τὰ καλῶς ἔχοντα τῇ περιγραφῇ* cannot mean "fit in what suits the sketch," and in the same chapter *ὁρθή* is a right angle, and not a straight line. In iii. 3, 3, the rendering "no one deliberates about . . . the diagonal and the side of a square, because they are incommensurable" mistakes the meaning of *δὲ*, "no one deliberates about the fact of their being so." In spite of some errors of this kind, which seem few in number, the general accuracy of the book deserves recognition. But it strikes us as being, perhaps, inadequate to the wants it is meant to satisfy in not explaining, except in about half a page, the general argument of the *Ethics*, and in not dwelling at some length on those main points of the theory which are too large to be disposed of in a short foot-note. A certain amount of introductory matter to the whole volume and to the various parts is clearly wanted, and the addition of it would render the book a very useful help to the Oxford Passman.

*The Republic of Plato.* Books I. and II. By G. A. Wells. (Bell and Sons.) Mr. Wells seems to lack the sense of proportion which is not the least among an editor's qualities. To a school edition of two books of the *Republic* he has prefixed not only thirty-four pages of miscellaneous remarks on the subjects therein included, and on others, but also an analysis in seventy pages of the whole *Republic*. There is no intimation that this book is the first instalment of a complete edition; but, unless it is so, such an amount of introductory matter is surely excessive. The same fault must be found with his notes, which strike us not seldom as being discursive and lengthy. The Introduction is not badly put together, and the notes are by no means foolish or incorrect, so far as we have noticed; but, if both had been retrenched by one-half, the book would have been all the better for it. When, for instance, Socrates incidentally remarks that he has no money, there is no need to tell the story about Thales from the *Politics*. Mr. Wells is, in fact, too much bent on bringing in anything and everything that he knows. In spite of occasional errors, such as a reference to "three *τρίκοιται*" (p. 6), or the rendering of *τί ἀξίους παθεῖν* by "how ought you to be treated" (p. 146), the scholarship of the book seems fairly accurate, and the grammatical notes are carefully done. Indeed, Mr. Wells appears to have taken pains throughout, and by no means without success, though we venture to recommend the additional labour of liberal omission. We do not doubt that the book may be useful.

*The Catiline and Jugurtha of Sallust.* Translated into English by A. W. Pollard. (Macmillan.) Mr. Pollard's crib to Sallust appears to offer in sufficient amount all that a crib is bound to offer. We have tested both parts of it in several places, and found it generally accurate. But there are a certain number of notes given into the bargain, and these seem to us inadequate on the side on which we tried

them—namely, the explanation of usages, technical terms, and so forth. Thus the military titles of M. Petreius in c. 59 of the *Catilina* want some comment; and c. 86 of the *Bellum Jugurthinum* has no notes, not even on that condensed passage in which Sallust describes Marius' innovations in the matter of recruiting. Mr. Pollard does not notice the possible view that *per satumam* in *Bell. Jug.* 29 means that the acceptance of the King's terms was put to the council in the lump, not clause by clause. He rightly follows Dietsch in being suspicious of the ascription (*Cat.*, c. 51) of punishment by scourging at Rome to Greek example, and is willing to omit *Graeciae morem imitati*; there is, perhaps, something to be said in favour of Döderlein's proposal (in *Philologus*, 9) to move the offending words into the next sentence. Mr. Pollard's Introduction to the *Catilina* mixes up Autronius with Antonius in some extraordinary way; also G. Antonius with M. Antonius.

*The Fourth Book of the Meditations of Marcus Aurelius Antoninus.* By Hastings Crossley. (Macmillan.) Many writings of late years have either shown or helped to awaken a fresh interest in the Emperor M. Aurelius. The novels of Mr. William Black and the lectures of M. Renan have little in common, but they have both done something to make the greatness and the morality of the Emperor familiar to people who are not professed students of philosophy. The present edition of *The Fourth Book of the Meditations* will do something to gratify, but more to whet, curiosity about the author, and the editing itself is such as to make us regret the postponement or abandonment of that entire edition on which Prof. Crossley has been working. The present instalment consists of a revised text, a translation, and a commentary; but there has been no fresh collation of MSS.

*Aristophanis Plutus.* Rec. Adolphus Velsen. (Leipzig: Teubner.) This edition aims at little more than giving the variants of the four principal MSS., and a very few conjectures by the editor and former critics. Hence the *adnotatio critica* is the scantiest possible; and the various readings occupy half the page, mostly with perfectly trivial or obvious or impossible variations. It is high time that editors should learn to rate this sort of collation at its true value. To a special student of the play who desires to edit it these minutiae may be important, as he can discover from them the comparative value of the MSS., and what kind of mistake each several scribe was likely to make. In the case of Aristophanes the superior value of the *Ravennas* is so long acknowledged that part of the problem is already settled. There is a good copy at the Ambrosian Library in Milan, which might help us where the *Ravennas* itself is effaced or illegible, but this Velsen does not include in his recension. He gives us not a word more than the bare description of the four MSS.; here and there he introduces a conjecture in his critical notes with a modest *nescio an*. His most important suggestions—and they are not very important—are on vers. 540-46, 876, 1069 *et seqq.*, 1189. In the first case he suspects a fusion of the two editions of the play. In the third he has recourse to the favourite receipt of transposition. His *αὐτόματος* for *αὐτόματος* in 1189 is good. But the impression left by the book is a feeling of regret that so careful and conscientious a worker should not have thrown more real light on this interesting play.

HAVING received but a few weeks ago a new edition of Conington's prose translation of *Virgil*, we must confess that we were hardly disposed to regard the field as open to a new competitor. Mr. J. W. Mackail, however, in a privately printed version of the first book of

the *Aeneid*, has conquered our prejudice. Styles of translation rapidly change in favour; and that adopted by Mr. Mackail may be regarded as, in some sort, the natural development of Conington's own. A keen perception of the niceties of the original is combined with command of literary English and bold simplicity. Such translation is something more than a *tour de force*. Of its success, our readers may judge from the description of the storm:—

"As the cry leaves his lips, a gust of the shrill north strikes full on the sail and raises the billows to the sky. The oars are snapped; the prow swings away and gives her side to the waves; down in a heap comes a broken mountain of water. These hang on the wave's ridge; to these the yawning billow shows ground amid the surge, where the sea churns with sand. Three ships the south wind catches and hurls on hidden rocks, rocks amid the waves which Italians call the Altars, an ugly reef banking the sea. Three the east forces from the deep into shallows and quicksands, a piteous sight, dashes on shoals and girdles with a sandbank. One, wherein loyal Orontes and his Lydians rode, before their lord's eyes a vast sea descending strikes astern. The helmsman is dashed away and rolled forward headlong; her as she lies the billow sends spinning thrice round with it, and engulfs her in its swift whirl. Scattered swimmers appear in the vast eddy, armour of men, timbers and Trojan treasure through the water. Ere now the stout ship of Ilioneus, ere now of brave Achates, and she wherein Abas rode, and she wherein aged Aletes, have yielded to the storm; through the shaken fastenings of their sides all draw in the deadly water, and their opening seams give way."

#### NOTES AND NEWS.

CAPT. R. BURTON's long-promised book on "The Sword," or, at least, the first instalment of it, may be expected before the close of the year. It will be published by Messrs. Chatto and Windus, and will be handsomely illustrated.

WE hear that a prose extravaganza, the work of a new writer, will be published immediately by Messrs. Smith, Elder and Co. It is entitled *Vice Versa*; and its appearance is awaited with some interest.

A PEOPLE'S EDITION of Garibaldi's novel *The Rule of the Monk*; or, Rome in the Nineteenth Century (which passed through several editions when published in two library volumes some years since) will be issued by Messrs. Cassell, Petter, Galpin and Co. in a few days at sixpence.

PROF. MONTER WILLIAMS will contribute an article on "Muhammad and his Teaching" to the July number of the *Nineteenth Century*.

PROF. HIRAM CORSON, of the Cornell University, has come across the Atlantic on purpose to read his paper before the Browning Society on Friday next. His subject is, "Browning's Method of revealing the Soul to itself by means of a Startling Experience."

THE most important results of the Oxford University Commission, so far as the Commission will have any important results, are now appearing. The election of several married tutorial fellows is already announced, and the speedy election of several more will follow.

WE are glad to see that M. D. Bikelas, of Athens, has resumed his enterprise of translating Shakspeare into Modern Greek. Three plays—"Romeo and Juliet," "Othello," and "King Lear"—appeared in 1876, and were duly announced in the ACADEMY at the time. He has now issued "Macbeth" and "Hamlet," and we hope that more are to follow. To English readers, M. Bikelas is best known by his *Loukis Laras*—an episode, half historical, half fictitious, of the war of independence in Ohio—of which a translation by M. J. Gennadius was published by Messrs. Macmillan last year.

UNDER the title of "Histories for Children," Messrs. W. Swan Sonnenschein and Co. are issuing a series of short histories by different authors, adapted to the use of very young readers. The volumes are designed principally for educational purposes, but, being largely illustrated and prettily bound, they will serve equally well for presentation books. Their uniform price is one shilling; and the volumes to be published next week are the Histories of France, Greece, and Rome, to be followed shortly by those for Sweden, Germany, and the United States.

*Holidays in Holland*, to which Mr. Thomas Purnell contributes an introductory chapter, and another on North Holland and the Dead Cities of the Zuyder Zee, will be published on July 1, as No. 2 of "Holiday Handbooks," now being issued at one penny.

THE New Shakspeare Society has, on Dr. P. Bayne's recommendation, resolved to give five of its nine nights next session to the discussion of the textual difficulties of five of Shakspeare's plays. The other meetings will be for more general subjects; and the first of the session, on October 13, will be given to Dr. Bayne's address on "The Supremacy of Shakspeare," and will be open to the public.

MESSRS. SOTHEY will begin on Friday, June 30, the sale of the first portion of the Beckford Library, which will last for twelve days, ending on Thursday, July 13. Mr. Beckford was a collector of the modern French type. His library is specially rich in books that belonged to famous libraries, bearing the devices of French Kings, or of Popes and Cardinals, and gorgeously bound. There are also many rare books relating to America, for which there is a special demand just now. The collection of Aldines and Elzevirs is very complete, and the copies are in fine condition. But the great prize of this first portion of the sale will be the three volumes of Van Dyck portraits, containing no less than twenty-two of his extremely rare etchings, in several states. Among them is a first state of the Vander Wauwer, an impression of which was bought by Baron Edmund de Rothschild at the Bale sale last year for £450. This is said to be a yet finer impression than that, and has been touched upon in bistre by the painter himself for the guidance of the engraver.

WE are glad to hear that Mr. Arthur Napier, whose dissertation for the degree of doctor in the University of Berlin we noticed only last week, has been appointed "extraordinary professor" at Göttingen. This is said to be the only instance of an Englishman having attained such a position in Germany.

FROM an official return it appears that the total number of works licensed to be printed in Japan during the past year was 4,910, as against 3,792 in 1880. School books take the lead with 704; then poetry, 556; political, 545; drawing and writing, 339; history, 276; medicine, 267; law, 255; *belles-lettres*, 193; geography, 164; commerce, 113; mathematics, 107; ethics, 93. Unless included under this last heading, theology and religion would seem to be entirely unrepresented. One hundred and forty-nine newspapers were born during the year, but only thirty-four survived. Among the translations were Mill's *Three Essays on Religion*, Buckle's *History of Civilisation*, Lord Chesterfield's *Letters*, Roscoe's *Chemistry*, Smiles's *Character*, Leone Levi's *International Commercial Law*, and Palgrave's *Chairman's Handbook*.

WE hear from Rome of two recent applications of the Pacea law in the case of historic libraries. Both Prince Barberini and Prince Massimo, having failed to find purchasers in Italy, were negotiating abroad for the sale of their libraries, when the Government intervened and, in accord-

ance with the provisions of the law referred to, laid an embargo upon their export.

THE Bibliothèque royale at Brussels will shortly be illuminated by the electric light.

THE Prussian Government, always liberal in granting historians access to its archives, has now permitted the publication of the most authentic materials for a very modern chapter of history. This is a volume, edited by von Poschinger and published by Hirzel, of Leipzig, containing the confidential correspondence between Prince Bismarck and Count Manteuffel during the years 1851 to 1854, when the former was the Prussian representative at the German Diet at Frankfurt, and the latter Minister of Foreign Affairs at Berlin. A second volume will carry the correspondence down to 1859.

THE *Gegenwart*, of Berlin, gives expression to a somewhat novel complaint against the German universities. They are overcrowded. During the season of financial speculation that followed the French War, the attendance seriously fell off. But now students are coming in larger numbers than ever, with the result, it is said, of injuring productive industries and depreciating the standard of examinations. It is the wrong class of students who come, hoping to find an easy entrance into the professions or public service.

SIG. BARBERA, of Florence, will shortly issue the first volume of Giuseppe Guerzoni's *Life of Garibaldi*, which has been in preparation since the last days of 1879. The second and concluding volume will follow within a few weeks.

DR. A. BRANDL, of Vienna, has recently contributed to the *Goethe-Jahrbuch* an account of the reception of Goethe's earlier writings in England which goes far to supply a yet unwritten chapter of English literature in the eighteenth century—viz., the beginnings of German influence. Dr. Brandl has ransacked the periodical and minor literature of the time with very great industry and success. His first section deals with the English career of *Werther*, from the first tentative translation, in 1779, to the furore period, 1785-90—a record of the uncritical enthusiasm of obscure people, which has a still greater value for the social than for the literary history of the time. The section on Goethe's Dramas traces in the same way the fortunes of *Clavigo* and *Stella*. With the third section, on the Ballads, we approach more distinguished ground; and Dr. Brandl criticises with great nicety the versions of the *Erl-könig* by Lewis and Scott, and illustrates very pointedly, from Scott's deviations from his original, his defective feeling for the charm of naively indefinite expression. After dwelling on the "Reaction" which was typified by the *Anti-Jacobin*, he discusses in the fifth section the influence of Goethe in his quality of Romantic poet upon Scott, and especially traces the signs of Scott's familiarity with *Götz* in the *Lay* and *Marmion*. Dr. Brandl, who is still at work upon this period, intends, we believe, to follow up his penetrating and suggestive study with a work on a subject which no Englishman has yet had the courage to attack thoroughly—the relation of Coleridge to German *Aesthetik*.

A COLLECTION of the works of M. August Trefort, the Hungarian Minister of Public Instruction, is now being published at Budapest by the Hungarian Academy, under the title of *Emlékbeszéd és tanulmányok*. M. Trefort belongs to the Liberal party; and his essays show a keen appreciation of the writings of both English and French publicists.

HERR KARL FAULMANN has just published (Vienna: Hartleben) an elaborate History of printing from Gutenberg to the present day, with special reference to technical improvements. The work is illustrated with fourteen plates and more than 300 wood-cuts.

## AMERICAN JOTTINGS.

A POSTHUMOUS volume of poems by Longfellow is announced for immediate publication, entitled *In the Harbour*. It will contain all the poems published since "Ultima Thule" appeared, with some that have never been printed.

EMERSON'S literary executor, Mr. J. Eliot Cabot, announces that he has not yet decided what use he will make of his unpublished papers, among which are included his university lectures at Harvard. Meanwhile, Mr. Cabot will be glad to receive any letters of Emerson, whether with or without permission to publish them.

GEN. MEREDITH READ, formerly American Minister at Athens, is engaged upon a book describing (partly from unpublished materials) the life of the men of letters of the eighteenth century on the Lake of Geneva. The work will be published in two volumes, with numerous illustrations.

THE fifth annual Convention of American Librarians was held in College Hall, Cincinnati, from May 24 to May 27. This was the first meeting of the Convention in the West, where libraries are by no means less numerous, though perhaps less highly organised, than in the Eastern States. In the West, public libraries are generally under the charge of the School Boards, which is said to lead to political jobbery. We learn from the *Nation* that,

"as a result of a little enquiry among the librarians present, it appeared that with nearly everyone politics had led to his appointment, or had nearly led to his dismissal, or was likely to lead to it, or had given him an incompetent board."

A valuable paper on classification (upon which matter some remarks of the *Saturday Review* seem to have caused considerable soreness in America) was read by Mr. Larned, of Buffalo. But the most important subject treated was the connexion between libraries and schools. Mr. Green, of Worcester, Massachusetts, explained how his library was used not only to continue the literary life of the scholars after graduation and to afford assistance to the teachers, but also to form part of the curriculum, being visited by the pupils during school hours as a regular portion of their studies in certain subjects.

FERDINAND FREILIGRATH, the German poet of democracy, left behind a choice library, numbering nearly 5,000 volumes, which was purchased *en bloc* by Mr. J. M. Sears, of Boston. Of this interesting collection a Catalogue has been compiled by the well-known American bibliographer, Mr. J. L. Whitney (Cambridge: Wilson). Its chief strength lies in the works of German and English authors (especially the poets) of the eighteenth and nineteenth centuries. Of Goethe and Schiller there are no less than 127 different editions; and there are also many rarities of Milton, Byron, and Shelley, besides carefully preserved presentation copies from various sources.

MR. KRISTOFER JANSON, the Norse poet, novelist, and preacher, who has settled at Minneapolis in Minnesota, is said to be engaged on a series of novels illustrating the life and surroundings of his Norwegian fellow-countrymen in America. The first of these will be published in the course of the present summer at Copenhagen.

THE Concord School of Philosophy will open this summer, as usual, from July 17 to August 13. The list of lecturers includes the names of Mr. Harris, Mr. Alcott, Mr. Sanborn, President Porter of Yale, and President Seelye of Amherst, as well as several women.

THE *Century* will shortly commence the publication of a series of papers by Mr. Edward

Eggleston, entitled "A History of Life in the Thirteen Colonies." These papers cover the period from the settlement of Jamestown to the French and Indian war; but they are intended to be only introductory to a general history of society in the United States down to the present time.

## FRENCH JOTTINGS.

M. RENAN, having completed an elaborate index to the seven volumes of his *Histoire des Origines du Christianisme*, has now begun to work upon a new undertaking—a History of Israel before the birth of Jesus. It is hardly necessary to state that his *Marc-Aurèle*, the last of the former series, was promptly placed in the Index.

THE election to the Académie française last week of Mgr. Perraud, the Liberal Bishop of Autun, has called attention to the fact that he is the fifth of a brilliant set of contemporaries at the Ecole normale who have attained this distinction. The others are MM. Prévost Paradol, Caro, Mézières, and Taine. Four of his class fellows are professors at either the Sorbonne or the Collège de France; six have seats in the Chamber or the Senate; and the list further includes the following prominent journalists:—MM. About, Francisque Sarcey, J.-J. Weiss, Edouard Hervé, D. Ordinaire, Villetard, Maxime Gaucher, and Eugène Yung.

THE sixth volume of the *Discours et Plaidoyers politiques* of M. Gambetta, edited by M. Joseph Reinach, will be published next week (Paris: Charpentier). It covers the period from July 1876 to December 1877, and includes a great number of speeches and reports connected with the Budget Committee, of which M. Gambetta was then president.

NEXT year the Institute will, for the first time, award the prizes founded by Thiers and by the widow of Jules Janin. Each is of the value of 3,000 frs. (£120), and is to be awarded triennially, the former for an historical work, the latter for a translation from the Latin.

THE monument on the tomb of Michelet at Père Lachaise will be formally inaugurated on July 14 with a discourse by M. Jules Ferry, Minister of Public Instruction. On the same day Michelet's widow proposes to publish a cheap selection from his works, entitled *Les grands Jours de la Révolution*.

ANOTHER evidence of Michelet's popularity at the present day may be inferred from a contract just signed by a printer at Paris for an edition of 10,000 copies of his *Histoire de France* and his *Histoire de la Révolution française*, with illustrations by Vierge, at the price of 196 frs. per volume. This is said by *Le Livre* to be without precedent.

M. JULES FERRY has ordered that busts of the following, by eminent sculptors, shall be placed in the vestibule of the Institute:—Thiers, Michelet, Littré, Jules Janin, de Sacy, Leverrier, L. Cogniet, Baron Taylor, Deville, and Auber.

INSCRIBED tablets are to be placed in Paris on the houses where Voltaire, Benjamin Constant, and Alfred de Musset died, where M<sup>me</sup>. de Sévigné lived, and on the house occupying the site of that in which Jean de Meung wrote the *Roman de la Rose*.

M. DE FREYCINET, Minister for Foreign Affairs, has decided to permit the publication of certain papers in the archives of his department. The first to appear will be a series of six volumes, containing the instructions given by the King of France to his foreign agents from the Treaty of Westphalia to the outbreak of the Revolution. They refer to England, Prussia, Russia, Poland,

Austria, and the Holy See. The work will be edited, with notes, by MM. Baschet, Laviisse, Rambaud, Sorel, and Hanotaux.

AN historic document, long believed to have been lost, has just been discovered in the château de Chantreine (Sarthe) in an old clothes press. It consists of a MS. history of some of the kings of France, with frequent marginal notes written by the Dauphin when a prisoner in the Temple. The history of the document is curious. It was given to the family of Chantreine by the duchesse d'Angoulême, stolen from them in a robbery, returned years after as the result of a death-bed confession, and then secreted by the late head of the family so that its very existence was almost forgotten. It has now been placed in the museum at Mans.

THE Société de l'Histoire de Paris has decided to issue, among its first publications, the *Polyp-tique d'Irminion*, edited, with geographical notes and an index of names, by M. Longnon.

THE last number of *Romania* contains a paper by M. Paul Meyer upon the verse chronicle of William Marshal which he was fortunate enough to discover in England last year. We shall say something more about this in our next number. M. Meyer will contribute another paper on the subject to the forthcoming *Annuaire-Bulletin* of the Société de l'Histoire de France, discussing specially that portion of the chronicle which treats of the relations between Richard Cœur de Lion and Philip Augustus.

## ACKNOWLEDGMENTS.

WE have the following on our table:—*The Parallel New Testament* (Cambridge: University Press); *Hudson's Critical Greek and English Concordance of the New Testament*, revised by Dr. Ezra Abbot (Bagster); *Should the Revised New Testament be Authorised?* by Sir Edmund Beckett (Murray); *Moses and Geology*; or, the Harmony of the Bible with Science, by Dr. Samuel Kinns, with 110 Illustrations (Cassell, Petter, Galpin and Co.); *The Perfect Way*; or, the Finding of Christ (Field and Tuer); *The Day-Dawn of the Past: Six Lectures on Science and Revelation as seen in Creation*, by An Old Etonian (Elliot Stock); *An Argument for the Divinity of Jesus Christ*, translated from "Le Christianisme et les Temps présents" of the abbé Em. Bougaud, by C. L. Currie (Murray); *Study of the Church Catechism*, adapted for use as a class-book, by C. Sherwill Dawe (Rivingtons); *Chapters from the Autobiography of an Independent Minister* (Williams and Norgate); *Preaching: What to Preach and How to Preach*, by the Rev. J. Edward Vaux (G. J. Palmer); *Sowing and Sewing: a Sexagesima Story*, by Charlotte M. Yonge (Walter Smith); *Sacred Similes: being Notes for Teachers of Bible Classes*, by E. P. Vizard (Sunday School Association); *Stories from the Life of Moses*, by Richard Bartram, and *Short Sermons to Children*, by Three Cousins (same publishers); *Hereafter*, by A. F. Heaton (Provost); *Infant Baptism, Demonstrated to be Reasonable, Historical, and Scriptural*, by James Malcolm (Houlston); *The Anniversary Text-Book: a Manual of Scripture Verse and Sacred Song* (Griffith and Farran); *Theotokos: the Example for Woman*, by M. A. Meredith (Kegan Paul, Trench and Co.); *Lectures and Discourses*, by the Right Rev. J. L. Spalding (New York: Catholic Publication Society); *The English Revisers' Greek Text*, shown to be Unauthorised except by Egyptian Copies discarded by Greeks, and to be Opposed to the Historic Text of all Ages and Churches, by G. W. Samson (Cambridge, U.S.: King; London: Trübner); &c., &c.



## A TRANSLATION.

RITOURNELLE.

(From the French of François Coppée.)

With a fitting welcome sweet June to greet  
 Over meadows flooded with summer light,  
 We'll chase winged things with swift-falling feet,  
 I, verse,—thou, butterflies' glittering flight.  
 And we'll seek for the tempting paths that turn  
 By rushes and reeds 'neath the willows gray,  
 To listen to all singing things and learn,  
 I, cadence,—and thou, the birds' glad some lay.  
 Where the whispering waves of the river wind  
 Amid banks half-hidden in leafy gloom,  
 We will gather all fragrant things, and find  
 I, song,—and thou, clusters of woodland bloom.  
 And serving our fancy, love graciously  
 To that summer's day shall add heightened glow,  
 I, poet,—thou, poetry's self shall be,  
 Thou, fairer, and I shall more loving, grow!

I. O. L.

## OBITUARY.

REINHOLD PAULI.

THE news of the sudden death of Prof. Reinhold Pauli, of Göttingen, comes with a painful shock to his many English friends. In this country he was known to most people by his excellent works on English history, by his continuation of Lappenberg, his *Geschichte von England seit den Friedensschlüssen von 1814 und 1815*, his *Bilder aus Alt-England*, his *Life of Alfred the Great*, and his monograph on Simon de Montfort. To him also we owe an edition of Gower's *Confessio Amantis*. In his own country he will be remembered not only as a writer and editor, but also as a great teacher, who knew how to inspire his pupils with his own energy and enthusiasm for the studies which he pursued.

The time which, when a young man, he passed in England as private secretary to Chevalier Bunsen may be said to have made him more than half an Englishman. Our language he spoke and wrote with unusual fluency. But this was not all. He closely studied our ways; and his quick sympathy helped him to that understanding of English character which a foreigner seldom acquires, and which was of peculiar advantage to him in dealing with our history.

Such a nature as his quickly makes friends, and rarely loses them. His social qualities rendered him a general favourite. His varied knowledge and ready wit made him an excellent companion. His good humour and high spirits were contagious. The sudden extinction of this bright and genial, as well as useful, life calls for more than an ordinary expression of sorrow.

E. MAUNDE THOMPSON.

THERE died recently in Livonia a man almost unknown in Western Europe who, nevertheless, had exercised immense influence over a great part of Russia. This was Jacobson, editor of the *Sakkala*, a newspaper written in Esthonian, which he had founded to propagate his dream of a national Finn kingdom, under the protection of the Czar, extending from the White Sea to Moscow, and eastward to the Ural Mountains. The Russian Government is said to have allowed him every liberty, as the effect of his teaching was to diminish the influence of the German element in Livonia. Jacobson's funeral was celebrated with great popular enthusiasm.

## THE ORIGIN OF THE INDIAN ALPHABETS.

MANY readers of the ACADEMY will, no doubt, be glad to hear of a most important discovery, due to Prof. A. H. Sayce, by which new and complete light will be thrown on the difficult question of the origin of the Indian alphabets.

To show the importance of this discovery it is necessary to state, briefly, how the question stands at present.

The numerous alphabets that have been used, or are now in use, in India can all be traced back to two, which may be termed the North and South Açoka alphabets. The first, of undoubted Phœnician origin, has disappeared, without leaving any successors or developments. To the second can be traced all the alphabets now in use in India, and some in use in other parts of the East. The origin of this alphabet has never been clearly settled, though several hypotheses have been put forward. It is impossible to trace these alphabets farther back than about 250 B.C., or to put their introduction into India earlier than about 300 B.C. A third distinct alphabet was early used by the Tamil people in South India in the early centuries A.D. This has almost disappeared, and, except, perhaps, in Malabar, has left no traces in India proper. For reasons that it would be tedious to give here, though this third alphabet has the same method of marking the vowels in the middle of words as the other two alphabets, which, in some ways, recalls the Semitic way of effecting the same object, it is impossible to trace its origin to either of the other alphabets, or vice versa. It is, however, impossible to doubt that all three are from the same original source, though derived, probably, at different periods.

That we can read these alphabets is due to most illustrious names—the second was deciphered by Prinsep; the first by Edwin Norris; and the third by F. W. Ellis. Mr. Edward Thomas has chiefly created the history of the first, and has shown what may probably be done in the future. But many differences of opinion have arisen.

The discovery of Prof. Sayce has now put the key-stone to the arch that has been so long waiting its completion. It is as follows:—As many will know, there are some Babylonian contract tablets in the British Museum; one of these has a docket by one of the contracting parties in a hitherto unknown character. This person is called Urmanû (Prof. Sayce informs me) in the cuneiform part of the document. This had, no doubt, been seen by others, but to Prof. Sayce is due the suggestion that it might be an Aramaic character subsequently imported into India. With this discovery, he most kindly sent me a specimen in March last; which, directly I examined it, disclosed a character closely resembling the South Açoka alphabet, with vowels marked as was done in the Indian alphabets. Here at last, then, was the long-wished-for original of these Indian alphabets that had puzzled Orientalists for so many years! I could at once, besides the vowel signs, identify several letters, k, m, r, s, &c., but the language does not in any way seem to be Sanskrit or Indian. At the end is what Prof. Sayce identified as a signature, and this appears to me to be Urmanû, which the cuneiform part shows is the writer's name. The document is dated in the reign of Artaxerxes II. (?) Thus it is earlier than any Indian inscription, but, as the language is not Indian, it cannot, anyhow, be of Indian origin. Everything points to a foreign origin for the Indian alphabets, and it therefore clearly follows that Prof. Sayce has discovered the source.

This brilliant discovery of our leading Orientalist will, I have no doubt, give as much pleasure to others as it did to me. I must apologise for the delay in communicating it to the ACADEMY. Though I received it in March, I have been prevented by circumstances out of my power, including long-continued illness and a change of residence, from communicating it earlier.

Prof. Sayce tells me that Mr. Pinches has promised a facsimile of the whole document in

the *Proceedings* of the Society of Biblical Archaeology.

As questions of palaeography now appear to be attracting attention, I would point out that the physiological side remains to be considered. This new branch of science has been founded by Prof. C. Vogt (*La Revue scientifique*, 26 Juin 1880) in an article "L'Écriture considérée au point de vue physiologique," though Dr. Gaetan Delaunay (somewhat later in the same periodical) has questioned part of Prof. Vogt's conclusions.

A. BURNELL.

PS.—Prof. Sayce has just found in the British Museum some other tablets of an earlier date—viz., before 640 B.C.—inscribed in a similar character. But these seem to be earlier forms, in which the system of marking the vowels was not fully developed, or, at least, is not so evident as in the other tablet.

## ARABIC JOURNALISM.

A NEW Arabic monthly, or rather an Arabic monthly with a new name, was issued in London during the last month, called *al-Itihādū-l-'Arabīyyū*, or "The Arabian Union." Judging from the address on the title-page, the editor is no other than the Syrian Catholic ecclesiastic, the Rev. J. L. Sābunjy, who formerly edited the now defunct *an-Nahlah* and the *al-Khildafah*, of which papers a detailed account was given in the ACADEMY of March 19, 1881. The last-named publication, "with a capital of £10,000," was to have been "printed for ten years at the expense of a friend of the Arab people." Its main object was to vilify the Ottomans and their Khalifah, and to stir up rebellion among the subjects of the Sultan. Its successor, "The Arabian Union," which scrupulously eschews any reflections on the Turks or their Sultan, is obviously written in support of the so-called "National Party" in Egypt, albeit the writer emphatically declares that it is "simply an *exposé* of his own personal sentiments;" that "he prints it at his own expense under the nose of the British Government;" and, further, that "he would not sully his honour by taking a bribe, or say that black was white, no not for the wealth of the whole world." A wood-cut representing the al-Ka'abah at Makkah forms the frontispiece; and three of the five illustrations in the paper, including that of his Excellency the Sayyid Ahmad 'Arāby Pasha, are portraits of the principal instigators of the Egyptian mutiny. Among the outsiders specially marked out for reprobation are the ex-Anglo-Indian officials now employed in Egypt, "who judge that the Egyptians should be treated, like the Indians, with rigour and tyranny." But all indiscriminately who have ventured to call in question the doings of the "National Party" come in for a large share of abuse. Neither is the British Ministry spared for having listened to the perverse counsels of light-witted politicians, whereby they brought disgrace upon the English nation in Afghanistan, Natal, Zulu-land, and among the Boers:—

"Had these men been the experienced politicians they profess to be, they would have followed the example of the noble-minded Sir William Gregory and his party, by counselling their people to assist the Egyptians, thereby making them strong defenders of their road to India."

The foregoing extracts sufficiently disclose the purport of "The Arabian Union." What English readers, however, will be astonished to hear is the alleged perfect accord existing between 'Arāby Pasha and the Khedive:—

"It is stated by some that H.H. the Khedive hates H.E. 'Arāby Pasha, and is disgusted with his present Ministers. . . . On the contrary, H.H. the Khedive urged the Bey to accept the title of

'Pasha.' . . . Those who make such statements display their lamentable ignorance, for H.H. the Khedive (may God defend him!) knows full well that the Egyptian army are his staunch supporters, the heroes upon whom he may implicitly rely, and that the National Party, consisting of the Notables, are loyal in their affection for him, are striving for the welfare of their country, and doing their utmost to strengthen the cause of their Amir and father, who is well aware that any protection afforded him by foreigners does not, and cannot, differ from the protection afforded by France to the Bey of Tunis. . . . We, on our part, are persuaded that H.H. has acted up to his dignity, has fathomed the depth of the foreigners, has joined himself heart and soul to his people, has made himself the corner-stone of that building, has placed himself in the van of the free National Party, and is prepared to support it."

It is superfluous to remark that this roseate, and perchance *gilded*, description of the harmony existing between the Khedive and the Egyptian rebels gives the lie direct to the statements of all foreign correspondents at Cairo and Alexandria, and stultifies the official utterances of the English and French Ministries on the subject. But "The Arabian Union" is evidently designed for Oriental readers, who are told where to apply for it; nevertheless, the printer's name is prudently, and withal illegally, withheld.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BARTSCH, K. Romantiker u. germanistische Studien in Heidelberg 1804-8. Heidelberg: Winter. 1 M. 20 Pf.  
 BIRSE, A. Die Entwicklung d. Naturerf. bei den Griechen. I. Kiel: Lipsius & Tischer. 3 M.  
 BRAUN, J. W. Schiller u. Göthe im Urtheile ihrer Zeitgenossen. I. Abth. Schiller. 3. Bd. 1801-5. Berlin: Luckhardt. 7 M. 50 Pf.  
 BUONAI, S. Studien üb. die Entstehung der nördlichen Götter u. Heldensagen. I. Reihe. 2. Hft. München: Kaiser. 4 M.  
 DAUDET, E. Dérégéné. Paris: Plon. 3 fr. 50 c.  
 DEUTSCHKEIM, C. Shakespeare-Grammatik f. Deutsche od. Uebersicht üb. die grammat. Abweichungen vom heut. Sprachgebrauch bei Shakespeare. Cöthen: Schulze. 1 M. 50 Pf.  
 FISCHER, L. v. Kunstdenkmale d. Mittelalters. Holsarbeitsen. 5. Lfg. Aachen: Cremer. 2 M. 80 Pf.  
 GRIMM, J. Kleinere Schriften. 6. Bd. Berlin: Dümmler. 9 M.  
 GUICHARD, E. La Grammaire de la Couleur. Paris: Cagnon. 120 fr.  
 HEIBERG, J. L. Litteraturgeschichtliche Studien üb. Euklid. Leipzig: Teubner. 5 M. 60 Pf.  
 MÉMOIRES de Monsieur Claude. T. 7. Paris: Bouff. 3 fr. 50 c.  
 VILLEY, E. Le Rôle de l'Etat dans l'Ordre économique. Paris: Durand & Pedone-Lauriel. 8 fr.

#### THEOLOGY.

- L'HARDY, F. Le Baptême des Enfants jugé au point de vue des Déclarations et de l'Écriture. Neuchâtel: Sandoz. 10 fr.  
 MARQUARDT, J. S. Cyrillus Hierosolymitanus baptismi, chrismatis, eucharistiae mysterium interpret. Leipzig: Peter. 2 M.  
 MÜLLER, F. Ovar Agadath. 2. Bd. Presburg. 1a. 6d.  
 ORRELL, C. v. Die alttestamentliche Weissagung v. der Vollendung d. Gottesreiches, in ihrer geschichtlichen Entwicklung dargestellt. Wien: Faeszy. 9 M. 60 Pf.

#### HISTORY.

- BRUNHOF, F. Staat u. Recht der römischen Königszeit im Verhältnisse zu verwandten Rechten. Stuttgart: Enke. 8 M.  
 BOUTILLIER, E. de, et E. HERR. Correspondance politique adressée au Magistrat de Strasbourg par ses Agents à Metz (1594-1688). Paris: Berger-Levrault.  
 DESTINON, J. v. Die Quellen d. Flavius Josephus. I. Die Quellen der Archäologie. Buch XII-XVII.—Jüd. Krieg. B. I. Kiel: Lipsius & Tischer. 3 M.  
 KRONER, R. v. MARCAND, F. Grundriss der österreichischen Geschichte n. besond. Rücksicht auf Quellen- u. Literaturkunde. Wien: Hölder. 14 M. 40 Pf.  
 MADRID, J. N. Die Verfassung u. Verwaltung d. römischen Staates. 2. Bd. Leipzig: Teubner. 16 M.  
 MONTEIL, A. A. Histoire de l'Industrie française et des Gens de Méiers. Paris: Barbou.  
 RATZEL, F. Anthropo-Geographie od. Grundzüge der Anwendung der Erdkunde auf die Geschichte. Stuttgart: Engelhorn. 10 M.  
 ROOFS, M. Christophe Plantin, Imprimeur Anversois. Antwerp: Kornicker. 18s.  
 WAGMANN, R. Die Sachsenkriege Kaiser Heinrichs IV. Celle: Schulze. 2 M.  
 WUSTENFELD, F. Die Geschichtschreiber der Araber u. ihre Werke. Göttingen: Dieterich. 12 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BRESADOLA, J. Functi Tridentini novi, vel nondum delineati, descripti et iconibus illustrati. Fasc. 2. Berlin: Friedländer. 7 M.  
 DEGEN, L. Das Krankenhaus u. die Kaserne der Zukunft. München: Lindauer. 15 M.  
 JAHN, H. Die Grundsätze der Thermochemie u. ihre Bedeutung f. die theoret. Chemie. Wien: Hölder. 4 M. 80 Pf.  
 KÖLLNER, K. Die geologische Entwicklungsgeschichte der Skurethiere. Wien: Hölder. 2 M. 73 Pf.  
 ZOPPETTI, V. Nozioni sulla coltivazione delle Miniere. Milano: Hoepli. 25 fr.

#### PHILOLOGY.

- Book, the, of the Mainz-i-Khard, and Old Fragment of the Budehesh, in Pahlavi. Ed. F. C. Andreas. Kiel: Lipsius & Tischer. 20 M.  
 KUMMER, K. F. Erlauer Spiele. 6 altdeutsche Mysterien nach e. Handschrift d. 15. Jahrh. zum erstenmale hrsg. Wien: Hölder. 7 M. 20 Pf.  
 MINUCH, Felicit. M. Octavius. Rec. J. J. Cornalissen. Leiden: Brill. 1a. 6d.  
 PLUMER, H. Th. Horazstudien. Alte u. neue Aufsätze üb. Horazische Lyrik. Leipzig: Teubner. 6 M.

### CORRESPONDENCE.

#### GARIBALDI IN THE FOURTEENTH CENTURY.

Highgate: June 9, 1882.

At this time, when all Europe is occupying itself with paying the last honours to Italy's great hero, his name wherever met with attracts interest. In the *Libri Magistrorum Bullarum* at Malta (Acts of the Grand Masters of the Knights of St. John), vol. ix., we find in an endowment of a chaplaincy, July 4, 1389, mention made of "Anthonin de Garibaldis, heredes Opicini de Garibaldis burgensis Rodi." The names occur more than once in the volume. I do not know if the genealogy of Garibaldi could be traced back to Rhodes, but it is a curious coincidence to find another of the name a citizen of the Mediterranean, so to speak, 500 years ago. The simple citizen of Capriera would probably not have been ill-pleased to find his ancestry among the burgesses of Rhodes.

Allow me to add my grateful tribute here to the memory of Col. Chester, whose rich friendliness on questions of this sort will be missed by many an enquirer. LUCY TOULMIN SMITH.

#### WAS ROGER OF MONTGOMERY AT SENLAC?

Somerset, Wells: May 31, 1882.

One sometimes lights on corrections of oneself in a rather roundabout way. A little time back some one was good enough to send me a scrap of a New York paper, in which I was shown up in a slightly lordly fashion for having "uncritically" followed the statement of Wace that Roger of Montgomery was present at Senlac, and commanded the French division of Duke William's army. I ought to have learned better, because my "uncritical" treatment had been pointed out in the second number of the *Palatine Note-book*. Of the publication so named the New York paper spoke most highly, but it did not say how the writer in the *Palatine Note-book* had made out his case, or even whether the *Palatine Note-book* was of British or American origin. The name suggested the Bishopric of Durham; so I wrote to a learned friend there. He had never seen the *Palatine Note-book*, but believed it was "a Lancashire publication." The shire which was made up after my day by adding a piece of Yorkshire to Roger of Poitou's land between Mersey and Ribble did not come into my head so naturally as the ancient patrimony of St. Cuthbert. So I wrote to another learned friend at Manchester, who has kindly sent me the number. I am therefore now able to judge of the force of the upsetting which the New York writer thought was so thorough. I find that my critic, who signs himself H., is a little confused in his way of reasoning and in his way of dealing with authorities. But I am bound

to say that his objection is not a cavil, but a real objection which deserves an answer. H. moreover does not charge me with neglecting any authority, but simply with interpreting one of my authorities "cavalierly." It is just possible that this "cavalier" treatment may be the result of long and intimate acquaintance. I should certainly feel more bound to stand on my best behaviour towards a wise man from Mongolia than I do towards my dear old friend Orderic, known in religion as Vital.

The argument lies in a very short compass. Wace brings Roger of Montgomery on the field at Senlac, and he not only brings him on the field, but assigns him a special and characteristic part. Roger, as H. goes about to prove at somewhat needless length, was something more than an ordinary Norman noble. The husband of Mabel, the son-in-law of William Talvas, had interests beyond the Norman duchy. Bellême, as H. truly says, though the name does not seem very familiar to him, and though he places it in the Hiesmois, was a French and not a Norman fief. Therefore William set Roger to command the French division of his army, the men of Boulogne and Poix and the mercenaries (Wace, ed. Pluquet, 12784-92; ed. Andresen, 7668-78). But he joins with him in command the trustiest of all Normans, William Fitz-Osbern. Roger performs several notable exploits in the battle, which H. quotes, as I have quoted them long ago, and (see *Norman Conquest*, iii. 495, third edition) addresses his followers as "Franceiz."

On the other hand, there is a passage of Orderic (509 C) which literally implies that Roger was not at Senlac, but that he was left behind in Normandy. It runs thus: "Rex in illa transfretatione [his return from Normandy in December 1067] Rogerium de Montegomerici, quem tutorem Normanniae, dum ad bellum transmarinum proficisceretur, cum sua conjuge dimiserat, secum minavit."

It is on these two passages that the whole stress of H.'s argument lies. H. also remarks that the name of Roger of Montgomery does not come in William of Poitiers' list of the chief warriors at Senlac, a list which, he might have added, is copied by Orderic (Duchesne, 202 D, 501 C). This objection, though the list does not pretend to be exhaustive, has real force. But it proves nothing when H. goes on to tell us that Roger's name is not found "in the well-known battle-roll of the warriors at Hastings, published by Duchesne from a charter at Battle Abbey, nor in those published by Brompton and Leland." "Published by Brompton" is an odd phrase for a writer who, whoever he was, belongs to the days of manuscript; but it is more odd to find anybody in 1882—anybody, I mean, out of a peerage or book of genealogy—quoting a "Battle Abbey roll" as if it proved anything. In those impudent forgeries, among the crowd of imaginary names, it is impossible to find out, and it does not the least matter if we could find out, which of the real warriors of Senlac are entered and which are not.

On the other hand, H. is candid enough to quote a passage from the so-called eighth book of William of Jumièges—that is, the continuation by Robert of Torigny, which looks the other way, and which I believe I had not quoted anywhere. It runs thus (viii. 35): "Praedictus autem Rogerus de Monte-Gummerici bello Anglico interfuit." According to the mediaeval use of "bellum," I have little doubt that these words do mean to assert that Roger was at Senlac; but they would be satisfied by Roger's presence in William's later campaigns, some of which more immediately concerned Roger himself. We must take this statement of one who wrote more than a generation later, but who was specially concerned with personal history, for what it is worth. It may possibly go some way to

balance the negative argument from the silence of William of Poitiers.

But how stands the case between the very emphatic assertion of Wace and the implied denial of Orderic? According to H., I "rely on Wace too closely, forgetting that he is a poet, and that the exigencies of rhyme were to him more pressing than those of absolute accuracy." I must explain to H. that I am not in the habit of "forgetting" anything about such old and intimate friends as Master Wace. I do remember a case where he did sacrifice absolute accuracy to the exigencies of rhyme—namely, where he consented to speak of his own church of Bayeux as an abbey (see 9367, ed. Pluquet, and *Norman Conquest*, ii. 273). But the several notices of Roger of Montgomery in his account of the battle are not brought in for the sake of the rhyme; they are rather too long and minute. And assuredly no writer of his time sought more diligently and honestly after "absolute accuracy" than Wace did. He made mistakes undoubtedly, as when he puts William Fitz-Osbern's horse into armour, and when he brings the old Roger of Beaumont into the battle. And I have always had a little fear and trembling about the presence of Neal of Saint-Saviour. But Wace always tried to be right, and it is wonderful how much of "absolute accuracy" he reached, even in points where we could hardly have looked for it. H. must have "forgotten" a good deal about Wace before he so "carelessly" cast him aside on the ground of his being a "poet." Roger is not merely mentioned in a list; he is specially brought in; he is put in the most likely part of the army to find him; he acts, he speaks, and he speaks according to his special position. This is no mere exigency of rhyme. If Roger was not in the battle, Wace must have been taken in by a very elaborate fiction on the part of somebody or other.

Now does the incidental and implied denial of Orderic set aside this direct statement and rather minute narrative of Wace? H. goes about at needless length to prove that Orderic lived nearer to the time than either Wace or Robert of Torigny, and that he had special advantages through his father's connexion with the house of Montgomery. It might be easy to answer that neither Orderic nor Wace was absolutely contemporary, and that, though Orderic was much the older man, yet Wace had some special advantages over him. Orderic, at the stage of his story with which we have to do, did, as far as England was concerned, little more than follow William of Poitiers, with some references to Guy of Amiens. He does not seem to have made any special researches. But Wace sought for minute information everywhere, and it must not be forgotten that his father was in William's fleet. Still, if Orderic, in his account of the battle, had distinctly said or distinctly implied that Roger of Montgomery, his father's patron, was not in the battle, that would indeed have been a most emphatic and unanswerable denial. But Orderic does nothing of the kind. His implied denial comes long after, when he is describing William's return from Normandy in December 1067. He is there following William of Poitiers, who says nothing of Roger of Montgomery, but mentions Roger of Beaumont as the head of Matilda's council during her husband's absence. "Illius prudentiam viri adjuvare consilio utilisimi, in quibus locum dignitatis primum tenebat Rogerus de Bellomonte." Orderic, in the parallel passage, leaves out Roger of Beaumont, and puts his own Roger instead. I still think, as I thought when I wrote my History, that, strange as it may seem, Orderic confounded the two Rogers, or, rather, wrote the name of that Roger whom he knew best. The suggestion of H., that

William left both Rogers behind, has nothing to support it.

To my mind, knowing Orderic as I do, this passage proves nothing. If H. is anxious to prove that Roger of Montgomery was not in the battle, he had better keep to the fact that William of Poitiers, who speaks honourably of him elsewhere, does not mention him there. This is, to my thinking, by far the stronger argument of the two.

If Roger of Montgomery was not in the battle, then the account in Wace is pure fiction. H. is carried away by a perhaps commendable local zeal to suggest that the person meant was his own local lord, Roger of Poitou, Earl Roger's third son. But as Robert of Bellême, the Earl's second son, was knighted only in 1073, it is not likely that his younger brother would have held a great command in the Norman army seven years earlier. It is odd that H. does not see that Wace has really made about Roger of Beaumont the same mistake which he fancies him to have made in the case of Roger of Montgomery. That is, he puts the father instead of the son. Wace brings in Roger of Beaumont, and leaves out his son Robert of Meulan, who really did great things in the battle (see *Norman Conquest*, iii. 487). Roger of Beaumont was an elderly man, who could do better service as counsellor to the Duchess than he could do on the field. His son therefore went in his stead. Roger of Montgomery was a much younger man, none of whose sons could yet have reached manhood.

H. goes on at some length about Earl Roger and other matters. Any one familiar with the originals will see that H. has not lived among them. Above all, does the rivalry of York and Lancaster go so far as that a writer in the *Palatine Note-book* is bound to have hard words for the Yorkshiremen who fought for England in 1069, and to charge them with burning their own city, which the Normans certainly burned for them?

But one generally learns something from every dispute. I am not prepared to alter the passages in my History which assert the presence of Roger of Montgomery in the battle. For I still think that Wace's story is, on the whole, to be trusted. But I should now think it right to call more attention than I have done to the fact that Roger's name is not on William of Poitiers' list. That certainly throws some measure of doubt on Wace's story, which the passage in Orderic, to my mind, does not.

EDWARD A. FREEMAN.

#### THE POLE FAMILY.

15 Brunswick Terrace, Brighton: June 8, 1882.

Mr. Bent's discovery is a valuable addition to the history of the Pole family, but what authority has he for speaking of this later Arthur Pole as a son of Arthur Pole the conspirator of 1562? The younger Arthur, being twenty-five years old in 1600, must have been born about 1575. Now the elder Arthur was arrested in 1562, and (though sentence of death was remitted) was kept a close prisoner in the Tower for the rest of his life, being buried there not long after 1568 (the exact date is unknown), probably before 1570, as he is not alluded to in his mother's will. Mr. Bent's sketch of his life is derived exclusively from Froude (vii. 427-29), and consequently perpetuates Mr. Froude's errors. Mr. Froude states that "Geoffrey . . . had left two sons behind him, Arthur and Edward, . . . Arthur, the eldest, . . . had married a daughter of the Earl of Northumberland." Now Geoffrey left not two, but five sons, of whom the three omitted by Mr. Froude were all living in 1570 (as proved by their mother's will). Again, there was no son Edward. His name has always, and rightly, been given as Edmund (he

writes it "Edmonde" in the Tower). Again, what authority has Mr. Froude for making him marry a Percy? Diligent search among the pedigrees of Percy fails to reveal any such alliance. Indeed, it seems improbable that he was ever married. It may be added that Mr. Froude is also mistaken in making Reginald Pole the second son of the Countess of Salisbury (vii. 23), and in making "the Earl of Huntingdon the child of Lady Salisbury's daughter" (who married Henry Lord Stafford). These errors emphasise the maxim, which is now being generally recognised, that the historian can never afford to dispense with the humble labours of the genealogist.

The Poles seem to have been provided as a special stumbling-block for historians, Ranke himself being their latest victim. An article in the *Antiquary* of this month adds to the existing corpus of error, and it is to prevent this newly discovered Pole being also wrongly affiliated that I venture to send you this note. I propose to investigate the history of this unfortunate family, which rose suddenly from mysterious obscurity, only to relapse into it as suddenly after a strangely troubled career of three-quarters of a century. J. H. ROUND.

#### THE TITLE-PAGE OF THE "COMPLEAT ANGLER."

London: June 10, 1882.

May I venture to point out that Mr. Elliot Stock must produce a very different facsimile of the title-page to Walton's *Angler* before he will succeed in convincing those acquainted with title-pages of the period of the presence of the e in the word "Churchyard"? The specimen he gives is clearly one of the use of the double hyphen = between the two words—a usage so common in books of this date that it is surprising that he should have misread it.

J. BASS MULLINGER.

Trinity College, Cambridge: June 13, 1882.

In the copy of Walton's *Angler* in the library of Trinity College, Cambridge, the imprint has quite distinctly the word "Churchyard" with a hyphen. There can be no doubt about this, for the title-page is very clearly printed, and the book is in remarkably fine condition.

W. ALDIS WRIGHT.

Hull Subscription Library: June 12, 1882.

Will you allow me to state, in reference to the spelling of the word "Churchyard" on the title-page of the *Compleat Angler*, that on the copy in our library, which is the first edition, "Churchyard" is spelt with a hyphen—thus "Church-yard"—and not with an e, as stated by Mr. Elliot Stock? The imprint is as follows:—"London, Printed by T. Maxey for Rich. Marriot, in S. Dunstan's Church-yard Fleet street, 1653."

W. G. B. PAGE.

#### "A FLIGHT TO MEXICO."

London: June 12, 1882.

The notice of my *Flight to Mexico* in the ACADEMY of last Saturday is written in so fair a spirit, with reference to a book that has disappointed my reviewer, that I am anxious to set myself right with him on the main point of the intended scope and character of my volume. I had not the slightest intention of publishing it as "a work of travel," strictly so called. I thought the title I gave it, with my motto from Cowper, would serve to point out this, and to guide the expectation of my readers. It is difficult sometimes to fix upon a proper title. I well remember my good friend the late Mr. Darwin once telling me that he had found this to be "absurdly difficult." Perhaps I should have added a Preface. Had I intended to write a studied "book of travel"

(so many of which are so very over-studied sometimes), it could not have occurred to me to choose Mexico as a theme on which to elaborate chapters. My volume was intended purely as a pleasant introduction of the Mexico of to-day to the general reader, and to be read throughout as though I were conversing with him. The "comparisons" I cannot but consider as essential to my pages; and I must confess that the "digressions" had not appeared to me as forced or foreign to the general subject, but rather as affording the alleviation of kindred variety. Judged by this standard, I did not anticipate that the book would disappoint my critics; but, if judged by the severer one which my reviewer in the ACADEMY had in view, and supposing that I had aimed at such a one, then I admit I must have suffered judgment by *nil dicit*. J. J. AUBERTIN.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 19, 7.30 p.m. Aristotelian: "Descartes," by Mr. E. Hawkeley Rhodes.  
TUESDAY, June 20, 7.45 p.m. Statistical: "Two Hundred and Fifty Years of Small-pox in London," by Dr. W. A. Guy. 8.30 p.m. Zoological: "Additions to the Menagerie in May," by the Secretary; "The Valves of the Heart of *Ornithorhynchus paradoxus* compared with those of Man and the Rabbit, with Some Observations on the *Fossa oralis*," by Prof. E. Ray Lankester; "The Respiratory Organs of Apteryx," by Prof. Huxley; "Contributions to the Anatomy of Passerine Birds," VI., by Mr. W. A. Forbes.  
WEDNESDAY, June 21, 8 p.m. Geological: "The Cause of the Depression and Elevation of the Land during the Glacial Period," by Mr. T. F. Jamieson; "The Rhaetian of Nottinghamshire," by Mr. E. Wilson; "Organic Remains from the Upper Permian Strata of Kargalinsk, in Eastern Asia," by Mr. W. H. Twelvetrees; "The Silurian Species *Glaucomea*, and a Suggested Classification of the Palaeozoic Polysca," by Messrs. G. W. Shrubsole and G. R. Vine; "The Silurian and Cambrian Strata of the Baltic Provinces of Russia, as compared with those of Scandinavia and the British Islands," by Prof. F. Schmidt; "The Dorsal Region of the Vertebral Column of a New Dinosaur from the Wealden of Brook, Isle of Wight, preserved in the Woodwardian Museum, Cambridge," by Prof. H. G. Seeley.  
THURSDAY, June 22, 8 p.m. Society for the Encouragement of the Fine Arts: "The Philosophy of Music," by Dr. Bernhard.  
8.30 p.m. Antiquaries.  
FRIDAY, June 23, 8 p.m. Browning: "Browning's Method of revealing the Soul to itself by means of a Startling Experience," by Prof. Hiram Corson.  
SATURDAY, June 24, 3 p.m. Physical.

#### SCIENCE.

FLACH'S EDITION OF MARTIAL'S EPIGRAMS. *M. Valer. Martialis Epigrammaton librum primum*. Recensuit commentariis instruxit Joannes Flach. (Tubingae.)

MARTIAL is an author who has not received his fair share of attention from modern editors. Since the seventeenth century the only editions produced have been those of Schneidewin (1842 and 1853) and Messrs. Paley and Stone (1868). The former confined itself to a criticism of the text; the latter contained a short commentary on select Epigrams for the use of schools, following the text of Schneidewin. A good modern commentary, therefore, on the whole of Martial was much wanted; and it is in regard to this part of an editor's work that the edition produced last year by Prof. Flach will be of considerable service. The text of Martial as constituted by Schneidewin in his smaller edition after he had received collations of the *Codex Vossianus antiquissimus* and the *Codex Edinburgensis*—the latter from Sir W. Hamilton at the instance of Prof. Lushington—will probably long continue to be regarded as the *textus receptus*.

The work of Prof. Flach contains a revised text of the First Book of the *Epigrams*, a short critical apparatus (constructed rather

with a view to the requirements of the ordinary reader than to completeness), and a commentary, besides some introductory matter. The editor writes in Latin—a practice which in the case of Martial carries the obvious advantage of being able to treat matters *quae patrio sermone dicere non est*. Unfortunately, the book seems to have been produced in some haste, if we may judge by the numerous misprints and occasional "lapses." There is a modest remark of the editor in the Introduction, "editionem non emisi nisi rogatus ab auditoribus." This being so, it would perhaps be unfair to treat it as one would treat the *Ibis* of Mr. Ellis—the mature and deliberate result of years of work. Nevertheless, the editor would probably wish that his work should be considered on its own merits, not only with a view to a future edition, but also that its strong points may receive due recognition.

A commentary on Martial, as has been said, is the chief desideratum, and the notes of Prof. Flach are good and, on the whole, tolerably complete; with their help, the competent student ought to find few positive difficulties. At the same time there are passages in which further consideration would probably have led him to make additions and corrections. Thus more help would be welcome on lxx. 10 (*torus*) and xxvi. 2 (*totiens*). The notes might frequently have been enriched by further illustration—e.g., on xxii. 2 *frangere* might have been compared with the same word in civ. 19 ("to crunch with the teeth"); on i. 4 the editor might have quoted Ovid's *Ad vos studiosa reverter pectora* (*Trist.* iv. 10, 91) to illustrate *lector studiose*; on xxxvii. 2 (*bibis vitro*), Virgil's *gemma bibat* (*G.* ii. 506). Similarly on iv. 2 we miss the *terrarum dominos* of Horace; on iv. 3 (*premsus blando a dente rediret*) he might have compared civ. 19 (*timidos tenere dentes*) and Lucr. v. 1069 (*suspensis dentibus*); on xliii. 11 (*tantum spectavimus omnes*) Ovid's *Virgilium vidi tantum* (*Trist.* iv. 10, 51). On lxxx. 2 he should have mentioned that *esse* (= to eat), for which he quotes Juvenal and Quintilian, is also used by Plautus (e.g., *Trin.* ii. 1, 27, and *passim*) and Cicero. On xlii. he has misquoted his Plautus (*Mil.* ii. 2, 60, *age si quid agis*). Generally, Prof. Flach is a safe guide; but he should not have written the note on *excusarem, si meum esset exemplum* (Praef. 9), in which he implies that *incusarem* would be more in place. The poet clearly means that the "licentia verborum" requires no apology. Again, Prof. Flach is distinctly napping when he remarks on the line—

"Flacce, Antenorel spes et alumne laris"

(lxxvi. 2),

"hiatum loei et interpunctio et nomen proprium excusant." There is another curious slip in the note on civ. 8, where he says, "usitatio forma est esseda primae declinationis: sed temporis huius auctores, imprimis Suetonius, essedum dicunt." On the contrary, *essedum* is the common form; and Seneca ("huius temporis auctor") uses *essedum* once. Some English readers will not be sorry to find that a German professor is, after all, human. On the whole, however, the careful student will recognise the general utility of the notes, which show a wide

acquaintance with the works of Martial and contemporary writers.

In the matter of his text Prof. Flach cannot be congratulated. In one or two places he gives us ingenious and successful emendations—e.g., in xxxiv. 7 (*Thaide* for *ab Alide* or *Leda*), in Praef. 9 (*suavissimum* for *novissimum*); but, as a rule, he is far too reckless in introducing conjectures of his own and others which are sometimes unsuccessful, sometimes wholly uncalled for. Thus, in xxi. 2 he changes *ingessit* into *imposuit*, in xli. 6 *madidum* into *tepidum*, pleading in favour of these words that they appear in other places in Martial; but that is no reason for altering the reading of the MSS. in the passages under consideration: *madidum cicer* has a very intelligible sense ("half-boiled peas," "gequellte Erbsen"); and *ingessit* suits its context well enough. In xli. 10 he changes *tepidis* into *madidis*; but *tepidis popinis* is a good enough phrase. Other instances of a similar tendency are to be found in xxvii. 4, xlviii. 3, lxxxv. 3, cix. 20. In xxix. 4 our editor calls Schneidewin's reading (*en eme, ne mea sint*), which is nearer to the best MSS. than his own (*hoc eme, quod mea sunt*), an absurdity, and refers to lxi. 14. But why should not the poet say in one place "let him [the plagiarist] buy my book"—i.e., the copyright—and in another "let him buy my silence"? Again, in vi. 3 he prefers the reading *exarmat* for *exorat*. *Exarmat* can only mean "disarms;" but then *sua praeda* must be the hare; and against this Martial himself might be quoted (xxii. 5)—*praeda canum lepus est*. E. A. SONNENSCHNEIN.

#### CORRESPONDENCE.

HEBREW ׁ AND THE NASAL GUTTURAL CONSONANT.

6 Norfolk Terrace, Bayswater, W.

Before I speak of this strange corruption of the two, originally, non-nasal sounds of ׁ, it will be as well to enter into some particulars regarding the guttural "n" when it belongs to other languages. This sound, which, either voiced or voiceless, for convenience' sake I shall represent by [n], may occur in the following positions:—(1) Before another guttural sound, as [k, g]; (2) at the end of a word, after a vowel; (3) between two vowels; (4) before the nasal "alveolar" (alias dental) sound [n]; (5) before the sounds [f, v, s, sh, zh, l, m, n, r]; (6) at the beginning of a word, as an initial permutation; (7) at the beginning of a word, or a phrase, before a vowel.

1. In the first instance [n], represented by "n," occurs in almost every language, with the exception of those, such as French and Portuguese, which replace it by vocal nasality [̃], or vocal semi-nasality [̃̃]. The following words, all meaning, with a single exception, "tongue, language, bank (of money)," are, in fact, written in French and Portuguese *langue, banque; lingua, banco*, but pronounced [l̃ag, b̃ak; l̃igwa, b̃aku], while in Italian, Spanish, English, German, Dutch, Swedish, and Danish, they sound [l̃ingwa, b̃anko; lengwa, b̃hanko; længwidz̃n, b̃ænk; bank; bank; springa ("to run"), bank; bank, although written *lingua, banco; lingua, banco; "language, bank;" bank; bank; springa, bank; bank*. In German, Dutch, and Danish, [n] always replaces [ng] before a vowel, as in *zunge; tongeloos* (tongueless); *tunge, pron. [t̃aune; t̃auneoos; t̃aune]*. Sicil. *ngannà* "to deceive" [ngannà], may be quoted.

2. The second instance is shown by the value



given in English, German, Dutch, Swedish, and Danish to final "ng," in "long," *lang, lang, lång, lang*, pronounced [lɔŋ, lan, lan, lɔn, lan]. Italian and Spanish replace final [n] by the sound [ŋ], and Portuguese, as well as French, by vocal nasality. In Italian *suon* "sound" (for *suono*); in Spanish *son* "they are;" in Portuguese *som* "sound;" in French *son* "id.," the pronunciation is [ssuɔn; /ɔn (with one of the "backward" Spanish "esses"); sɔ (with the rather shut Portuguese nasal "o"); sɔ (with the rather open French nasal "o")]. Among some of the Italian, Spanish, and Portuguese dialects, however, final [n], written "n," makes its appearance. Venetian, Asturian, and Galician *pan* "bread" is pronounced [pan]. The case is the same with *pan*, pronounced [pan], in Genoese, Mentonese, Piedmontese, Friulano, and almost all the Occitanian living dialects, when they do not suppress entirely the final consonantal sound; while Franco-Occitanian, in several of its own dialects, shows a decided tendency to replace final [n], always written "n," by the vocal French nasality, [-̃]. On the other hand, the vocal semi-nasality, [-̃], similar to that of some German dialects, and not so full as the French, obtains in several Gallo-Italic dialects other than Piedmontese, particularly in Milanese, Bolognese, and Romagnuolo. In these, *pan* does not sound [pan], but [pā]. In Milanese, moreover, the verbal plural termination, written "an," is pronounced [ān], as in *san* "they know," *cantaran* "they will sing," pronounced [sān, katarān]. In fact, these three Milanese words, written: (1) *san*, and having the meaning of the Italian adjective *sano* "healthy;" (2) *sann*, meaning *sane*, the Italian feminine plural of the same word; and (3) *san* "they know," *sanno*, in Italian, receive, according to Cherubini, the first authority in respect of Milanese, these three very distinct pronunciations: [(1) sã; (2) san; (3) sãn]. With regard to the Romanese dialects, they also give the sound of [n] to their final "n," as in *paun* (Oberland), pronounced [paun]; *panq* (Oberhalbstein), pronounced [pan]; *pan* (Lower Engadine), pronounced [pan]; *paun* (Upper Engadine), pronounced [pæn]; *pang* (Gardena Tyrolean), pronounced [pan].

3. Between two vowels [n] may occur not only in English, German, Dutch, Swedish, and Danish, where it is represented by "ng," but also in Galician, Genoese, and Piedmontese, which indicate it by "nh." The Germano-Scandinavian words "singer," *sünger, zanger, sângare, sanger*, are pronounced [sɪŋ, zɪŋer, zaner, sɔŋer, saner], while Galician *unha*, and Genoese or Piedmontese *ünha*, sound [un-a, ün-a], and mean "one," as a feminine. The other Neo-Latin dialects do not possess, as a general rule, [n] between two vowels, and this applies also to Mentonese, in spite of its Genoese nature.

4. Before [n], [n] may occur in Swedish, where it is represented by "g," as in *regn* "rain," pronounced [rɛnn]. In this position [n] is hardly known in other languages (see "wrongness," in 5).

5. Gartner, at p. 55 of his *Die Gredner Mundart* (Linz, 1879), quotes [n] before [f, v, s, sh, zh, l, m, n, r], as in [infiern "hell;" invern "winter;" inseñe "to teach;" inshtë "summer;" sonzhæ "grease;" nloutæ "then;" mezonmënter "indifferently;" nño "nowhere;" dinræ "seldom." In Mentonese, according to what Mr. J. B. Andrews writes me, "n" may be pronounced as [n] before [d, f, s, r], as in *cundã, gunfiã, cunsei, genre*, pronounced [kundanã, gunfiã, kunsei, dzhenre], "to condemn, to inflate, advice, son-in-law." The Germano-Scandinavian tongues, only in derived words, may offer [nt, nth, nf, ns, nl, nn], as in English "length," [lenth]; "wrongful," [rɔnful]; "songster," [sɔnstæ]; "longly," [lɔnti]; "wrongness," [rɔnnes]; German *junger, "maid," [junfer]; Dutch zangster, "songstress," [zanster]; Swedish långt, "far," [lɔnt]; Danish fangst,*

"capture," [fanst]. Compound words, as "long-wise, wronghead," or Dutch *jongman, jongerow, jonggezel*, "young man, young lady, bachelor," as presenting [nw, nh, nm, nv, nɔ], &c., are not taken into consideration.

6. The Celtic languages possess [n], expressed by "ng" or even "n," not only at the end and in the middle, but also at the beginning of a word, as an initial permutation; for instance, in Welsh *llong* "ship" [lhɔn]; *llances* "young woman," [lhawkes]; and in Irish *ting, tingham* "anoint, anointer," [uun, ununhoir]. These two languages, being the only ones, among the Celtic, that possess initial [n], always expressed by "ng," the following examples will suffice:—(1) Before a vowel, as in Welsh *fy ngaf* "my goat," derived from *gafr* "goat;" and in Irish *bhur ngabhar* "your goat," from *gabhar*; (2) before "l," as in *fy nglo* "my coal," from *glo*; and in Irish *bhur nglas* "your lock," from *glas*; (3) before "r," as in *fy ngras* "my grace," from *gras*; and in Irish *bhur ngrian* "your sun," from *grian*; (4) before "n," as in Irish *bhur ngnotha* "your doings," from *gnótha*; (5) before "w," as in Welsh *fy ngwlad* "my country," from *gwlad*; (6) before "h," as in Welsh *fy nghalon* "my heart," from *calon* "heart."

7. Coming now to the very corrupted [n] pronunciation given by a great number of modern Jews to the two originally non-nasal sounds of y, I must remark that no initial [n], before a vowel, ever occurs, in radical words, in any of the languages now spoken where the Jews, availing themselves so naturally of this corrupted sound, have been settled for so many centuries. It is true that such an initial [n] occurs in Celtic only in non-radical words, but this takes place exactly as in the modern Hebrew words, either radical or not, presenting y, as is shown by יל "upon;" יע "to hear;" יע "companion;" יע "evil," pronounced [nal; shaamán; réan (although written "réna"); raanáb]. It is also to be observed that [n] is not in general use among the Polish, German, and other Northern European Jews settled in countries in which Celtic has not been spoken, as it has been in Southern Europe and other European countries previous to the existence of the Neo-Latin dialects and when the Hebrew pronunciation might have been influenced by Celtic. All these facts, after being taken into due consideration, embolden me to form the hypothesis, which I am ready to abandon if a better can be suggested, that it is, if not probable, at least possible that the corrupted Jewish European pronunciation of [n] for y is very ancient and due to Celtic, a language which, even in its baric alphabet, was in possession of a symbol peculiarly shaped and exclusively expressing this non-radical nasal sound.

L.-L. BONAPARTE.

#### NOTES OF TRAVEL.

THE June number of Petermann's *Mittheilungen* is devoted almost exclusively to Central Asia. In addition to an account of Oshanin's exploration of Karategin in 1878, it brings us a highly interesting map of Eastern Tibet and the adjoining regions of China and India. Herr Hassenstein, it is evident, has devoted much time and thought to the compilation of this map, and has succeeded fairly well in combining the older Chinese documents with the results of modern European exploration. The accompanying text furnishes ample details on the authorities consulted. In an early number we are promised an equally valuable contribution to the geography of Equatorial Africa, consisting of maps showing Dr. Emin-Bey's explorations on the Upper Nile, in Western Galla Land, and in the Bahr-el-Ghazal province.

HERR FLEGEL writes to the editor of the *Mittheilungen* that he left Loko, on the Benue,

on March 9, for Adamawa. Unfortunately, the ivory caravan, with which he had hoped to be able to travel, deserted him, as a possible rival; and he did not, under these circumstances, look forward to a very successful journey.

THE Rev. J. Brodbeck, a Moravian missionary stationed at Friedrichsthal, in Southern Greenland, reports in *Nach Osten* (Niesky) on his discovery of what are evidently remains of Northmen, on Kangerdlugssuatsiak Fiord, on the east coast of Greenland, in lat. 60° 30' N. The building discovered by him is forty paces long by ten wide, and its foundations consist partly of stones of cyclopean dimensions. The plain of Narasak, upon which this building rises, is a verdant spot, abounding in grass, water, and berries. Farther north, at Umanak, in lat. 60° N., the natives say, there are ruins of a similar description. Thus, after all, the "Österbygd" of the Northmen occupied the eastern coast of Greenland, and not the western coast to the south of Julianehaab.

#### SCIENCE NOTES.

*Anthropological Relics from America.*—Mr. Mann Valentine, of Richmond, in Virginia, who is now on a visit to this country, has brought with him a remarkable collection of stone figures which are of great interest to anthropologists. We understand that some two thousand of these objects have been discovered. Only a small number are now in England, but photographs of many others enable us to form a fair idea of the entire collection. The figures are carved in micaceous schist, in statite, and in sandstone. To what people they may be attributed is at present an anthropological puzzle, but they are probably not all of the same age. It has been conjectured that one of the animals represents a mastodon, and this would suggest a very high antiquity; but, on the other hand, one of the men evidently carries a gun, showing that this figure, at any rate, is modern. The collection was exhibited at the last meeting of the Anthropological Institute, and described by Mr. A. H. Keane.

At the meeting of the subscribers to the memorial to the late Prof. Rolleston held on June 1, it was resolved that the money subscribed (which amounts to a little over £1,100) should be paid to the University of Oxford, as trustees, to found a Rolleston Prize, to be awarded every alternate year for the best memoir showing original research in any one of the following subjects:—animal and vegetable morphology, physiology and pathology, and anthropology. The prize is to be open to all members of Oxford and Cambridge under ten years' standing.

#### PHILOLOGY NOTES.

M. JAMES DARMESTETER contributes an interesting paper to the *Revue critique* for June 5 upon five Persian MSS., written in the Hebrew character, which were recently acquired in Paris by Dr. A. Neubauer, of Oxford. The Bibliothèque nationale already possesses about twenty MSS. of the same kind, containing translations of the Bible and the Apocrypha. They were evidently written by Jews, between the thirteenth and sixteenth centuries; and their interest is chiefly philological, as throwing light upon the growth of modern Persian out of Pehlvi. Of Dr. Neubauer's MSS., one contains a short vocabulary of difficult words in the Bible, arranged in the order of the books; another, the Pentateuch, with the Haphtaroth and the Psalms, dated 1483, which may throw light upon the history of the Massorah; another consists of sacred legends in verse, one of which gives the story of Joseph and Zuleikha, while another tells how Hiram, "King of China,"

sends gifts to David. But the most interesting of all is a translation of Ps. i.-cxxxvii., with a dedication to the King of Persia. This King, M. Darmesteter thinks, must be one of the Mongol dynasty, who reigned in the latter half of the thirteenth century, and who were as celebrated for their religious tolerance as was Akbar the Great.

At a recent meeting of the Académie des Inscriptions M. H. Weil read a paper upon a parchment leaf found at Medinet-el-Fares, the site of the ancient Arsinoë, which contains the text of a portion of the second parabasis of the *Aves* of Aristophanes. As many other fragments of MSS. coming from the same source belong, at the latest, to the sixth century A.D., this may also be assigned to that date. The earliest codex of Aristophanes that we possess is not earlier than the eleventh century. This fragment is carefully written; the words are accentuated; and the lines are not only separated, but "justified" with reference to their length. A comparison of the readings with those of the MSS. and the best editions shows that certain traditional errors have already crept in; but, on the other hand, there are some readings described by M. Weil as both good and never before suggested. In the margin are some scholia, now scarcely legible, one of which confirms the existence of a word to be found in some of the oldest MSS., but doubted by modern scholars.

MR. H. GRATTAN GUINNESS, of the Livingstone Mission, will shortly publish a translation of the grammar of the Congo language written in Latin by the Capuchin preacher Brusciotto, and printed at Rome in 1659.

THE Brunet prize, for a bibliography of Aristotle, has been awarded by the Académie des Inscriptions to M. M. Schwab, of the Bibliothèque nationale.

#### MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, June 6.)

DR. SAMUEL BIRCH, President, in the Chair.—MR. L. LUND read a paper entitled "The Epoch of Joseph: Amenhotep IV. as the Pharaoh of the Famine." His first argument was that the statements of the Bible imply that Joseph diminished or abolished the power of the magnates, and made the monarchy absolute. Such a political revolution he discovers in the inscriptions of the XIXth Dynasty, especially in those of Amenhotep IV. (Khuenaten). Secondly, can any of the incidents mentioned in the Bible be identified with inscriptions and pictures of this period? Mr. Lund thinks he can find indications both of large collections of grain and of its distribution among the people, an official personage being prominent in each case by the side of the King. In support of his general position—that Amenhotep IV. was the Pharaoh of the Famine—Mr. Lund had collected a great body of evidence from divers quarters.—In speaking to the paper, Mr. Villiers Stuart, M.P., exhibited a large coloured drawing, three feet by two, of the remarkable funeral canopy lately discovered near Thebes. Some fragments of the original were also produced. He stated that Queen Isi-em Kheb, in whose honour the canopy had been made, was a contemporary of Solomon, being mother-in-law to Shishak, who took Jerusalem after Solomon's death. He further exhibited original casts from the bas-reliefs of the tomb discovered and excavated by himself at Thebes. The casts represented the heads of Amenhotep IV. and Khuenaten, which respectively occur on the opposite sides of the tomb façade. Mr. Villiers Stuart pointed out that there could not well be a greater contrast between the two heads, although up to the present time Egyptologists had been of one mind in thinking that the two royal names, Amenhotep and Khuenaten, were but the earlier and later names adopted by the disk-worshipping Pharaoh. But on this tomb Amenhotep was remarkably stout

and burly, while Khuenaten was a lean, effeminate-looking man, just as he is represented in the well-known Tel-el-amarna bas-reliefs. Mr. Villiers Stuart pointed out what he deemed a fatal objection to Mr. Lund's identification. The Bible told us that from Joseph's death to the Exodus the children of Israel increased from seventy to 1,000,000; and Mr. Villiers Stuart remarked that the 430 years assigned by St. Paul to the Egyptian bondage would be none too much to allow for that increase, and would just correspond to the interval between Amasis, the founder of the Eighteenth Dynasty, and Menephtah, in whose reign the Egyptian chronicler Manetho dated the Exodus.—A paper was then read from Prof. Sayce upon "The Decipherment of the Hittite Inscriptions," of which an abstract was given in the ACADEMY of last week.—A letter was also read from Prof. Sayce upon the names of the numerals in Sumerian and Accadian.

#### NEW SHAKSPEARE SOCIETY.—(Friday, June 9.)

F. J. FURNIVALL, Esq., Director, in the Chair.—DR. B. NICHOLSON read a paper, "Was Hamlet Mad?" Mainly on the strength of Hamlet's apology to Laertes for his behaviour to him at Ophelia's grave, Dr. Nicholson contended that Hamlet was mad. The alternative was that Hamlet lied to Laertes, and that could not be admitted. The Doctor argued that Hamlet's madness was supported by the view of him taken by Shakspeare's own company and Shakspeare's contemporaries; also by Hamlet's extreme melancholy, which Batman and Andrew Boorde both reckoned as a form of madness. His want of any sense of moral responsibility—as shown by his unconcern for killing Polonius and getting Guildenstern and Rosenkrantz murdered—his continual irresolution and inventing excuses for it, his thinking Ophelia his love and his enemy, his suspiciousness—all standard evidences of madness still—confirmed the view that in these points Hamlet was mad, though sane on all others.—In the discussion that followed, Mr. Furnivall, Dr. Bayne, Miss Phipson, and others argued strenuously against Dr. Nicholson's view, which simply destroyed Hamlet; but Mr. Harrison supported this view to the extent that Hamlet was a "melancholiac," and liable to bursts of excitement quite beyond his own control. On a vote being taken, two were for Hamlet's madness, all the rest for his sanity.

#### FINE ART.

##### THE ROYAL ACADEMY.

(Fifth and Concluding Notice.)

MR. JOHN WHITE's beautiful landscape, called "Silver and Gold" (428), the gold of a corn-field brought tenderly against the silver of the sea, is one of the most promising pictures of the year. Near it hangs a design by Mr. N. H. J. Westlake—"The Assumption" (430)—which should have been mentioned before for its rare refinement and sweet feeling. In the same room is Mr. John Reid's "Homeless and Homewards," a picture of strolling musicians, with their children, in a field by the side of the river. The figures are well studied; the landscape is excellently painted. Here, also, besides good specimens of the manly art of Mr. Fred Morgan (518) and Mr. Tom Lloyd (507), is one of the finest pastorals of the year—viz., Mr. Emalie's "Harvest Field" (498). With a notice of Mr. Henry Moore's grand study of a stormy sea (557), some bright views of Bude by Mr. Charles Stoney (635, &c.), Mr. Leader's beautiful landscape (737), Mr. Hamilton Macculum's tender and poetical "Music on the Water" (773), Miss Margaret Hickson's striking and beautiful "Shady Lane" (785), Miss Alice Havers' "Trouble," Mr. Arthur Stock's humorous "Unknown Species" (795), and Mrs. Alma Tadema's exquisitely painted "Asleep," we must pass on to the sculpture.

We have in our first notice already drawn attention to the fine work exhibited by Messrs. Armstead, Hamo Thornycroft, and others, but

we omitted to refer to one of the most notable contributions to the present exhibition—viz., the head of John the Baptist, by M. Rodin (1586), a portion of his large figure at the Salon. Two other works by M. Rodin are to be seen at the Grosvenor Gallery. They are all distinguished by their frank realism, their largeness of style, and a force of presentation. There is no art so conservative as sculpture; and in England there are probably many who will be not only puzzled, but shocked, at modelling which aims neither at the pretty nor the classic. But, whatever be their faults or their merits, M. Rodin's sculptures deserve no little attention as accomplished examples of a new school, which, while holding fast to the true principle of the ancient art—viz., expression by form only—yet chooses the forms and expresses the sentiments of the modern world. Abandoning the ideal of physical perfection as the only aim of sculpture, it finds that such forces as strength of character, spiritual energy, and passive endurance have such power over the human frame as can be only adequately expressed by modelling in the round. M. Legros, actuated by this revived, though by no means wholly modern, spirit of sculpture, finds something eternally grand and monumental in the patience of the weary "Sailor's Wife;" M. Rodin's imagination conceives St. John the Baptist as the palpable embodiment of a "voice crying in the wilderness." This phase of sculpture, which may be called the sculpture of humanity, has many opponents, who dub and damn as picturesque or pictorial all imaginative modelling that does not strive after an ideal of physical perfection. M. Rodin's "St. John" is not ideal in its beauty, but it is typical and spiritual; and it is certainly not picturesque in any sense fatal to sculpture. If anyone wishes to see what improperly picturesque sculpture is, he has only to look on either side of this grandly modelled head and see bust after bust which owe their attraction, mainly, to deftly chiselled cavities in the eyes and life-like imitations of beards and moustachios. They grin, and smirk, and frown all round the room, and whatever purely sculptural merit they possess is concealed by the success of contrivances to rival the effects of colour and brush-work. In M. Rodin's "St. John" there is no trick of the kind. The hair is treated broadly and simply, without concealing the contours of the face, which are modelled with great boldness, the sockets of the eyes are simple cavities, and all the strong expression of the head is legitimately gained by pose and structure alone. The same may be said of M. Legros' "Sailor's Wife," the solemn grandeur of whose figure is not enhanced by any "picturesque" trick. The weary eyes are concealed beneath the heavy lids, and the drapery is treated with the greatest severity. It is one of the most encouraging signs for the future of sculpture that the present exhibition contains such fine specimens both of the sculpture of beauty and the sculpture of humanity. The cause of the excellence of both kinds, so different in spirit, is due to similar sound principles acting on different artistic natures. As in other branches of art, sculptors (i.e., a few of them) have determined to go to Nature for their models and to follow their own artistic impulses. Mr. Hamo Thornycroft, no less than M. Rodin, has burst the bonds of tradition; and his "Teucer," though an abstract work of art, would never have been so fresh and lifelike as it is if Mr. Thornycroft had borrowed his *motif* from Praxiteles and taken an ancient marble instead of a living man for a model. His sympathies are all with beauty, refinement, and distinction, and he has managed to impart all these qualities to his statuette of the late "Lord Beaconsfield," which is alive with the spirited grace of a witty

courtier. Mr. Woolner's noble medallion of "Mr. James Spedding" (1837) is, in its way, unsurpassed by anything here; and among the rest which seem to us to deserve most praise are Mr. Frederick Callcott's beautiful group called "A Mother's Love" (1820), Mr. Alfred Gilbert's "Kiss of Victory" (1897), Mr. H. Richard Pinker's semi-statue of the late "Prof. Rolleston" (1868), and Mr. Onslow Ford's "Proposed Sketch for a Statue of Sir Rowland Hill" (1860). Among the busts remarkable for purity of style may be mentioned "Lord Hatherley" by Mr. W. Day Keyworth, Jun. (1855), "Miss Blanche Hughes" by Mr. C. B. Birch, A.B.A., and "An Old English Lady" by Miss Gertrude Crockford. As an example of purely "picturesque" sculpture may be noticed the bust of the late "John Landseer, A.B.A.," by Mr. John Adams Acton. This is but a translation into marble of Sir Edwin's memorable portrait of his father—a fact not noted in the Catalogue. The fertile and effective talent of Mr. Boehm is conspicuous in many places here, and there are numerous other interesting plastic works which we are obliged to pass over. Fortunately, they can all, with one exception, be well seen under the new arrangements. The exception is Miss Grant's medallion of the late "Dean Stanley" (1850), which is hung in a position that makes it impossible to judge of its merits.

The average merit of the water-colours is high; and, though anything like a thorough examination of them is impossible here, we can mention a few which appeared to us of unusual merit. The two drawings by M. Jules Trayer, "The Sempstresses" (895) and "An Infant School" (913), are delightful as quiet studies of character and gesture, and perfect in technique. Mr. C. Robertson gives us another version of "The Shoes of the Faithful" (866). Mr. Arthur Croft's "On the Lledr" (902), the "Silent Lake" of Mme. Georgina de l'Aubinière (905), some bold drawings by Miss Kate Macaulay, Mr. Bott's "When Autumn scatters his Departing Gleams" (918), Mr. E. Wake Cook's very beautiful and finely finished scene on "The River Ure" (937), the "Edge of the Stream" by Mr. George Marks (985), the "Silvery Morning" by Mr. James Watts (987), Mr. Alfred Grace's "Winter's Afternoon" (991), and the bold sunny landscapes of Mr. Galofre are all of a high class. Some of the best of the figure subjects are Mr. Edwin Bale's "A Winter's Day" (998), Mr. Caffieri's "Boulogne Women" (1002), Mr. Arthur Melville's "Pilgrim's Prayer" (1023), and "A Sannyasi" by Mr. J. Griffiths (1073). Among the still life we noticed some dead "Wood Pigeons" by Mr. John Sherrin, some "Haddock" by Mr. B. O. Stocks, and a bullfinch and tomtit by Miss K. Griffith (927), very skilfully executed.

We wish we could conclude our notices of the Academy by praising the designs of Sir Frederick Leighton and Mr. Poynter for the decoration of the dome of St. Paul's Cathedral; but the general scheme seems to us to be poor without being simple, a collection of detached forms without grandeur or unity, leaving blank spaces of awkward shape. In the design of the President, of the sea giving up its dead, the figures have an appropriate upward movement, but they are neither grand nor distinct enough to tell at a distance.

COSMO MONKHOUSE.

#### MISS NORTH'S GALLERY AT KEW.

A LARGE concourse of people, including distinguished members of the scientific, literary, artistic, and fashionable world, attended the opening of Miss Marianne North's Gallery at Kew on June 7. This gallery has been built by Miss North, at her own expense, on a site in

Kew Gardens granted by the Government, to receive the unique collection of sketches in oils made by her from plants in all quarters of the globe. The building contains an exhibition-room, fifty feet by twenty-five, a studio, and apartments for the caretaker. It was planned by the famous architect and historian of architecture, Mr. Fergusson, who generously made a present of his designs and superintended the execution of the work. The gallery illustrates his theory of the method used in lighting temples by the Greeks, and is certainly one of the best-lighted rooms in existence. It now contains upwards of 600 paintings in oils, which Miss North has made in the course of many years' wanderings through the Tropics, Australia, North America, Brazil, New Zealand, India, Ceylon, Japan, Jamaica, Teneriffe, and elsewhere. Her principal object was to represent the vegetation of these regions, from forest trees down to the minutest herbs; but, while she realised this aim with a scientific accuracy which justifies Sir Joseph Hooker in saying that her portraits of plants and flowers are of the greatest value to professed botanists, she determined to bring the haunts and habitations of each specimen vividly before the student. Ordinary spectators, after enjoying the rich masses of colours offered by rare orchids and rhododendrons, the grotesque forms of pitcher-plants, the sensational curiosity of gigantic sun-dews, or the complicated foliage of bamboo-brakes and palm-groves, will turn with even keener interest to landscapes of the Himalayas, sandy tracts of Arizona, land-locked caves and distant glaciers in New Zealand, a North American forest glowing with autumnal tints, a Javan holy city, or a quiet hill-side of Japan. Every taste will find in this room some object worthy of attentive study; and on each picture there is the same incontestable mark of scrupulous accuracy. Whether it be a landscape or a shrub in flower, it has been painted from the object in the open air. So important were Miss North's services to science known to be that the British Government furnished her with letters and introductions to consuls and Residents, who provided for her transit through regions rarely visited by any travellers. The results of these numerous journeys, in the shape of her collected pictures, she has now presented to the nation. Her gallery is a remarkable monument to her industry, artistic skill, and munificence. The time and money spent upon her travels, and her exposure to risks of all sorts in some of the most trying climates of the world, must be reckoned together with the liberality which has induced her to erect so handsome a building at her own cost, and to hand the whole over unconditionally to the nation. It must be added that a Catalogue has been drawn up for the "Marianne North Gallery," with scientific accuracy and patient attention to detail, by Mr. Helmsley, prefaced by a few words explaining its importance by Sir Joseph Hooker. From the pages of this book we gather that some specimens previously unknown to botanists, and brought to light by Miss North, have received her name—notably the extraordinary pitcher-plant, or *Nepenthes northianum*. This Catalogue abounds in curious information respecting the plants figured in the pictures; and by its size alone enables us to estimate the industry, enthusiasm, originality of aim, and thoroughness of method with which this remarkable Englishwoman has performed her self-appointed task. May she live long to explore what still remains of the globe unvisited by her, and to add fresh objects of interest to her already unrivalled collection.

#### THE ART OF COINS AND MEDALS.

III.

MR. REGINALD STUART POOLE gave his third and concluding lecture on "The Art of Coins and Medals" at University College on June 8. The subject dealt with was "The Medal Work of the Renaissance." It should be well understood that the first impulse to the revival of letters and art was due to the large ideas of the Emperor Frederic II., which led him to shelter the learned men who fled to Sicily from the Muslim persecutions in Spain and Irak. His money shows a distinct effort to restore the Imperial coinage of Rome. At no great distance of time we find in Dante the aspect which the classical world presented to the newly interested Italian mind. In all art the leading idea is now, as has been well remarked, individuality; hence the desire for a true portrait in form or words. Thus Italian art threw off the limitations by which Greek art attained a higher excellence, but, if less successful, failed from its greater ambition. Up to this age architecture alone had maintained its place; now sculpture and painting began to make sure progress. Less than a century after Dante, struck medals appear at the Court of the Carraras of Padua, with whom Petrarch had lived and collected Roman coins; but it was not till the middle of the fifteenth century that the cast medals of Pisano stand at the beginning and summit of mediæval achievement in this art. Pisano, though a painter, shows in his work the qualities of a true sculptor. In an age without archaeological discrimination, he does not blindly follow the classical. In the portraits of Sigismondo Malatesta, lord of Rimini, of Alfonso the Magnanimous, of John Palaeologus, and of the great humanist Vittorino da Feltre, he is unsurpassed. His skill in modelling gives a sculpturesque dignity to his heads. The reverse subjects are more pictorial, but not less admirable, particularly the eagle and vultures and the unicorn. Matteo Pasti and Sperandio are far inferior. This may be seen, in the case of Pasti, if we compare his portrait of Sigismondo Malatesta with that by Pisano. He shows the cruel qualities of the tyrant; Pisano, the capacity of the great patron of learning. Even Gentile Bellini, in his remarkable portrait of Mehmet II., the conqueror of Constantinople, the finest of the three known, is far inferior to the head of the Italian school. The great merit of the work of the second half of the fifteenth century makes its historical portraits of the highest interest. A speedy decline followed. The struck medal became a mechanical work executed by a goldsmith, and an indiscriminate admiration of the classical art astray. In Germany a school arose which, under Albrecht Dürer, rivalled the Italian. Admirable for truth, it never, however, attained the dignity and grace of Pisano. France, under the later Sovereigns of the House of Valois and the first Bourbon, produced work which worthily begins the modern period; but Dupré is at once the leader and the only great master of this last epoch. As portrait-medals in the modern style, his works have never been equalled.

#### OBITUARY.

CECIL LAWSON.

VERY unexpectedly to a public which was anticipating a great future of work from a gifted young painter of only thirty years of age, Mr. Cecil Lawson died on Saturday after a short and severe illness. Much interesting and fascinating labour which had been sometimes looked at in the light of a preparation and a promise has therefore suddenly become final, and the *œuvre* of Cecil Lawson—to use a word for which there

is no proper equivalent—is prematurely complete. It is only about five years ago that the enthusiastic and original young artist whose death is greatly lamented to-day came at all into notice. This present year, save for one noble picture at the Grosvenor Gallery—a bit of the Riviera under ardent sunshine—he has hardly been up to his old mark; yet the few years during which he could exhibit in the fullness and the happiest exercise of his power have sufficed to give his work a position from which it will not be easy to disturb it. His labour was often tentative, yet always original, and not the least original, in the best sense of originality, when he was adapting the conventions of a bygone art to pictures full of a modern spirit and poetry. He may have learnt from the masters of two hundred years ago—from Hobbema, from de Koning, and from Ruysdael—the primary importance of tone, the charm of aerial effect; but his colour was his own—as much his own as his poetical vision of Nature—and he hardly ever completed a satisfactory and fairly representative work which did not evidence at once both his cultivated understanding of the elder masters of the seventeenth century, whom Crome in some measure followed, and the individuality of his own impressions of the world. We have here at present neither time nor space to recalc in detail the list of his achievements—it would be a long list for a painter cut off so young—but we may remind the readers of the ACADEMY that the less effectual representation of the painter during the actual season is but an unfortunate accident. On the whole, so far from having neglected to fulfil his earliest promise, he fulfilled it most richly; last year he was absolutely at his strongest, his contributions of last summer to the Academy and the Grosvenor combined making such a display of landscape art as it would have been difficult for any other living landscape-painter to have rivalled. He contributed, in especial, to the Grosvenor the passionate landscape of the “Valley of Desolation”—a stretch of forlorn country above Bolton, peopled with the writhing forms of wind-torn trees—and the radiant yet solemn landscape of “The Strid,” in which, amid a world of woodland, a hurrying thread of water catches the blue of the sky. He exhibited at the Academy that generalised impression of “Barden Moors” which justifies the comparison of his art with that of some of the greatest of the Dutch landscape-painters and of “old Crome” in many a “Mousehold Heath.” Little was in the foreground, and little reached to the horizon, but the brown expanse of uncultured land under a clear sky, bluish-green, flecked with white cloudlets, high and lightly floating. To recal these pictures—even to forget for the moment the “Minister’s Garden” and the moonlight pieces of an earlier occasion—is to remain assured of the poetical intention of Cecil Lawson’s work and of its profound impressiveness. Doubtless it was occasionally faulty or defective in *technique*, but its qualities were at least incomparably greater than the drawbacks which attended them.

#### SALE OF MR. ROBERT WALKER’S OLD FANS.

THE cabinet of fans belonging to Mr. Robert Walker, of Uffington, Berks, was sold during the last three days of last week by Messrs. Sotheby, Wilkinson and Hodge. The owner had issued an illustrated Catalogue, with fifty autotypes, which is not only useful for purposes of identification, but which is interesting and attractive in itself as presenting at least the major lines of the composition traced by artists on many of these graceful “sceptres of the world.” This Catalogue will still be sought for and saleable now that the cabinet is dispersed.

The collection, as we indicated in a brief notice of it while it was yet on view at a Bond Street picture-dealer’s, was extremely unequal; and a pedigree was lacking to some of its most important examples. Thus the prices fetched for the fans were in many instances below what had been expected. No one responded to the offer to acquire the cabinet *en bloc* for a couple of thousand guineas, and the fortunes of the three days’ sale were various; for, while certain fans reproduced in the illustrations to the Catalogue were sometimes bought on commission at extravagant prices for people of little knowledge, others of beautiful colour or design fell unnoticed for almost insignificant sums.

The English fans of most interest were sold chiefly on Thursday. Among them we note a fan, with silk mount, subject the Arts personated by beautiful women, £5 10s.; a large ivory fan, painted, it was said, with “subjects of Mrs. Fitzherbert’s marriage relations with the Prince of Wales, by Cosway,” £18 18s.; an attractive fan, painted with the theme of a poet receiving the commendations of beauty, professedly by Angelica Kauffmann, £11 11s.; an ivory fan, painted in bistre with subjects after Peters and Angelica Kauffmann in five medallions, £10 10s. (Fine Art Society); an important fan, skin mount, with lovers in a harvest-field, stick ivory, £3 12s. 6d. (Stuart); a tasteful fan, skin mount, delicately and harmoniously painted with the “Graces crowning the Bust of Pope,” after Angelica Kauffmann, stick ivory, and gilt with variegated gold, £1 14s. (Barrett); a delicately painted fan, the subject a village scene with classical ruins and studied foliage, £2 12s.; a fan, skin mount, a landscape with children at play, stick ivory, and parcel gilt, £1 3s. (Aked); a fine fan, skin mount, a sacrifice to Ceres, stick mother-of-pearl, £3 3s. (Valentine); an important fan, skin mount, subject Charles Edward claiming the inheritance of the English Crown, stick ivory, £7 (Fine Art Society); a beautiful fan, Aeneas relating his adventures to Dido, £14 10s.; a fan, subject “The Golden Age,” stick ivory, festoons painted in colour, £15 (Fine Art Society). On Friday there followed other English fans, among which one of the most interesting was a fan with paper mount and engraved view of the two Parades and old Assembly Rooms at Bath, the company assembled, and Beau Nash, master of the ceremonies, among them, £12 (Burdett-Coutts); a bridal fan, said to be that of a daughter of George II., skin mount, stick mother-of-pearl, £26; and a fan, stick ivory, painted in the taste of Vernis Martin, £10 10s. (Burdett-Coutts).

The third day’s sale was the most important. It consisted, with hardly an exception, of foreign fans, most of them French, though here again the attribution was often open to question. The Empire fans fetched absolutely insignificant prices. It was then the fashion to have them very small, and they are, moreover, unattractive. The fans of the Revolution were hardly more highly esteemed; but of the time of Louis XVI. there were a few good examples in the cabinet of Mr. Walker. One fine one, with silk mount, subject a Happy Marriage, in cartouche of gold and coloured spangles, stick ivory, and variegated gold enrichments, fell for £8 10s. (Dr. Parr); another very fine one, yet not appearing in the illustrated Catalogue, subject Fêtes at Versailles, stick of mother-of-pearl, carved with love subjects, £10 10s.; a beautiful fan, subject, in cartouche, Jupiter and Calisto, attributed to Greuze, and possibly from that master’s hand, £50 8s.; two bridal fans, announced as fans of Marie-Antoinette, reached £35 15s. and £37 16s. respectively. In the mode of Louis XV. was a once beautiful fan, subject a pastoral after Boucher, the stick mother-of-pearl, carved in open work, with

Chinese children playing on instruments, £8 15s.; a fan design on skin, Vulcan forging the armour of Mars, fine and well drawn, £10 10s. (Gen. Pitt-Rivers); a charming fan, painted with a pastoral by or after Boucher, the stick ivory, and variegated gold enrichments, £11 11s. (Heywood); a fan, with a miniature portrait of Pompadour, but ugly in colour, £11 (Isaacson); a bridal fan, announced as that of the wife of Louis XV., £75 (Hawkins)—the subject represented the altar of Hymen, decorated with festoons of flowers in a beautiful landscape, the King, the Queen, and a Cardinal standing near; a fine fan, subject the Happy Marriage, attributed to Lancret, £31 10s. (Fine Art Society). The Louis XIV. fans were naturally somewhat less numerous: one, with skin mount, painted with an Arcadian scene, greenish, and not rich in colour, but conspicuously well drawn, sold for £16; a sumptuous fan, skin mount, harmoniously painted, subject the End of the Golden Age, the mother-of-pearl stick magnificently ornamented in the taste of the period (Louis Quatorze), £10 15s.; a beautiful fan, subject an Assembly of the Gods, in a cartouche, £27 6s. (Currie); an important fan, representing the Triumph of Alexander, the picture drawn with a pen, stick mother-of-pearl, £29 (Chardin); a bridal fan, said to be that of the mother of Louis XV., a very small, highly finished example of the Vernis Martin style, £82—this was esteemed by the owner among the treasures of his cabinet. Last of all there was sold a fine Venetian fan, painted with a view of the Piazza of San Marco, extremely well executed, and ascribed to Canaletti. The collection as a whole was undoubtedly interesting, though it would have gained by the judicious rejection of many examples of which we have omitted mention.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. BROWNING has promised to sit to Miss Clara Montalba for a bust, for which she has a commission from one of the poet’s admirers.

M. RAGGI, to whom, as our readers have been made aware, has been entrusted the business of executing the statue of Lord Beaconsfield for the National Memorial, is well advanced with a bust of Lord Frederick Cavendish in which an excellent likeness and an agreeable work of art will probably be recognised.

THE water-colour drawings of the volunteer reviews last year at Windsor and Edinburgh, which were made by Mr. W. Simpson at the request of the Queen, will shortly be published in coloured lithographs by Messrs. Colnaghi.

THE exhibition of German wood-cuts of the fifteenth and sixteenth centuries now on view at the Burlington Fine Arts Club will close on July 1.

THE marble fragment of the shield of Achilles, described in the last number of the ACADEMY, has been presented by its possessor to the municipal museum on the Capitol. A reproduction of it will shortly be published in the *Buletino* of the Commissione archeologica comunale di Roma.

MR. ARTHUR LUCAS’s desire to secure the production of two more specimens of the great English school of landscape line-engraving before death puts an end to the few survivors of that grand band of artists who so finely interpreted the colour-dreams of Turner is worthy of a gentleman who is not only an art publisher, but an art lover. The two plates which Messrs. Saddle, Brandard, and Willmore are still engaged upon will, if we may judge from the far-advanced impressions now on view at Messrs. Gladwell’s in Gracechurch Street, bear comparison, in the matter of technical skill, with the masterpieces of a quarter-of-a-



century ago. Unfortunately, it is impossible to reproduce a Turner; but Mr. MacWhirter's "Lady of the Woods" and "Lord of the Glen" are fine and well-contrasted studies of trees. To define the inner meaning of the pictures we must call to our aid the diction of the prospectus. From this we learn that "in these works Mr. MacWhirter has sought to express poetically—in arboreal life—the dual system permeating Nature through every diversity of organic structure."

Those who take an interest in the progress of the American School of Art, but are unable to cross the Atlantic to visit the exhibition of the National Academy of Design, which is to New York what the exhibition of the Royal Academy is to London, may, by the aid of the excellent illustrated Catalogue published by Messrs. Cassell, Petter, Galpin and Co., obtain some notion, and that a pleasing one, of its contents. One of the prettiest designs is that of "Love's Crown" (301), by Henry A. Loop, N.A. (National Academician); there are both humour and good drawing in Alfred Kappe's "Is this Life worth living?" (682); and J. H. Moser's "Readin' Class" (123), a study of a "coloured" scholar, is very clever; but perhaps the number of beautiful little landscapes is the most remarkable feature of this pleasant little Catalogue, which is the second of its kind. The list of the artists gives not only their places of residence, but the schools and studios in which they have studied.

In the *Magazine of Art* for this month an article by Mr. Cosmo Monkhouse on Alphonse Legros is remarkable as one of the best and truest appreciations which this distinguished, but not always popular, artist has ever received from criticism. Mr. Monkhouse's serious order of mind would naturally make it easy for him to be in sympathy with the work of a genius far more grave and penetrating than it is attractive; and few, if any, of the artist's qualities have been overlooked in a paper of unusual quality. Both artist and author have enjoyed the advantage which attends upon competent illustration. The reproduction of "Le Repas des Pauvres" is excellent.

The pictures represented in the June number of the *Great Historic Galleries* are the famous Chiswick Madonna by Memline, with Sir John Donne and his wife, the donors; Hugh Robinson's "Piping Boy," exhibited at Burlington House last winter from Downe Hall; and Philip Fruytiers' portrait group of the family of Rubens from Windsor Castle.

*L'Art* has, for the last week or so, been mainly occupied with articles on the collection at Hamilton Palace, the palace of Pandolfo Petrucci at Siena, and the Salon. An interesting paper has also appeared on a little picture known as the "Madonna of Santa Chiara," a copy of a work by Perugino, which tradition ascribed to Raphael. Doubts were cast upon this ascription by Pungileoni in 1822, and later writers, including Passavant and Calvacaselle, have favoured them. The article, which is signed by Mary Agnes Tinckner, proves that these doubts were based upon an error in the interpretation of an inscription on the back of the little painting, and states exhaustively the arguments, which are many, in favour of it being a very early work of Raphael. It is now in the possession of Mr. Hooker, an American banker living at Rome, and an etching of it by M. Ferdinand Leenhoff appeared in *L'Art* of June 4. The picture remained at the convent of Santa Chiara at Urbino, jealously preserved as a work of Raphael's down to 1860.

The current number of the *Zeitschrift für bildende Kunst* contains, besides the article on "Menzel's Illustrations to the Works of Frederick the Great," mentioned last week, an in-

teresting account of the Tiberneum Museum at Rome, giving plans and specimens of wall decoration. Notices of art exhibitions and art books fill the rest of the number. It is enlivened by a beautifully soft and delicate etching by C. T. Meyer, from a picture by Roth called "On the Amper"—nothing but an ordinary river scene, with two men in a boat among the reeds, but rendered delightful by its pleasant graduated lights and shades and the soft evening air that seems to fill the whole.

THE grand prix de Florence, founded by our contemporary *L'Art*, has been awarded to the young Swedish painter, M. Hans Heyerdahl, whose "Dying Child" in the present Salon has attracted much notice and also a good deal of criticism.

M. EUGÈNE GUILLAUME has been appointed Professor of Aesthetics and the History of Art at the Collège de France in the place of the late Charles Blanc.

### THE STAGE.

MDME. SARAH BERNHARDT concludes her engagement in London to-night. She has appeared, since we last wrote, in "Frou-frou" and in "Le Sphinx." Her Gilberte of "Frou-frou" was an old impersonation, which we took occasion to criticise a year or two ago. Her Blanche of "Le Sphinx" was a novel one, for she had been wont, when appearing in that piece, to enact the part of Berthe. Mdma. Bernhardt's change of rôles has not been an unmixed advantage, for if Berthe, the suffering wife, is not precisely suited to her, neither is Blanche, the paramour, who dies violently of poison. So great is Mdma. Bernhardt's ambition to do successfully all that has been done by predecessor or contemporary that it is by no means wonderful she should have desired to make us forget Croizette in "Le Sphinx" as well as Desclée in "Frou-frou." But in neither effort has she been entirely successful. Mdma. Bernhardt is an artist of genius; but her forerunners in the parts of Gilberte and of Blanche were at least capable artists; indeed, Desclée was herself a genius. The most, therefore, that the great French actress of the day has been able to do in these her most recent efforts has been to prove herself worthy to make the attempt she has made. She has nowhere failed; her performances have independent merit of a very high kind; but they are hardly unique. To see Mdma. Bernhardt at her best throughout, we must still see her in poetical plays like "Hernani" or "Rome Vaincue," in plays of historical romance like "Adrienne Lecouvreur," and in the lighter but often pathetic one-act pieces like "Jean Marie" or "Le Passant." On the stage she covers much ground in a way that nobody can cover it; but even her undeniable genius has its limits—she cannot excel at every point. What is perhaps most encouraging about her recent performances of known parts is that they display her in something even more than undiminished possession of her art. Her Gilberte of "Frou-frou," unequal as it was, and unequal as we have always considered it, at certain points roused her audience to a passion of enthusiasm. The reality of the quarrel scene—the scene with her sister in which Gilberte is first irritated, then satirical, and then upbraiding—has always been great, but on the latest occasions it has been greater than ever before.

THE boards of Drury Lane are the scene of a fantastic experiment. Rossi, the Italian tragedian, is unable to act in English, and Londoners have shown no great disposition to witness his acting in Italian. There has accordingly been essayed at Drury Lane the singular plan of performing "Lear" with everything spoken in English except the words

of Lear himself, and these in Italian. Rossi is probably not precisely the actor to whom Lear could best be entrusted, even if he possessed our mother tongue; but any effect more ludicrous than that which is presented by the mixture of the two languages in the delivery of the text of Shakspeare can hardly be imagined. It is a pity that several good English actors are mixed up with the business. Miss Moodie is painstaking and intelligent, if she rarely rouses enthusiasm; Miss Lydia Cowell, who plays Cordelia, is a young actress of singular skill, capable both of piquancy and pathos; and Mr. John Ryder is not only a veteran in the service of Shakspeare, but is actually the best representative of the Kent of "Lear" that we could hope to encounter. But, on the whole, the attempt to present "Lear" under the conditions described cannot but end in discomfiture. As far as concerns the performance of the elderly Italian tragedian, whatever may be its qualities, they are hardly to be discovered under the circumstances of the moment. We forbear from detailed criticism.

As we had to thank Mr. Poel and his amateurs last year for the acting of the First Quarto of "Hamlet" for the first time since Shakspeare's death, so we have this year to thank Mr. Edmund Routledge and his "Strolling Players" for the first performance—at St. George's Hall last Saturday—of "Much Ado about Nothing," divided into its proper acts according to the scheme laid down by the late James Spedding in the *New Shakspeare Society's Transactions* for the year 1877, pp. 20-24. The performance was one of the best amateur ones we have ever witnessed, Miss Helen Maude (as she calls herself) acting Beatrice with great piquancy and spirit, Mr. Charles H. Lamb making an excellent Claudio, and Capt. FitzGeorge an admirable Dogberry. Miss Vyvyan threw a good deal of pathos into the part of Hero; and, if Benedick had but been twenty years younger, he would have played the part as perfectly as the looks of his "Boy" were charming. Verges and the Watch were very good, and the amateur band effective. Act I. was made to end with its first scene, thus avoiding the impossibility involved in the ordinary arrangement "that, while the scene was merely shifting, the Prince and Claudio have had time for a second conversation in Antonio's orchard; and that one of Antonio's men, overhearing it, has had time to tell him of it." Act II. ended with its usual second scene. Act III. opened with Benedick in the garden, and Act IV. with Hero's dressing-room and the preparation for the marriage. As Act V. opens in the right place in the old arrangement, it did so last Saturday evening. Mr. Routledge is to be congratulated on his courage in departing from a bad tradition and carrying out Mr. Spedding's sensible views. We only hope that he will reprint Mr. Spedding's remarks as an Introduction to the excellent sixpenny text of the play that he edited for the Strolling Players' performance.

### MUSIC.

#### "EURYANTHE" AT DRURY LANE.

IN November 1821 Weber was asked to write an opera for the Kärnthnerthor Theatre in Vienna; and from that moment, as Baron Max Maria von Weber informs us in his father's biography, the composer "was engaged, heart and soul, in a chase after an opera-book." The choice of a subject proved a matter of no small difficulty; and the preparation of the *libretto* was, from first to last, a source of trouble and annoyance to Weber. The authoress Wilhemine Chezy placed before him a variety of subjects, chiefly borrowed from Schlegel's *Romantic Poems of the Middle Ages*; and he selected the story

taken from the old French romance, *Histoire de Gérard de Nevers et de la belle et vertueuse Euryanthe sa mie*. The original legend is quaint, and the tale, as related by Schlegel, entertaining; but W. Chezy's *libretto* is uninteresting, and in some parts all but unintelligible. Lysiart Count of Forrest is in love with Euryanthe, the betrothed of Adolar Count of Nevers; but, failing to turn the current of her affections, compasses her ruin. He meets with Eglantine, who has been slighted by Adolar, and they both breathe threats of vengeance against the unfortunate lovers. Eglantine has stolen a mysterious ring from a vault. This she gives to Lysiart, and reveals to him a love-secret connected with it—a secret which, by false professions of love and pity, she has wrung from the ingenuous Euryanthe. Lysiart produces the ring in presence of King Louis, Adolar, Euryanthe, and the whole Court. It is at once accepted by Adolar as a proof of the maiden's faithlessness, and he leads her away into a desert to kill her. She saves his life by warning him of the approach of a horrid monster; he will not, therefore, take hers, but abandons her to the mercy of Heaven. The King finds her alone, and hears her protestations of innocence. Adolar, by a conversation which he overhears, discovers the guilt of Eglantine. The lovers are re-united, and the mischief-makers are punished: Lysiart stabs Eglantine, and is himself led away to die. We have given only a very brief description of the plot, which contains many dramatic incidents, but is weakened by the foolish and inconsistent conduct of the heroine, the fickleness of the lover, and more especially by the absurd story of the ring. Adolar's sister Emma, hearing of the death of her lover, Udo, touched her lips with a poisoned ring; and, until that ring was "bath'd in tears of injured innocence," their wandering souls could find no rest. This ring is the cause of all Euryanthe's troubles, but through her vicarious suffering the mysterious ghost-lovers find peace and happiness. Our interest and attention are thus divided, throughout the whole of the play, between the earthly lovers and these wandering spirits, and the unsatisfactory result may be easily imagined.

"Euryanthe" was first performed at Vienna on October 25, 1823. Sir Julius Benedict, who was present, gives an interesting account of this memorable evening in his recent biography of Weber. He also tells us that the opera "limped with great trouble through twenty performances, and was then withdrawn for years." The unsatisfactory *libretto* certainly interfered with the popularity of the work, but the main cause of its failure lay undoubtedly in the fact that it represented a new phase of art. Franz Schubert, who was also present at the first performance, complained that it had "too little melody;" others found fault with the lengthy recitatives, the elaborate orchestration, and the interminable length of the work. History repeats itself, and the same things are now said about Wagner's operas. In the letter to M. F. Villot, Wagner speaks of the very evident relationship of "Tannhäuser" to some of the works of his predecessors, among whom, he says, "I would call your attention particularly to Weber." "Euryanthe" was undeniably a work which exercised the strongest influence on Wagner, not only in "Tannhäuser," but also in "Lohengrin." Weber sought to free himself from the fetters of operatic form, and to attempt something "quite new." The work thus commenced was taken up and continued by Wagner. "Euryanthe" came too soon for the generation in which the composer lived, and comes too late for the present generation, for its glory is eclipsed by the later revelations of "Tannhäuser" and "Lohengrin." The historical interest attaching to "Euryanthe" is, however, very great, and its production at the

present moment, when the works of Wagner are attracting so much attention, is most opportune. When the Musical Union of Breslau wished to perform the opera in the concert-room, the composer wrote as follows:—"Euryanthe" is a purely dramatic attempt, seeking its effect from the co-operation of all the sister arts, and most certainly void of effect if deprived of their help." It was therefore intended by the composer, not as an opera in the ordinary sense of the word, but as a music-drama. It contains many unfortunate concessions to public taste, but is full of lovely music, lyrical charm, and dramatic power. The first act, with the pleasing opening chorus, the beautiful Romance of Adolar, and the exquisite Cavatina of Euryanthe, is very fine; but the second and third acts are still finer, and only a very few passages remind us that Weber "was frightened at the consequences of his method."

It is now nearly forty years since this opera was heard in London, and the performance at Drury Lane last Tuesday evening naturally attracted a large audience. Frau R. Sucher's Euryanthe was a thoroughly satisfactory performance, and the dramatic acting and brilliant vocalisation of Frau M. Peschka-Leutner as Eglantine were much admired. These two ladies were warmly applauded at the end of their respective solos, and also at the close of each act. Herr F. Nachbaur as Adolar acted well, but was unable to do proper justice to the music. Herr E. Gura as Lysiart proved himself an accomplished actor and vocalist. He has, however, one little failing—a tendency to drag in his singing. The small characters of Bertha, Rudolph, and the King were satisfactorily filled by Fräulein Wiedermann and Herren Landau and Noldechen. The overture to the opera was played with great spirit, and Herr Hans Richter had some difficulty in resisting the attempt to *encore* it. The lovely orchestral accompaniments were, with one or two exceptions, admirably played. Some of the choruses were given with great effect, but the rendering of the *ensemble* music in the last act was not altogether satisfactory.

J. S. SHEDLOCK.

#### RECENT CONCERTS.

SCHUMANN'S "Faust" music was performed at the fourth Symphony Concert on Thursday, June 8. Mr. Charles Hallé had the courage to give the work in its entirety. The third part, consisting of seven numbers, has been heard at the Philharmonic Concerts, the Hackney Choral Association, and elsewhere; but the first and second parts have hitherto been omitted. They contain many striking passages, but also much that is dull and laboured. The power of Schumann's genius is stamped upon every bar of the third part, which was composed between the years 1844 and 1848. The rest of the music belongs to a later and unfavourable period of the composer's life; the overture, indeed, was not written till 1853. The performance of the work under the conductorship of Mr. Hallé was good, but wanting at times in light and shade. The principal solo vocalists were Mrs. Hutchinson, Miss Orridge, Messrs. Shakespeare and Santley, and Herr Elmlblad. The singing of the last-named gentleman is rough, and his pronunciation of English somewhat defective. The programme of the concert included Mendelssohn's "Meerestille" and Beethoven's pianoforte concerto in G, beautifully played by Mr. Hallé.

The sixth and last Philharmonic Concert was given on Friday, June 9. The programme consisted of Schubert's unfinished symphony in B minor and Rubinstein's sacred opera or oratorio "Paradise Lost." We had last year

one specimen of Rubinstein's oratorio writing, and it certainly did not make us ardently long to hear more of the composer's efforts in this branch of composition. "Paradise Lost" is a longer and more ambitious work than the "Tower of Babel;" but the music is laboured and monotonous, and the composer signally fails whenever he tries to be specially impressive and dramatic. There are some pretty tunes and plenty of good part-writing, but no beauty, no real grandeur, no genuine inspiration. Rubinstein strives hard to say great things, but does not say them. A detailed account of the music would be useless; and the wretched *libretto*, "free after Milton," as stated on the score, is not worth noticing. Mdme. R. Hersee sang the Eva and Angel music with much taste. Mr. Barton M'Guckin was effective as The Voice, Mr. Ludwig as Adam, and Sig. Foli as Satan. The work was conducted by Mr. Ousins.

Sig. Sgambati's symphony in D was performed last Saturday at the Crystal Palace, and created a most favourable impression. It is a work of considerable merit and originality, and gives a far higher idea of the composer's powers than the concerto for pianoforte played by him at the fifth Philharmonic Concert. The opening movement, *allegro vivace*, seemed to us, on a first hearing, the least interesting portion of the symphony. The principal theme is not sufficiently profound and striking, and hence the movement, despite its many points of beauty, does not quite satisfy us. The *coda* is very delicate and effective. The *andante mesto* is very charming. The principal subject given out by the oboe is graceful and romantic. The composer is very happy in his tone-colouring of the second theme. A third melody, of a *chorale* character, combines well with the other two. The *scherzo* is lively and pleasing, but not particularly original. Of the two trios, we much prefer the first. The *finale* consists of two parts—a serenade and an *allegro con fuoco*. The serenade is simple but most effective, and the *allegro* exhibits much cleverness and imagination. The work was conducted in a most efficient manner by the composer.

At the second Easter Term concert given by the enterprising Cambridge University Musical Society, Dr. Garrett's sacred cantata "The Shunammite" was performed for the first time. The composer has written some good and serviceable church music, and this cantata shows considerable knowledge of counterpoint and form; but there is throughout the work not only a marked absence of originality, but a great many uncomfortably striking reminiscences of Mendelssohn. There is all the difference between a short anthem and a long cantata. A composer should know how to measure his own strength, and not attempt the highest forms of art without the commensurate power of producing something new and interesting. The soloists were Miss Anna Williams, Miss Hilda Wilson, Mr. Abercrombie, and Mr. F. T. MacDonnell (Clare). Herr Richard Gompertz gave a most excellent rendering of Beethoven's violin concerto, and at the close received an enthusiastic recall. The concert was well attended. Mr. C. V. Stanford was, as usual, the conductor, and Mr. Burnett leader of the orchestra.

#### MUSIC NOTE.

WE are informed that Messrs. Franke and Pollini have arranged to give a concert on a grand scale at the Royal Albert Hall on Saturday afternoon, June 24, when they will introduce to the public the whole of the artists and chorus of their company. The orchestra will be increased for this occasion, and conducted by Herr Hans Richter.

SATURDAY, JUNE 24, 1882.

No. 529, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*The Science of Ethics.* By Leslie Stephen. (Smith, Elder & Co.)

THE critic who reads Mr. Leslie Stephen's most frank and modest Preface after, instead of before, the book itself will be tempted to feel his occupation gone. The most general characteristics of the work are exactly those which the author admits and avows. We agree with him (though he "cannot be certain of even this negative statement") that there is not a single original thought in the book from beginning to end; but it is also true that he has gone over the whole ground honestly for himself, or, as he himself expresses it, has trudged "steadily through the alternate platitudes and subtleties into which every moralist must plunge." Then, again, he has never allowed himself to abridge familiar arguments by a curt reference to their chief representatives. But it is not without intention that he risks real diffuseness and apparent indifference to the work of contemporary thinkers; his only wish was to avoid subsidiary controversies and set down "systematically a statement of the ethical theory which had commended itself" to him. The result is a respectable work, too long not to be sometimes a little dull, but likely enough to be read with interest and profit by young, and with interest by omnivorous, students of ethical literature. The worst that can be said of it, from a literary point of view, is that it reminds us of French books of a certain type—clear, intelligent, eminently respectable, but somehow just a little too much all-over-alike—which usually prove on enquiry to consist of articles reprinted from the *Revue des Deux-Mondes*. It is not a collection of reprints, but it has the same want of proportion and perspective, of structural emphasis, so to speak, as books hampered with that fatal defect of origin. Many of the chapters might have stood precisely as they are, even though the purpose of the book had been reversed; they would have been just as much in place (and just as ineffective in relation to the main argument) if the author's intention had been to vindicate moderate Utilitarianism, instead of, on the whole, to reject Utilitarianism in favour of a purely Evolutionist theory. Hence, even while agreeing with his conclusions, there is a latent sense of disappointment in the reader's mind as if the author of the *Essay on Plain Speaking* might have been expected to deliver himself more vigorously and confidently, though certainly not more candidly.

The discussion practically begins with the "Theory of Motives"—first of the individual

man, and then of man as member of a social organisation. Mr. Stephen seeks to substitute for the "erroneous proposition that conduct is determined by the agent's judgment of his happiness" the "true proposition" that conduct is determined by the feelings of the agent at the moment of action. He is not quite so careful as an evolutionist should be to include, under this head of feeling, those states of nerve and muscle which, without being, strictly speaking, conscious, predetermine the direction of the next discharge of nervous force. We have so far a "feeling" in favour of allowing this discharge to take place along the line of least resistance that we shall yield to the subconscious impulse or inclination that way, unless some other stronger conscious feeling intervenes on the other side.

The extent to which the reason can be said to aid in determining conduct is next considered, and a short sub-section on "Types" introduces an essential feature in the author's scheme of ethics. As appears further on, the evolutionist criterion of morality is the health, not, as with Utilitarians, the happiness, of the society to which moral agents belong; but the health of society depends upon the healthy action of its component organs and tissues. Mr. Stephen does not use these phrases figuratively, but as describing a real analogy for which there does not seem to be exactly place in his system. There is, however, no objection to the terms if we treat them as a simple metaphor, and in this sense the various units making up the society may be likened to the cells composing living tissue. And just as the health of an animal depends upon the normal and healthy development of all its component parts, so a healthy state of society presupposes health, or the predominance of sane and normal qualities and tendencies, in the individual men composing the society. It is a question here, again, whether the author makes the best of his argument. The process of evolution tends towards "the typical form, any deviation from which is a mistake;" and if morality is a normal product of social life, the action of the typical or normal man will be moral. But there is a needless appearance of circular reasoning given further on when we read: "The truly virtuous man is the typical man whose character conforms to the conditions of social vitality. The question what is right is, in all cases, equivalent to the question what the right-minded man would do." Mr. Stephen seems to think that the chronic variability of types makes it impossible to answer this latter question *a priori*, so that ethical science might have to hold its decisions in suspense till an opportunity for their practical solution presented itself to a sufficiently typical individual. But the apparent platitude must be interpreted by the light of an intermediate discussion on the basis of morality and the internal character of the moral law. The subjective aspect of the moral law, which is so curiously ignored by Mr. Spencer, is fully recognised here. In order for an act to be morally right or meritorious in the agent, it must have been done in accordance with the spontaneous prompting of feelings permanently incompatible with mischievous or anti-

social action; and we are supposed to have satisfied ourselves concerning the natural history or evolution of virtuous character before we are invited to define virtuous conduct as the natural outcome of virtuous character. The author, however, goes too far when he adds: "Conduct, it is inferred, is truly virtuous when, and only when, the action is done because it is virtuous. The motive must be the pure love of virtue, or of virtue for its own sake." Almost on the next page he claims that, upon his theory, "the recognition of the general rule follows from the specific intuitions instead of preceding them." Intelligent virtue must include recognition of the general rule, and in the shorthand of practical life it may be a sufficient reason to give for any act that it is enjoined by the general rules of virtue, but the motive must, surely, be the actual presence of those same feelings and intuitions which precede and found the moral law; otherwise the act may be morally worthless, the product of pharisaic formalism, carrying no implication of a virtuous character.

It is curious that Mr. Stephen, who is obviously anxious to escape from the optimistic trammels of Utilitarianism, should not have annexed more of those conclusions in the *Data of Ethics* which threaten (or promise) to swallow up the Utilitarianism even of their eminent author, and which will, at all events, free the next generation of his followers from the unconscious tone of apology and deprecation still characteristic of contemporary criticism on that phase of orthodox philosophy. Mr. Stephen insists that it is not the business of an ethical philosopher (as such) to persuade people to follow what he explains to be moral courses; he has to trace the origin and history of moral ideas and feelings, not—except so far as a luminous statement of moral truths must have such a tendency—to create these ideas or feelings where they are accidentally undeveloped. We are not to confound the sphere of science and art, the functions of the theoretical instructor and the practical guide. He also points out that it is both unreasonable and unscientific to talk as if all sources of "happiness" were equally open under all circumstances to different persons. A pleasure naturally enjoyable may be effectively spoilt or rendered unattractive to a scrupulous person by the conditions under which it is attainable; and when this is the case, as a man cannot, even if he would, change his whole nature at a moment's notice, he is not making a sacrifice of possible happiness in rejecting the undesirable enjoyment. But after satisfactorily establishing both these points the author's courage seems to fail him towards the end when he has to discuss the relations of happiness and virtue, and the problems of moral discipline and self-sacrifice. In the earlier chapters it is fairly argued that moral liking or aversion "is a feeling as much as any other which so far justifies itself that the pains and pleasures due to it must be reckoned in our calculation;" so of sensibilities belonging to the higher types of character, "to get rid of the sensibility you must lower the whole tone of the character and destroy the perception of consequence;" the pains and pleasures of sympathy are indissolubly

associated, and if keener sympathies are among the fruits of evolution, their existence as a permanent factor must be reckoned with. A man may be forced by concern for his own happiness to go out of his way to lessen the suffering of others, merely because he cannot dismiss the painful thought of such suffering "without such a dislocation of his whole system of thought and feeling as may, for some reason, be impossible." But after noting this hopeful feature, the inevitably altruistic applications of the normal man's egoistic feelings, Mr. Stephen seems to forget his own position in his anxiety to give fair play, and something over, to two well-known men of straw who are admitted to plead on the other side.

The first of these is the imaginary person who disclaims all ordinary moral feeling, and, as children express it, "would rather be naughty;" and who asks, with a show of Utilitarian candour, why he should take the trouble to be at all good when he likes being wicked best. It is not, perhaps, surprising that a *ci-devant* Utilitarian should take this personage too much *au sérieux*; and Mr. Stephen gravely admits that, given a sufficient degree of congenital depravity, "it cannot be said with any confidence that if we were to consult the happiness of the agent exclusively" we should try to cure him of his depravity. Still, to give even virtue her due, "it may be necessary to add that there is no sufficient reason for not trying to do it"—a rather languid tone of defence which is likely to prove stimulating to young gentlemen like Mr. Mallock who are fond of threatening moral science with vague hints of the dreadful things they are capable of doing in its despite. Surely the answer to this stock objection from the evolutionary point of view is short and matter-of-fact. The existence of a few "human brutes" may be admitted; but very few of these are absolutely brutal all through, and if they are to be fitted for human life and society it can only be by the development of their human at the expense of their brutal propensities. The more of his propensities a man has to sacrifice, the less his chance of happiness; and so a human brute has no reason to thank the fates that made him such, but he can only adapt himself to his environment by sinking the brute. As the proverb has it: "On peut être plus fin qu'un autre, mais pas plus fin que tous les autres;" and it is clear, even on Utilitarian grounds, that the criminal classes miscalculate their chances. No one man can hope to get the better of society and succeed in indulging all his personal tastes in defiance of the social exigencies which find expression in law and morals. Persons who are sufficiently vicious or sufficiently stupid make the attempt; and therefore, as Mr. Stephen rather naively expresses it, "I think it highly probable that there will be bad men for a long time to come." But one is unpleasantly reminded of the proceedings in the trial of Guiteau when grave philosophers go out of their way to meet the bad arguments by which they assume these bad men might—for they very assuredly do not—defend their miscalculations. Society refutes the philosophy of murderers by hanging, and of thieves by imprisonment; and,

to show the murderers to be logically right we must prove society to be morally wrong.

Still more open to criticism is the author's manner of dealing with the other extreme of the moral hierarchy. "Admitting that it is worth while, say, to be respectable, we may doubt whether it answers to be a moral hero." Intrinsically, the man who introduces a higher moral type is superior to his fellows; but, as he therefore has to live in the society of his inferiors, he is imperfectly adapted to his surroundings, and "he may find his moral squeamishness conducive to misery." "Be good if you would be happy" seems to be the verdict even of worldly prudence; but it adds, in an emphatic aside, "Be not too good" (p. 418). Mr. Stephen has himself answered this difficulty in advance. The moral hero has to choose, like ordinary mortals (only maybe more frequently than they), between a present act of self-sacrifice or self-denial and an impossible "dislocation of his whole system of thought and feeling." The heroic life is naturally more exciting, more full of critical moments and agitating alternatives, than that of the common herd; but it does not follow that it is less happy. In what we call the heroic ages, the idea of its being so would have seemed a sheer absurdity; and it is obvious that the very strength of character which makes a hero must also make it more than commonly painful to the hero to sacrifice his own impulses and beliefs in the interests of conformity; it will be easier and pleasanter to him to go his own progressive gait, overruling opposition as far as he can, and enduring what he cannot overrule, rather than submit to be himself overruled by the *vis inertiae* of his fellows. Add to this consideration the further fact that the normal hero represents tendencies and aspirations which exist in embryo in his contemporaries, and it becomes obvious that the happiness as well as the health of society is promoted when everybody, heroes included, try to be as good as they can.

When all deductions are made, *The Science of Ethics* may be recognised as doing all its author has aimed at. "It is enough," he says, "and more than enough, if one can communicate the very slightest impetus to the slowly grinding wheels of speculation." We may complain of his writing sometimes rather as an inconsistent advocate of Utilitarian ethics than as a consistent advocate of evolutionary ethics; but students who receive their first bias from him will find it infinitely more easy to proceed to a disinterested scientific theory than it was for militant Utilitarians to lay aside the weapons prepared for the destruction of intuitionists and supernaturalists and study human nature in its place in the natural world.

EDITH SIMCOX.

*A Birth-Song, and other Poems.* By William Freeland. (Glasgow: MacLehose.)

So far as they form a subject for literature, children may be said to be an invention of the moderns. It is particularly in our own day that they have attracted so much attention, and in the country of Longfellow and Whittier the number of tributes in prose and

verse paid to child wisdom and child beauty has been quite a marked feature in the history of American letters. As the world grows older, it seems to take a fonder interest in things that are young; and out of the mouths of babes and sucklings we are gathering innocent wisdom more and more. It would be hardly going too far to say that some of the deepest utterances of the times on theological questions have come from the unconsciously daring lips of children. Somebody should collect such sayings into a book. Their freshness would have a wonderfully stimulating influence on our thinking, since, as speculators, children enjoy advantages their older friends do not possess, and to the thoughtful they are teachers of a strange authority. For every child is a try-back after innocence, and acts as if it were the long-expected heir to the world's lost Ideal.

Mr. Freeland's "Birth-Song" touches this tender subject with a great deal of love, and no little skill. If there is any effort or even affectation manifest in it, this does not arise, at any rate, from want of subtle sympathy with the theme. In short, Mr. Freeland begins and ends in such a way as to leave no room to doubt that his poem is a dedication of genuine fatherly affection for a child of flesh and blood. There is thus a natural note throughout the piece that bespeaks one's favour from the first.

The author's modest Preface, which crowns the year as a king and judge, concludes thus:—

"But still,  
Drawn by the kindly glamour of his eye,  
And urged by one dear voice from the sweet  
heavens,  
I bore me on. Nor stooping low, I said,  
'This little Book of Song—I give it thee!'  
'Thou darrest!' 'Yes, I dare!' And then he  
tossed  
One after one the leaves, and hummed and smiled—  
As April smiles on buds wherein he sees  
Some glimmer of a summer that may come—  
Then whispered, as I passed into the crowd:  
'In all the noblest strivings of the bards,  
The first still follows one that goes before,  
The last still hears a toiling foot behind.'"

Of the poems that accompany the "Birth-Song," the best are still those which touch on young life; and Mr. Freeland's finest line occurs in "The Cabin Boy"—

"Newly apprenticed to the fearful spray,  
He stalked about and watched the brightening  
beams  
Kiss the top-gallant with a golden tone  
That winged his fancy to romantic skies,  
Where pearly isles made music in his dreams;  
He sniffed the gales that murmur round Ceylon,  
While all the Indies flashed within his eyes."

The vigour of this last fine suggestion tells very well, and there are many single lines throughout the volume characterised by the same breadth of effect. It cannot be said that Mr. Freeland is always successful when he essays unconventional styles, as he seems rather fond of doing. "The Earth is the Lord's," for instance, is more grotesque than meritorious. It begins in this way:—

"Lord of the lambkin and the lion,  
Lord of Benlomon and Mount Zion,  
Of Israel and Italy,  
Watching in sweet tranquillity,  
I worship Thee!"

Coleridge said wit was the linking of extremes, but some extremes can be linked without



either wit or poetry. There is no need, however, to accuse the author of wishing to be irreverently smart in this poem. It is apparently a hymn prompted by the simplest motives; but it is a mistake.

On the whole, it may be said of Mr. Freeland's volume that it is a work marked by pure and pleasant poetical feeling. Though it never strikes a deep note, and contains few long passages free from flaws of workmanship which a firmer judgment than the author's might have avoided, the book is healthy and good.

ERIC ROBERTSON.

*An Anglo-Saxon Primer; with Grammar, Notes, and a Glossary.* By H. Sweet. (Oxford: Clarendon Press.)

WE have much pleasure in welcoming this addition to the not very numerous books which are suitable for the student of Anglo-Saxon who wishes to make a good beginning. Such students should be, and probably are, much more numerous than they were some ten years ago. English writers will not much longer be able to avoid such study, if they wish to touch upon questions of etymology without making mistakes which become every year more easily detected by an increasing number of readers. The author's object is so well expressed in his Preface that we cannot do better than quote the beginning of it.

"The want of an introduction to the study of Old English has long been felt. Vernon's *Anglo-Saxon Guide* was an admirable book for its time, but has long been completely antiquated. I was therefore obliged to make my *Anglo-Saxon Reader* a somewhat unsatisfactory compromise between an elementary primer and a manual for advanced students; but I always looked forward to producing a strictly elementary book like the present one, which would enable me to give the larger one a more scientific character, and would at the same time serve as an introduction to it. Meanwhile, however, Prof. Earle has brought out his *Book for the Beginner in Anglo-Saxon*. But this work is quite unsuited to serve as an introduction to my *Reader*, and will be found to differ so totally in plan and execution from the present one as to preclude all idea of rivalry on my part."

The spelling has been normalised, as is necessary in a book for beginners, who must be taught upon a uniform system which they can thoroughly understand, in order that they may duly appreciate the variable spellings of the MSS. Such spellings, while they are full of instruction to the more advanced students, and should receive all due deference from editors, can only distract and perplex the beginner who has not yet learnt the phonetic laws of the language.

The most valuable part of the book is, as might be expected, the account of the sounds of the language and the phonology; but the whole of the grammar is admirably and very carefully compiled, with a full list of the strong verbs (as in the *Reader*), an account of prefixes and suffixes, and a syntax abounding in examples illustrating the rules, each of which is accompanied by a translation into Modern English. The student would do well to read over this syntax at least once, if not twice, before beginning to translate the extracts; and if he were to learn some of it

by heart it would be no bad plan. It is precisely what boys are expected to do who are beginning Latin. The short sentences which begin the text are very characteristic and well chosen, and have to a teacher a familiar ring about them. Just at the beginning we find, "Swá swá wáter ádwāscþ fýr, swá ádwāscþ séo ælmesse synna." Of this famous sentence we find the following translation in Fitzherbert's *Book of Husbandry*: "As water slecketh fyer, soo dothe almesdede slake synne." Such was the alteration in our language in the course of little more than five centuries.

There are a few interesting improvements upon the *Reader*, of which the most striking is the adoption of the symbols *éa*, *éo*, in place of the more usual and familiar *ea*, *eo*. There are reasons, founded upon a comparison with other languages, for supposing that the former values are, after all, more correct; and they will probably come into use hereafter, now that Mr. Sweet has set the example in England, and Prof. Zupitza (as, e.g., in his editions of Cynewulf's *Elene* and Ælfric's *Grammar*) has done the same in Germany. It makes a considerable difference to the pronunciation, and is easily remembered by the rule given on p. 2, that "the diphthongs are pronounced with the stress on the first element."

Another interesting point is the discrimination, by help of the *Early West Saxon MSS.*, between *ie* and *y*, and between *ie* and *y*. These distinctions are especially useful, because in the later MSS. the symbol *ie* was disused, and the symbol *y* had to do double duty, a confusion which points to a confusion of the sounds in the later stage of the language. For the purposes of etymology, it is a great gain to have the earlier spellings thus exhibited. Thus from *eald*, old, is formed *ieldran*, elders, just as from the German *alt* we obtain *ältern*; but *synn*, sin, is cognate with the German *sünde*. If we write *yldran*, we no longer distinguish between words which, in German, have vowels so different as *ä* and *ü*. Similarly, by writing *hieran* instead of *hyran* for the verb "to hear," we distinguish the diphthong from the *y* as appearing in *fýr*, fire; compare German *hören*, *feuer*, and the very different sounds in the Modern-English *hear*, *fire*.

The Glossary contains a large number of words, and supplies a sufficient vocabulary for all that the beginner can want. It contains no references, but this may be justified by the fact that most of the words are of extremely common occurrence. It becomes, however, a question whether a few references might not conveniently be supplied in cases where a word occurs which is comparatively rare, for such references never come amiss. This is the only suggestion we have to make; and it may fairly be replied that the book, as it stands, is marvellously compressed, and has been purposely brought within such a compass as allows it to be sold at a very moderate price.

WALTER W. SKEAT.

## TWO "COUTUMIERS" OF NORMANDY.

*Le très-ancien Coutumier de Normandie.* Par Ernest-Joseph Tardif. (Rouen: Cagniard.)

*L'ancienne Coutume de Normandie.* Par William Laurence de Gruchy. (St. Helier: Le Feuvre.)

WE welcome with great satisfaction both these works, not merely by reason of their combined historical and juridical interest, but from the circumstance that they have been edited by learned men whose peculiar studies have rendered them most competent for the task which they have undertaken, which in one case has required great critical research, and in the other a comprehensive and practical knowledge of a living system of law. We have given precedence at the head of this article to the *Très-ancien Coutumier*, although it is the more recent of the two publications, on account of its earlier origin. M. Tardif has, for the first time, shown that this most ancient collection of Norman Customary Law is divisible into two parts, the first of which is of an origin nearly contemporaneous with that of the *Tractatus de Legibus Angliæ* attributed to Ranulf Glanvill, the Great Justiciar of King Henry II., while there is internal evidence that the second part was composed shortly after the separation of Normandy from England, and possibly before the death of King Philip Augustus of France (1223). The existence of such a work may be a surprise to many English lawyers, who are familiar with the comments of Lord Coke and Sir Matthew Hale upon the "Coutumier" of Normandy; but the remarks of those eminent judges have reference to a more recent and more complete collection of Norman Customary Law, which is elsewhere styled by them the "Grand Coutumier de Normandie," and which is identical with the work which Judge de Gruchy has published under the title of *L'ancienne Coutume de Normandie*. There are, in fact, three ancient collections of Norman Customary Law. The earliest is the work published by M. Tardif, of the French Archives, under the title of *Le très-ancien Coutumier*; the second in order of origin is commonly designated *Le grand Coutumier*, and the third is *Le grand Coutumier réformé*. The latest of these, of which the extended title is *La Coutume réformée du Pays et du duché de Normandie*, is a revision of the *Grand Coutumier* of the thirteenth century, and was completed in 1585; but with this work we are not directly concerned on the present occasion. We may, however, add a word here on the different meanings assigned by writers on the history of French Law to the terms "Coutume" and "Coutumier" respectively. M. Tardif has adopted for his edition of the earliest customs the term "Le très-ancien Coutumier" on the ground that the practice has been to reserve the title of "Coutumes" to official digests of Customary Law, and to style private compilations of such law "Coutumiers." On the other hand, the phrase "L'ancienne Coutume," which Judge de Gruchy has adopted, seems to have been employed in the Channel Islands to distinguish "Le grand Coutumier" of the thirteenth century from "La Coutume

réformée," although the origin of *Le grand Coutumier* is unknown further than that the ancestors of the present inhabitants of the Channel Islands in the reign of Edward III. spoke of their laws as being contained in an ancient book called *La Somme de Mancael*. Who Mancael was is an enigma, the solution of which still awaits its Oedipus. Le Geyt, however, and other eminent juriconsults of Jersey, in discussing this question two centuries ago, maintained that the *Summa* of Mancael was but another name for *Le grand Coutumier*. There is another theory, however, which deserves attention—namely, that the *Summa* of Mancael was a selection of chapters from the Latin text of *Le grand Coutumier*, a copy of which may still be found among the Harleian MSS. in the British Museum.

To return, then, to *Le très-ancien Coutumier*, of which M. Tardif has published the Latin text. It is not altogether the first time that this text has been made public, as Warnkönig appended to the second volume of his *Französische Staats- und Rechtsgeschichte*, published at Bâle in 1848, among other sources of the ancient "Coutumier de Normandie," a series of articles, which he entitled *Statuta et Consuetudines*; but he unfortunately published *uno tenore* all the contents of a Latin MS., preserved in the Bibliothèque nationale at Paris, known as the Codex Bigotianus No. 292, as if they were constituent parts of the Coutumier. For instance, the first article of the MS. is an Ordinance of St. Louis, known as "L'Ordonnance pour la réformation des Mœurs," issued 1254, which has no particular reference to Normandy; and among other interpolations is a decree of the Norman Exchequer of 1299. M. Tardif has exercised more discrimination, while he has not confined himself to the examination of this MS., but has collated two other Latin MSS. in the same library; and, further, he has compared the Latin text of those MSS. with the French of a MS., also in the Bibliothèque nationale, which formerly belonged to the Library of Ste-Geneviève, and of which the text was for the first time published in 1839 by avocat A.-J. Marnier, the librarian of the Order of Advocates of La Cour royale at Paris, under the title of *Etablissements et Coutumes, Assises et Arrêts de l'Echiquier de Normandie au treizième Siècle*.

The Codex Bigotianus is unfortunately the only MS. which contains an entire Latin text of the *Très-ancien Coutumier*; but this circumstance is not to be regretted, inasmuch as it has led M. Tardif to undertake a more careful examination of what he considers with good reason to be the first part and the second part of the text, the second part alone being contained in the other two Latin MSS. Of these MSS. one was originally in the library of the Chapter of Notre Dame at Paris, and the other once formed part of the library of the Minister Colbert, and was before his time most probably the property of the abbots of Préaux. Our space will only allow us to skim the surface of the comments which M. Tardif has made upon the sources which he has consulted. The MS., on the other hand, which contains a French text of the *Très-ancien*

*Coutumier*, the assistance of which M. Tardif has invoked to enable him to winnow the chaff from the wheat in the Latin MSS., has no date nor any indication of its origin; but the archaic hand in which it is written, and the character of the tongue with which the scribe was familiar, lead M. Tardif to assign to it a date about 1290.

M. Tardif avows his conviction, with good reason, as far as we can judge, that both parts of the *Très-ancien Coutumier* are the work of private persons, and have no official character. He assigns the compilation of the first part, upon a critical examination of its contents, to a period shortly before June 9, 1200, the date of the death of Guillaume Fils-Raoul, the Seneschal of Normandy, who held that office for twenty years, and, during the absence of King Richard Cœur de Lion in the Holy Land, introduced many reforms after the example of Ranulf Glanvill's reforms of the procedure of the Curia Regis in England. The second part M. Tardif refers to a period between the years 1218 and 1223, in order to bring it within the lifetime of King Philip Augustus, who is mentioned here and there in terms which suggest that he was still alive. M. Tardif, however, is confronted by a difficulty which he admits to be not easy to surmount—namely, by the presence of a plaint and a Royal Writ, evidently extracted from a Record in the Court of Bayeux, in which the coronation of King Richard I. is mentioned as marking the time within which a certain class of actions for the recovery of land were limited. This limitation, however, was not introduced into Normandy before Michaelmas 1229. M. Tardif cuts the Gordian knot in this case by suggesting that the name of King Richard is in both cases an interpolation for that of King Henry; but we rather prefer another suggestion made by M. Tardif himself in a later part of his Introduction—namely, that, while the author of the first part was a juriconsult of Evreux, the author of the second part was a juriconsult of Bayeux, and that each author has inserted legal forms with which he was practically familiar. We do not appreciate M. Tardif's difficulty in supposing that an Ordinance of the Norman Exchequer of the year 1218 could not well be spoken of in the year 1230 as "Nova Constitutio." Our own Bracton (fol. 312 b) uses the very same phrase in speaking of the Statute of Merton, which had been enacted twenty years at least before his treatise *De Actione Dotis*.

Judge de Gruchy's work is of a different character, but is excellent of its kind. It is, in fact, a revised edition of *Le grand Coutumier de Normandie*, the work with which Lord Coke and Sir Matthew Hale were familiar, and respecting which the latter high authority, in his History of the Common Law of England, says that it contains not only those laws and customs which were in use in England in the time of King Henry II., King Richard I., and King John, but such also as were in use in Normandy after its separation from the Crown of England. Judge de Gruchy has based his work upon the second of the two editions of Maître Guillaume le Rouille Dalencon, published in 1539 by Nicolas le Roux at Rouen. It is this

work, coupled with the *Commentaire* of Terrien, who was Lieutenant-Général of the Bailli of Dieppe in 1581, that has moulded the jurisprudence of the Royal Courts of the Channel Islands, without, however, having the authority of a Code. Jersey, in fact, remains to the present day without any authorised body of positive law, while Guernsey possesses an official selection of customs based on the Commentary of Terrien, and sanctioned by an Order in Council of Queen Elizabeth of October 27, 1583. But even in Guernsey, according to M. Julien Havet's excellent treatise on "Les Cours royales des Iles Normandes," published in the *Bibliothèque de l'Ecole des Chartes* for 1877 and 1878, the Royal Court of Guernsey pays little attention to the official selection, which is styled "L'Approbation des Loix," where it differs from any actual custom of the island.

Judge de Gruchy had not the advantage, when he published his work, of perusing the results of M. Tardif's researches among the MSS. in the Bibliothèque nationale, but he was acquainted with the French text of the *Etablissements et Coutumes* published by M. Marnier in 1839. As already mentioned, the author of the *Grand Coutumier* is unknown; and Judge de Gruchy finds himself embarrassed in fixing the date of it by a similar circumstance to that which has embarrassed M. Tardif—namely, a possible interpolation of the text by a later hand. He has been led by the general tenor of its contents to assign to it a date prior to the grant of La Charte aux Normands in the first year of the reign of Louis Hutin (1314), but in the chapter "De Emptionibus et Vadiis," p. 58, there is this passage: "Nullum autem vadium potest in Normannia requiri, nisi post coronationem Regis Ricardi vel post quadraginta annos fuerit invadiatum." If the words "vel post quadraginta annos" be not an interpolation, their presence suggests that *Le grand Coutumier* was not completed until after the accession of King Louis X. of France, who by his Charter of March 19, 1314, confirmed the ancient customs of the Duchy of Normandy, and enacted "La prescription de 40 années sera à l'avenir un titre compétant en Normandie." The difficulty which Judge de Gruchy feels in admitting the words "vel post quadraginta annos" to be part of the original text is that they are not quite consistent with certain recitals of the law as to prescriptive title in other chapters.

Judge de Gruchy has published the Latin and the French texts of *L'ancienne Coutume* in parallel columns. He inclines to the opinion that the Latin is the earlier text, and M. Tardif has come to a like conclusion in regard to the priority of the Latin text of the *Très-ancien Coutumier* over the French text which avocat Marnier has published. One word more may be added as to both works. M. Tardif's researches have thrown a flood of light upon the legislation of Henry II. of England in respect of the Duchy of Normandy, and upon the identity of the method of Glanvill's treatise *De Legibus Angliæ* with that of the second part of the *Très-ancien Coutumier*. Judge de Gruchy's work, on the other hand, enables us to trace the commencement of a divergence between the consuetudinary law of England

and that of Normandy, more especially as regards the institution of the jury, which divergence has culminated in the Channel Islands in the conversion of the jury into a magistracy, in which the voice of the majority prevails. In England, on the contrary, the spirit of the Great Assize has predominated throughout the changes which the jury system has undergone, and has maintained the principle that a verdict ought to be by the concurrent voice of twelve men, which Sir Matthew Hale recognised as the ancient principle of the laws of Normandy.

TRAVERS TWISS.

#### NEW NOVELS.

*A Faithful Lover.* By Katharine S. Macquoid. In 3 vols. (Hurst & Blackett.)

*The Minister's Son.* By M. C. Stirling. In 3 vols. (Blackwood.)

*In a Cathedral City.* By Bertha Thomas. In 2 vols. (Bentley.)

*Coals of Fire.* By David Christie Murray. In 3 vols. (Chatto & Windus.)

*A Fair Exchange.* By Henry G. Gifford. (Remington.)

IN *A Faithful Lover* Mrs. Macquoid has had the ingenuity or the good hap to hit on a comparatively unworked lode in fiction, though all the materials she uses have been common property for many years. The prelude is a complete story in itself, very gracefully and pleasantly told—how a young travelling Englishman falls deeply in love with a beautiful French girl in a Norman château, and succeeds in winning her affection in turn, and also the good-will of her father, but fails to propitiate the invalid mother, who compels the rejection of his suit in favour of a wealthy Breton Marquis of half-English birth, with large estates in England. The girl, who has promised fidelity to her lover, yields to her mother's pressure, and does marry the Marquis de Kerjean, but not till his own merits and evident attachment to herself, added to the absence and silence of her English lover, have really led to the transfer of her own liking. The discarded suitor hears the married pair billing and cooing in a balcony as he casually comes across them while travelling, and also hears himself offered up on the shrine of conjugal affection—whence he becomes a misanthropic hermit. The main story finds him shut up in a dilapidated old grange, which had been a mill for a time, burdened with the guardianship of the orphan daughter of a sister who had displeased him by a runaway marriage. How the child crosses his morbid and unsocial ways is cleverly told, as also how the difficulty is not found to lessen when she returns, a woman, to his charge after a long period of schooling. Her beauty causes her to be sought by the local squire, but the son of the woman who had wrecked her uncle's life appears on the scene with youth in his favour, and secures the girl's affections. The discovery of his name sets the uncle strongly against him, especially as he looks to the other proposal as securing his niece's future; and the remainder of the story is taken up with describing the

conflict of the man's will and the girl's, ending as such struggles mostly do. But the chief merit of the book consists in the character of Esau Runswick, the recluse, himself. Though Mrs. Macquoid is not one of the two or three women who can draw a man so as to satisfy the critical judgment of men, yet the pains she has spent on this portrait are far from wasted. She has very happily imagined the kind of life such a man would lead when once a shock like that he met had acted on a temper always secretive and morbid, with the suggestion of hereditary bias towards insanity just hinted at.

The appearance of the Afghan War medal as part of the design on the cover of *The Minister's Son* gives the key to the story. Ronald Bennett, son of a humbly born Scottish minister and of a mother of somewhat higher pedigree, herself the early friend of the wife of the laird, is the childish playmate of the laird's daughter, and forms a life-long attachment to her. Chafing against the austere rule of his father, a narrowly sincere man of gloomy creed, who desires to force him into the ministry, from which his half-Highland temperament is averse, and seeing besides the woman he loves won by another, he enlists in a regiment under orders for India, just before the outbreak of the Afghan War, through which he serves with sufficient distinction to obtain a commission, with other results further on. The story is brightly written, and, in its admixture of military and Scottish social and domestic life, belongs to the class of novel whose most successful examples are those of the late Col. Lockhart; nor can we give it higher praise than by saying that it is good enough to give pleasure to those who have enjoyed them.

Miss Bertha Thomas's new story does not belong to the school of *Barchester Towers*. It deals but incidentally with such caputular dignitaries as deans and canons, taking instead two vicars-choral to fill the principal male parts. The analysis of the character of one of these, a young fellow with a magnificent voice and fine musical instinct, but having also the worse side of the artistic temperament in sensitively morbid vanity, self-indulgence, and lack of perseverance, is the motive of the book, and it is very carefully and honestly worked out. The setting is also good—notably the description of Leonard Hathaway's old-fashioned parents, who are both excellent studies.

*Coals of Fire* is a collection of short stories, some, if not all, of which have already appeared in print, in Christmas numbers of serials and the like. They display considerable fertility in the invention of dramatic incidents and situations, not without occasional evidence of those higher literary qualities to which the author of *Joseph's Coat* has made good his claim. Every one of the items is readable; but we put the "Romance of Giovanni Calvotti" highest in point of merit, and "What Bessie saw on the Moor" last, chiefly because it is too suggestive of the less happy parts of *Alice in Wonderland*.

*A Fair Exchange* seems to be a first venture, and, though but a single volume, scarcely contains material enough to fill out

even that moderate bulk. There is just what would make one of the shortest stories in one of the lighter monthlies, and it would read all the better for compression within those limits. But, so far as it goes, it is chatty and fairly readable; nor is there anything visible which makes it a critic's duty to warn the adventurer off the fields of literature.

RICHARD F. LITLEDAL.

#### SOME HISTORICAL BOOKS.

*Collectanea Genealogica.* Vol. I. By Joseph Foster. (Privately Printed.) Mr. Foster has undertaken a vast work. It is no vain boasting on his part when he calls it a "new departure" in genealogical science. The rubbish that has been written by professional pedigree-makers and received with gaping credulity by their dupes has brought the study of genealogy into unmerited contempt. No one can have any other feelings than those of pity and shame for the vain and light persons who fancy they raise themselves several steps on the social ladder if they can impose on the world a false pedigree showing how their forefathers fought at Agincourt or came over from Normandy with Duke William. That there must be, or have been, a good many of these absurd people is made clear to us by the number of entirely false or "doctored" pedigrees which are to be found in several of our books of reference. The fact, however, patent as it is to all, that there is much genealogical rubbish in circulation should not blind us to the truth that the honest study of family history is a most important pursuit. No one who possesses the genuine historical instinct can doubt this. Apart from all other reasons, it is especially needed from the circumstance that modern history is unintelligible without it. And if general history is ever to be written in a scientific manner, not as a mere collection of amusing tales, it will become more and more apparent that it must be based, in a great measure, on what we know of individuals and their intricate family relationships. We need not stop to point out that to the anthropologist accurate pedigrees give information as to facts of physical relationship which cannot be gathered from any other kind of statistics. Mr. Foster has realised these things clearly, and has devoted himself to the issue of what will, in time, be a vast storehouse of genealogical lore for the English-speaking peoples. His collections, though, in the form we have received them, bound in one volume, are paged according to subjects, so that the possessors can make each part into a complete book. The portion which is of the most direct importance, as almost all the knowledge which it furnishes is new, is the list of admissions to Gray's Inn. At present we have it only down to the middle of the letter B, but in turning over these few leaves several noteworthy facts have occurred to us. Whatever views we may have of the history of the English Church, we must all concede that Bishop Lancelot Andrewes was a memorable person therein. How many of us knew that he had at one time studied law? His name occurs in the list for the year 1590. Francis Bacon, afterwards Viscount St. Albans, was admitted on June 27, 1576. Mr. Foster promises us similar lists for the other Inns. When they are complete, biographical students will be in a position to trace the home and parentage of many persons who now come before us without any proved antecedents. The register of marriages in the chapel of Gray's Inn is also given as a supplement to the list. Next in interest, perhaps, comes Musgrave's well-known Obituary, reduced to alphabetical order, with the whole of the entries in the Westminster Abbey registers

added from the late Col. Chester's annotated imprint of the same which was issued some years ago by the Harleian Society. A similar catalogue of marriages from 1655 to 1880, compiled by Miss Ada O. Gardner, is also given. This last must have been a work of immense labour. We have tested it in many places, and have not come upon a single instance of inaccuracy. In the early part of the volume, which may be called the *Collectanea Genealogica* proper, there are several original pedigrees of much interest given—among others, that of the late Earl of Beaconsfield and of the Poet Laureate. A work of this kind grows in importance with every successive number. We sincerely trust that Mr. Foster may meet with sufficient encouragement to enable him to carry out all the lists which he has begun to their completion, and to give us some of the many others which he has conditionally promised.

*Claimants to Royalty.* By John H. Ingram. (David Bogue.) Mr. Ingram has compiled an amusing book. It has no claims to be a serious contribution to historical science, for authorities are rarely quoted, and when they are it is commonly in such a vague way that the reference is almost useless. History may, however, be read for more than one purpose; it is entertaining as well as instructive. We believe all who read these pages will derive pleasure from them. The claimants to royal honours have been legion. Mr. Ingram does not notice nearly all of them, though he begins with the tale told by Herodotus about the false Smerdis, and ends with the Counts of Albany, the last of whom died only eighteen months ago. One cannot but wish that Mr. Caxton's "History of Human Error" were a reality, not the mere dream of a novelist, that we might have discussed at length the curious relations that exist between popular belief and mere hardened assertion. It has been affirmed that in the Middle Ages anything and everything that men told with a grave face was received without question. This is somewhat of a calumny, but it has a massive foundation of truth. Were the ages of faith, however, singular in this respect? Recent proceedings in our own law courts and the modern chapters of Mr. Ingram's book show that many of our contemporaries in all ranks of life are in the same intellectual condition as their forefathers who believed in the false Baldwin of Flanders, in Lambert Simnel, and in Perkin Warbeck. Education, though we are led to believe that its methods have improved of late, certainly does not impress on men and women the duty of rejecting such things as do not come before them with sufficient evidence, neither does it, except in rare cases, give any adequate means of distinguishing the false from the true. The foreign part of Mr. Ingram's book is more interesting than the English. This is due to the fact that we have, except in the reign of Henry VII., been but little troubled with these impostors. In any future editions, Mr. Ingram should give a place to the false Prince of Wales, Cornelius Erings, Evans, or Evins, who deluded the men of Sandwich in May 1648. He will find the details in Boys's History of that port and Carter's History of the Colchester Rising. About Whitsuntide this person arrived at the Bell Inn, in Sandwich, and, sending for the mayor and jurats, told them that he was the Prince. They seem to have believed him at once. One foolish gentleman gave him a good horse, another presented him with a hundred pounds. Many persons came daily to kiss his hands, and he was attended wherever he went with a guard of musketeers, and had trumpets sounding when he dined. A Scotch knight who denounced him as an impostor was at once thrown into prison "for his treason." It is probable that he might have raised a strong

party had he not been a man of drunken habits. This seems to have disgusted some of his believers. Perhaps they remonstrated. Somehow or other the fellow got alarmed, and fled into the Isle of Thanet, where he was captured by the Parliamentary authorities.

*Beverley's Roll of Honour:* being Sketches of the Worthies of Beverley. By Edmund Wigglesworth. (Beverley: Green.) Mr. Wigglesworth has compiled a little volume which will prove interesting to townsmen of Beverley and East Riding men generally. He does not pretend to have discovered new facts, but he has given us much of the old in a picturesque manner. These biographical sketches first appeared in the *Beverley Guardian*; and, judged from the standpoint of the provincial newspaper, they are praiseworthy. Of the earlier Lives in the book little need be said. All is known that ever can be made out as to St. John of Beverley, Archbishop Thurstan, and St. William of York. The sketches here given are very short. The life on which the greatest care seems to have been expended is that of Bishop (Cardinal) Fisher, who was the son of a Beverley mercer—a wealthy man, it would seem, whose sons were all provided with education. Mr. Wigglesworth seems to us to view the murdered bishop's character from the point of view of a sincere Roman Catholic; but Fisher's life, seen from any possible angle, stands out as a very noble one. We apprehend that, as long as the adjectives good and bad continue to have definite meanings, the imprisonment and execution of Fisher will be regarded by those who know the circumstances as highly criminal. There are some interesting notes on the lives of ministers ejected by the Bartholomew Act, but we believe they are all of them compiled from well-known Puritan sources. We do not wish to carp at a book which is calculated to give both amusement and instruction, but Mr. Wigglesworth should really be more careful in the statements he culls from his authorities. He must learn that all printed matter is not of equal worth. We cannot guess whence the statement comes, but it is, we assure him, pure nonsense to talk of St. John of Beverley, who was a pupil of St. Hilda of Whitby, studying at Oxford and graduating as M.A. and D.D. It is, perhaps, not quite so bad, but it shows an equal want of perception of the relations of things in past times, to speak of the majority of a chapter who elected a twelfth-century bishop as "his constituents." We certainly have no desire to join with Mr. Froude in praising Henry VIII., but Mr. Wigglesworth need not paint his character blacker than nature. Henry, whatever his secret thoughts may have been, was always desirous of appearing to the world as a God-fearing man. We are quite sure he never would have "boasted," as our author tells us he did, "that he never spared man in his anger or woman in his lust." This has often been said of him, by whom first we know not, but it is absolutely certain that he was far too politic to say it of himself. It is also a mistake to talk of Episcopalian clergy being expelled from their churches "by the *ipse dixit* of Oliver Cromwell." The thing is impossible. That much cruel injustice happened we do not doubt, but it is an assured fact of history that these sufferers were ejected by Parliamentary Commissioners specially appointed for the purpose of examining their lives and teaching.

*The Court of the Honour of Peverel in the Counties of Nottingham and Derby.* By John T. Godfrey. (Nottingham: Derry.) Mr. Godfrey has compiled a useful account of this very ancient feudal franchise, which seems to have existed from the Norman Conquest until it was abolished by Act of Parliament in 1849.

As it was provided by the Act of abolition that the records of the court should be placed under the custody of the Master of the Rolls, they are probably now in the Record Office; and it is to be regretted that they have not been used for the present work. As far as Mr. Godfrey goes, however, his work is thoroughly satisfactory. We have detected no errors, and have come upon several things that were new to us. Some people think that churches were never used for secular purposes before the Reformation. An instance to the contrary is given by Mr. Godfrey. It appears that previous to 1316 the courts of this honour were held in the Chapel of St. James at Nottingham. The pamphlet contains a list of the high stewards, among whom were several members of the family of Eland of Algarthorpe. Lord Goring, afterwards Earl of Norwich, filled this post during the civil war of the seventeenth century.

*History of the Present Deanery of Bicester, Oxon.* By J. O. Blomfield. (Parker.) This is a sketch of the geology and the early history of the district around Bicester, which Mr. Blomfield intends to continue by separate histories of the twenty-eight parishes included within the deanery. The Roman camp at Allchester, about two miles south of Bicester along the Roman road which runs to Dorchester on the Thame, is described and a plan given; but no new identification of the name is proposed, nor any attempt made to decide between the conflicting opinions of previous students. The author does not seem to be aware of the identification of this station with Lactodoro, in the second and sixth journeys in the Antonine Itinerary, lying as it does between Bannavenna and Magiovinio, which fit very well with Banbury and Aylesbury. The Domesday survey of the whole district is tabulated and discussed, and a list of all the churches given, with their styles of architecture. It is to be presumed that a detailed account of each church will follow under its respective parish. From a desire for conciseness, Mr. Blomfield is occasionally obscure, or appears so to those who are not so well informed as himself. Why is it plain that Chilgrove was distinguished as known to and occupied by the Romans, from the English giving it the same name as they gave to so many places of Roman occupation? It certainly is not plain, unless some connexion between the name Chilgrove and the Romans is made out. Again, Mr. Blomfield may be perfectly right to conclude that the fact of finding three skeletons in one barrow tells of three distinct periods of local history; but why should the reader not be informed of the exact circumstances, so as to draw his own conclusion?

*John Howard's Winter Journey.* By W. A. Guy. (De La Rue.) This short sketch of the public work of John Howard is not remarkable for excellence of arrangement, but Dr. Guy's enthusiasm for his subject would impart interest to a much inferior volume. Howard has often been reproached for the defects of his domestic life, and Dr. Guy endeavours to show that he has been blamed without sufficient reason. If he has not proved the existence of any sympathy between father and son, he has at all events shown that the philanthropist did not neglect his duties to his boy. A small Appendix contains some additional particulars on the son's weakness of intellect. On those points, black fever and gaol distemper, which Dr. Guy has especially studied, he supplies some interesting information. Perhaps the most attractive pages are those which describe the changes wrought by Howard in the Bedfordshire village of Cardington, and the appearance of its church and cottages at the present time. Dr. Guy has not yet learnt that it is undesirable, in discussing a question of sanitary science, to insert allusions to current politics; but the readers of his



treatise can easily avoid such passages. With one or two exceptions of this kind, the pamphlet contains nothing to offend and much to please.

*Essays on Various Subjects, chiefly Roman.* By Mgr. Seton, D.D. (New York: Catholic Publication Society.) Mgr. Seton is an American Ultramontane clergyman, but he is also a scholar and a man of refined instincts. These essays, we believe, were originally issued in an American newspaper. It speaks well for the press of the New World that scholarlike papers of this kind should find many readers. There is scarcely a passage in them that can reasonably give offence, and much that will instruct. We know far more of the history of Papal elections and of the office of cardinal than we did before reading Mgr. Seton's pages. The paper on Scanderbeg is excellently done. He was a great patriot and a supreme master of mountain warfare. When dwelling on the horrible atrocities of the Moslem, it would not have been out of place to point out that Scanderbeg's forces were not without reproach. There is an amusing love for rank, high birth, and the scenic display of mediaeval life which is characteristic of a certain tone of American thought.

A PRIVATELY printed work, just issued, entitled the *Genealogy of the Surname Yarker (from the Conquest to the Present Time)*, is a curiosity in pedigree literature. The author, apparently in all seriousness, has applied to the spirits, through the medium of "a good clairvoyant," for the decision or confirmation of knotty points in his family history. The chapter containing the "curious details" furnished by the clairvoyant are at least amusing, even if the information in connexion with early Yarkers may not be accepted by the sceptical.

#### NOTES AND NEWS.

WE hear that the volume of *Selections from Lancelotti*, which Mr. Sidney Colvin has been editing for Messrs. Macmillan's "Golden Treasury" series, is now through the press, and will be published almost immediately.

THE Earl of Crawford and Balcarres has lent Mr. Furnivall—for reproduction in the series of Charlemagne romances of the Early-English Text Society—his unique copy of Sir Johan Bouchier, Lord Berners's englisht "boke of Duke Huon of Burdeux," printed by Robert Redman about 1535. To M. Gaston Paris is due the suggestion that this Boke should be included in the series. It will be edited by Mr. Sidney S. Lee, of Balliol College, Oxford. Of the second edition no copy is known; but of the third there are two, in the Bodleian and British Museum. This third professes to have "the rude English corrected and amended," which means that in the first chapter Lord Berners's simple and manly style is quite spoilt by Elizabethan affectations; and, in later chapters, many of the old racy words are changed. The collation of these will show what terms the euphuist of the day thought "rude," and what "picked" and "spruce" enough—as Shakspeare's *Pedant* says—to take their place.

MR. JAMES GREENSTREET intends to publish, by subscription, an autotype facsimile of the important and little-known schedule of Lincolnshire landowners compiled in the reign of Henry I. This unique list of names is now preserved among the Cottonian MSS. in the British Museum. It furnishes a very fine example of the calligraphy of the period, one almost totally devoid of record evidence.

ON July 5 a sale will be held at the late D. G. Rossetti's house (16 Cheyne Walk) of the greater part of its contents. The pictures, sketches, &c., by Rossetti himself are alone

reserved for a special sale later in the year. A few of the books have, we understand, been already disposed of; but many still remain, as well as a large and curious collection of furniture and decorative objects. The house, we may add, is itself of historic interest, being the oldest in Cheyne Walk, and the one described by Thackeray in *Esmond*.

THE Earl of Beauchamp will receive the members of the Folk-Lore Society, of which he is president, at his residence, 13 Belgrave Square, on Friday next, June 30, at 4 p.m., after which (at 4.30 p.m.) the annual meeting of the society will be held.

THE Browning Society are glad to be able to announce that three or four professionals are kindly giving their services for the performance of the musical part of the programme arranged for Friday, June 30. Mr. John Bridson will sing the solos in the settings of "Cavalier Songs" by Mr. C. Stanford, organist of Trinity College, Cambridge.

WE hear that the Princesses Louise, Victoria, and Maud of Wales have enrolled themselves as members of the Humane Society which was established in connexion with *Little Folks* at the commencement of the present year, and now numbers nearly 12,000 officers and members.

THE Rev. T. Teignmouth Shore has in the press a volume entitled *St. George for England, and other Sermons to Children*, which will be published at the end of this month by Messrs. Cassell, Petter, Galpin and Co.

OUR readers will be especially interested in the forthcoming number of *Harper's Magazine* by a paper in which Miss Amelia B. Edwards gives a comprehensive account of the Egyptian "find" already described in her letters to the ACADEMY, aided by a great number of carefully drawn illustrations. The same number will also contain a paper on Emerson, by Mr. Julian Hawthorne, with full-page portrait; and an article, entitled "Glimpses of Great Britons, caught at Westminster," in which Mr. H. W. Lucy, of the *Daily News*, endeavours to explain to newspaper readers the intricacies of Parliamentary procedure. The illustrations to this paper include a portrait of Lord Beaconsfield on his last visit to the House of Commons, drawn by Mr. Harry Furniss.

MESSRS. HURST AND BLACKETT will shortly publish two new three-volume novels—*Daisy Beresford*, by Catherine Childar, author of *The Future Marquis*; and *The Merchant Prince*, by John Berwick Harwood, author of *Lady Flavia*, &c.

WE hear that the third divisional volume of the *Encyclopaedic Dictionary*, by Dr. Robert Hunter, will be published by Messrs. Cassell, Petter, Galpin and Co. in July.

AT the meeting of the Library Association of the United Kingdom on June 2, Count Ugo Balzani and Prof. Carl Dziatzko were elected honorary members.

AT the last meeting of the Royal Irish Academy, the president, Sir Samuel Ferguson, read a letter from the Earl of Charlemont, accompanying and explaining his gift to the Academy of twenty-three volumes of MSS. of his grandfather, the first Earl of Charlemont, and the first president of the Academy. Of these, seven are in folio, containing original literary works of the Earl—an autobiographical account of his political life, an essay towards the history of Italian poetry attempted in translated specimens, travels in Turkey, the Levant, and Greece, and verse translations from Italian, French, Latin, and Greek. Sixteen volumes are in quarto, consisting mostly of original letters. One, however, contains copies of two letters addressed by the Hon. Robert

Stewart (Lord Castlereagh) to his step-father, Lord Camden. They are dated from Spa and St-Germains in September and November 1791, and give the writer's views about the French Revolution, then only beginning. Their historic interest is great, and is enhanced by the fact that nearly all Lord Castlereagh's private papers were lost at sea in 1829.

FROM the report of the seventy-second annual meeting of the Swedenborg Society it appears that much activity is being shown in the translation and circulation of Swedenborgian literature. Grants of books have been made to several public libraries and societies in this country, to the ministers of the Dutch Reformed Church in South Africa, and to the University of Tokio. Copies of Mr. Pandurung's *Reflections* in the Marathi language are being widely circulated in India; and the price has been reduced of the Polish translations of the *Heaven and Hell* and the *Divine Providence*.

THE death is announced, at Turriff, in Aberdeenshire, of Mr. Alexander Leslie, the translator of Baron Nordenskiöld's *Voyage of the Vega*. Mr. Leslie had also made other translations from the Swedish; and in 1879 he published a volume describing the Arctic voyages of Nordenskiöld from 1838 to 1879. He died on June 14, at the age of about fifty-seven years.

MR. HENRY GRAY, of Manchester, has sent us his Catalogue of books, views, &c., relating to Essex, Lincolnshire, Norfolk, and Suffolk, which forms a bibliography of no little value for the Eastern counties. He promises a similar Catalogue for the Midland counties in July.

CORNELL UNIVERSITY now possesses a *Library Bulletin* similar to that at Harvard, consisting of a record of the principal accessions, with notes and bibliographical appendices. Among the latter, brief lists of books relating to the German civil services and to Petrarch, drawn up by the librarian, Prof. Willard Fiske, have already appeared.

THE May number of the *Magazine of American History* gives a portrait of the Chevalier de La Salle, the discoverer of the mouths of the Mississippi in the latter half of the seventeenth century. La Salle was a native of Rouen; and the accompanying article is written by M. Gabriel Gravier, of that city, honorary president of the Norman Geographical Society.

THE second volume of the correspondence of George Sand was issued in Paris this week (Calmann Lévy), covering the period from 1836 to 1847. Among the most interesting is one addressed to Lamennais in 1837, when she was publishing in his paper—the *Monde*—her "Lettres à Marcie." In it, while stating her own opinions upon the question of divorce, she leaves herself entirely in his hands. Later, are two letters describing her visit to Majorca, in company with Chopin, in December 1838; and also a very characteristic one to Mazzini.

THE two most recent additions to the popular class of French novels that treat of "actualities" are *Défroqué*, by M. Ernest Daudet (Plon), and *Dinah Samuel*, by M. Félicien Champsaur (Ollendorff). The former opens in the Tuileries under the Empire, and closes in a Sardinian monastery; the latter introduces several hundred people well known in the society of Paris.

THE Belgian Geographical Society has received authority to take the title "royal." Founded as recently as 1876, it now counts 1,100 members, of whom 475 belong to the army.

M. QUANTIN has just published a translation of the well-known Japanese tale of *The Forty Ronins*, by M. Gausseron, with numerous illustrations by Kei-Sai Yei-Sen, of Yedo.

WE learn from *Le Livre* that the immense collection of notes, historical and literary, left by Edouard Fournier will not be lost to learning. One portion of them, now in the Bibliothèque de l'Arsenal, have been classified and bound up in twenty volumes by M. Paul Lacroix. Another portion, dealing specially with the history of Paris, have been acquired for the city library, where they will form fifteen volumes, arranged by M. Jules Cusin. A third portion, relating to the history of ballads in all countries and at all times, had been reserved for the late Baron James de Rothschild, and they will now probably be placed in one of the public libraries. The collection of notes upon the history of signs will also find a home in the Bibliothèque de l'Arsenal as soon as Fournier's own posthumous work on the same subject shall have been published by M. Dentu.

THE University of Bern has 441 students and "Auskultanten" during the present summer semester, including thirty female students. They are divided among the different faculties as follows:—Evangelical theology, 39; Old Catholic theology, 10; law, 122; medicine, 158; philosophy, 79; veterinary science, 33.

AN extract of a letter written by Mr. Browning to Mr. W. G. Kingsland in 1868 on the charge of obscurity may interest our readers:

"I can have little doubt that my writing has been in the main too hard for many I should have been pleased to communicate with; but I never designedly tried to puzzle people, as some of my critics have supposed. On the other hand, I never pretended to offer such literature as should be a substitute for a cigar or game at dominoes to an idle man. So, perhaps, on the whole, I get my deserts and something over—not a crowd, but a few I value more."

#### GERMAN JOTTINGS.

DR. ALOIS BRANDL is writing a book on Coleridge, tracing the influence of Herder and other German authors on him, and his influence on the writers of his time and those who succeeded him. He has unearthed from the *Times* of 1811 its report of Coleridge's fourth lecture on Shakspeare, of which Mr. J. P. Collier had lost his notes when he published Coleridge's Shakspeare Lectures, and has collected a good many odds and ends new to most Coleridge readers.

DR. BERNHARD WEISS, professor at Berlin, has just published vol. i. of a new "Leben Jesu," which claims to be at once critical and in accordance with traditional views of the person of Christ. Dr. Weiss's article on "Recent Lives of Christ" in the *Contemporary Review* some years back will be in the memory of some readers, and his reputation as a textual critic and interpreter of the New Testament is assured among all critical students. He is also thoroughly at one with liberal critics on the necessity of a rigorous analysis of the sources, distinguishing between the more and less trustworthy traditions.

PROF. AD. MICHAELIS, pro-rector of the University of Strassburg, has printed (Strassburg: Trübner) the address which he delivered last month on the occasion of the tenth anniversary of the foundation of the Kaiser Wilhelm University. From it we gather that this youngest of the German universities now has 104 professors, 825 students (of whom 216 are natives of Alsace or Lorraine), and a library of 525,000 volumes.

HERR ERNEST BECKER, a pupil of Prof. W. Oncken, of Giessen, has issued, as the first part of a series of "Giessener Studien," an elaborate treatise upon Mary Queen of Scots,

Darnley, and Bothwell, in which he upholds strenuously the innocence of Mary.

THE *Altpreussische Monatsschrift* of Königsberg, edited by Reicke and Wichert, is now publishing in its monthly numbers a fragment of a work by Kant never before printed, entitled "Uebergang von den metaphysischen Anfangsgründen der Naturwissenschaft zur Physik." It is stated that there is no intention of issuing the work as a separate volume.

A NEW part of Grimm's Dictionary has just appeared, compiled by Dr. M. Lexer. It comprises the words from *Nachtigallstrauch* to *Narrenwerk*.

THE committee appointed in 1863, at Eisenach, for the revision of Luther's translation of the Bible has held its last meeting at Halle; and there is every prospect that the revised version will soon appear. Out of the thirty original revisers, sixteen have died since the work began. No alteration of Luther's translation has been admitted unless sanctioned by two-thirds of the committee. The next step will be the publication of the text, as now revised, in order to submit it to the judgment of the theological faculties in the universities and to the criticisms of scholars. After their remarks have been received and considered, the new version will be recommended for adoption to all Protestant churches in Germany.

THE number of periodicals in Germany devoted to the French language and literature has received yet another edition in the *Gallia* or "kritische Monatsschrift für französische Sprache und Literatur" (Leipzig: Ehrlich), which is edited by Dr. Ad. Kressner, of Cassel.

DR. WAGNER is preparing an edition of the Early-English Visions of Tundale.

#### ACKNOWLEDGMENTS.

WE have on our table the following new editions and reprints:—*The Bibliographer*, Vol. I., containing the numbers from December 1881 to May 1882 (Elliot Stock), which we have noticed from time to time on their appearance; *The Antiquarian Magazine and Bibliographer*, edited by Edward Walford, Vol. I., January to June 1882 (William Reeves and T. Fisher Unwin); *The Sunbeam Library*, Vol. I., containing Lady Brasse's "Voyage in the Sunbeam," Wood's "Strange Dwellings," and Hartwig's "Arctic Regions" (Longmans); *The Faiths of the World: a Concise History of the Great Religious Systems of the World*, being the second series of "St. Giles' Lectures" (Blackwood); *A Bibliography of Robert Browning, from 1833 to 1881*, compiled by Frederick J. Furnivall, second edition, enlarged, including Mr. Nettleship's Classification of Browning's Poems (Trübner); *Through America; or, Nine Months in the United States*, by W. G. Marshall, illustrated with photographs, new and cheaper edition (Sampson Low); *Specimens of Early English*, a new and revised edition, with Introduction, Notes, and Glossarial Index by Dr. R. Morris, Part I., from "Old-English Homilies" to "King Horn," A.D. 1150-1300 (Oxford: Clarendon Press); *Modern Physical Fatalism and the Doctrine of Evolution*, including an Examination of Mr. H. Spencer's "First Principles," by Prof. T. B. Birks, second edition, with a Preface in reply to the strictures of Mr. H. Spencer by Prof. O. Pritchard (Macmillan); *Handbook of Heraldry*, with instructions for tracing pedigrees and deciphering ancient MSS., rules for the appointment of liveries, &c., by John E. Cussans, third edition, with upwards of 400 illustrations (Chatto and Windus); *Fairy Legends and Traditions of the South of Ireland*, by T. Crofton Croker, a new and complete edition by T. Wright, with illustrations by

Maclise and Green (Sonnenschein); *Mitslav; or, the Conversion of Pomerania*, a true story of the shores of the Baltic in the twelfth century, by the late Bishop Milman, with map (S. P. C. K.); *Wholesome Houses: a Handbook of Domestic Sanitation and Ventilation*, by E. Gregson Banner, new and revised edition, with a chapter on ventilation of rooms and railway carriages, illustrated with numerous engravings (Stanford); *The Principles of Colliery Ventilation*, by Alan Bagot, second edition, greatly enlarged (Kegan Paul, Trench and Co.); *A Treatise on Mathematics as applied to the Constructive Arts*, by Francis Campin, second edition, revised and enlarged by the author (Crosby Lockwood); *Pupil-Teachers' Mensuration Questions*, by W. T. Lawrence (John Heywood); *A Class-Book of Physical Geography*, with Examination Questions, and also *An Elementary Class-Book of Modern Geography*, both by William Hughes, new edition, revised by J. Francon Williams (George Philip and Son); *Baedeker's Rhine*, eighth remodelled edition (Dulau); *Locke's Essay on Human Understanding*, Book III., "Of Words," with Introduction and Notes by F. Ryland (Sonnenschein); *The Commercial Restraints of Ireland*, by John Hely Hutchinson, re-edited, with a Sketch of the author's Life, Introduction, Notes, and Index, by W. G. Carroll (Dublin: Gill and Son); *The Book-Hunter, &c.*, by John Hill Burton (Philadelphia, U.S.: Robert A. Tripple); &c., &c.

#### ORIGINAL VERSE.

ANGELO RIBELLO.

(A Venetian Study.)

I.

WIDE lucid eyes in cavernous orbits set;  
Aflame like living opals or the sea;  
Vibrant with floods of electricity;  
The soul projected in each fiery jet;  
This thy fierce fascination haunts me yet;  
And I have dreamed all Venice into thee;  
Her domes of pearl, her heaven's immensity,  
And superhuman saints of Tintoret.  
Hoarse-voiced art thou as Tritons of her brine;  
Swift as man-snaring murderous ocean shark;  
White as foam-wreaths blown over Lido's line;  
Stealthy as bats that skim those waves at dark;  
Storm-browed with curls of thunder; leonine  
As the winged guardian war-beast of St. Mark.

II.

Rebellious Angel! Were it mine, the skill  
Of those first Titans, Titian, Veronese,  
Or him the master mightier-winged than these,  
Thy Tintoret who reigns o'er Venice still;  
I would compel thee, by art's crucible  
Severing the soul's ore from gross earthly lees,  
To re-assume amid heaven's hierarchies  
Thy station, purged, pure, and of perfect will.  
A warrior angel, thou with those should'st stand  
Who guard our Lady round her throne of light;  
And in thy puissant grasp a gleaming brand;  
And all about thy shoulders armour bright:  
But I would have thine eyes even as they are,  
Gazing from steel-clad brows, each orb a star.

J. A. SYMONDS.

#### A NORMAN-ENGLISH POEM OF THE THIRTEENTH CENTURY.

IN [the last number of *Romania* (No. xi.), M. Paul Meyer, of the Collège de France, gives his looked for "Notice et Extraits" of the old French poem of the thirteenth century discovered by him at Cheltenham last year, as noted in the ACADEMY at the time. It is of far greater interest for English scholars than most early French poems, for it contains the detailed biography of William Marshall Earl of Pembroke, and Regent of England during the first three years of the minority of Henry III. With that great baron and wise man as the

central figure, it opens with an account of his father, John Marshall, comprehending many particulars about this strong partisan of the Empress Mathilda that were hitherto unknown; about his two wives, about his doings at the sieges of Winchester in 1141 and Newbury in 1152. At the siege of Newbury the young boy William first appears on the scene, giving rise to a touching narration by the poet of King Stephen's behaviour. Through the highly varied events of a long life the poet follows his hero, the favourite knight of the younger Henry, the valiant defender of Henry II., the man trusted with high employ under Richard I. and John, finally the "rector regis et regni" of 1216. An actor in and passing through great scenes, their history was also his history; and in the narration of these (as, for instance, the circumstances attending the pathetic death of Henry II., or the close of his own life) fresh details and incidents are put before us by a poem which is independent of, and apparently owes nothing to, other Chronicles or Histories of the period. The work is placed very high in the ranks of early French literature, and, should further examination fulfil the promise of authority already given, it will prove a rare combination of literary and historical value. The poem itself furnishes data for its origin and composition which, while they may account for certain anachronisms, bear evidence to its general truth and accuracy. It was written by order of William, the eldest son of the Regent, the materials for a considerable part having been supplied by John of Erly (in Berkshire), a trusted friend, eye-witness of many of the events; his prose narration, supplemented by other information, was, in M. Meyer's opinion, put into verse by a skilled Court *trouvère*, accustomed to the pen, who very probably had himself witnessed much of what he described in the capacity of herald. The poet's name may be conjectured but not yet surely stated; that he was English in sympathy, though Norman-French by birth, is more certain; the date when the greater part of the poem was composed is limited by various events narrated to some time between the years 1223 and 1231. John of Erly is still living in the last lines; it is known, by an entry on the Fine Rolls, that he was dead by 1231.

The "Notice" does not profess to exhaust all points of critical examination and research, but it is evident that the work will be indispensable to the future historian for the twelfth century in England; and we trust that M. Meyer may be enabled to put his find into print *in extenso*, for the benefit alike of English and French scholars.

#### SUMIR AND ACCAD.

[The following letter, addressed by M. J. Halévy to a friend in England, has been sent to us for publication:—]

Paris: June 5, 1882.

I thank you for having sent me a copy of the ACADEMY for May 20, and for having drawn my attention to the article by Dr. Hommel headed "Sumir and Accad." You ask my opinion upon the facts there brought forward, and you invite me to explain them from my point of view—according to which the texts called Sumerian or Accadian do not represent a real language of non-Semitic origin, but only an artificial mode of writing based upon the Semitic Assyrian. I hasten to satisfy your natural curiosity, and I hope to prove to you that the Assyriologists have gone upon a wrong track in the interpretations they have hazarded of these texts.

But before I enter upon the main subject, allow me to show that the credit of having been the first to distinguish the different modes of writing in the Accadian texts belongs, of right,

to my learned friend Prof. Sayce. In several letters which he wrote to me in 1875 Prof. Sayce accurately pointed out these differences, with the object of establishing the linguistic position of Accadian. I then maintained, as I maintain still, that these differences were simply a matter of writing. Prof. Sayce has wisely dropped the subject. But it was taken up about three years later by M. Lenormant, who based upon the slight materials referred to the existence of two Accadian dialects, which correspond to the two ideographs read by him as *eme-ku* and *eme-sal*, and interpreted by him (in agreement with M. Oppert) as "the language of the nobles" and "the language of the women." I will point out to you presently the many mistakes involved in this theory. Finally, in 1880, Dr. Paul Haupt, after studying and classifying the various differences in question by the light of several unpublished tablets, thought he had discovered that the dialect known first ought to be called Accadian, and the new dialect Sumerian. And now Dr. Hommel comes forward to say that the former, the *eme-ku*, is the Sumerian, and the latter, the *eme-sal*, is the Accadian. Such is the part of each of the above-mentioned Assyriologists in this famous discovery—a discovery correct in itself, but which could not have been worse misinterpreted. That I am not exaggerating you shall read and judge for yourself.

The fundamental error consists of the assumption, admitted as an axiom by all these scholars, that the words "Sumir and Accad" designate two languages or dialects, whereas in fact they are a collective expression for the whole of Babylonia—a geographical and not a linguistic term. Sumir and Accad are simply two ancient cities which were the capitals of the earliest Babylonian dynasty; later, the names were applied to comprehend the entire country. The kings of Babylonia styled themselves "Kings of Sumir and Accad," just as the kings of Susiana styled themselves "of Ashan and Shushan" and the kings of Saba "of Saba and Raidan." In Hebrew, likewise, the name of Babylonia is Shinar, meaning "two cities" (*shent-ir*). To assign to "Sumir and Accad" the meaning of certain languages is like taking the Peiraus for a man. Besides, if these words did mean two nations and their two dialects of non-Semitic origin, what, then, was the name of the nation and its Semitic language which, even in the view of the Assyriologists, finally became supreme in Babylonia after the sixteenth century B.C.? I am surprised that these scholars have not met this difficulty before plunging into wild speculations.

The identification of the words *eme-ku* and *eme-sal* with Sumir and Accad equally involves numerous errors, of which I will mention the chief:—

1. *Eme-ku* and *eme-sal* have nothing whatever to do with Accad. They are both of them equivalents for Sumir, so that the theory of the Assyriologists results in this absurdity—that the Sumerian language is sometimes rendered "the language of the nobles," and sometimes "the language of the women and of the slaves."

2. The two words in question ought to be transliterated *ka-me-ku* and *ka-me-sal*, and not *eme-ku* and *eme-sal*. It is thus that they are always written in the cuneiform texts. The element *kame* is phonetic, as proved by the variant *kami* (*W. A. I. iv. 38, 35 b*). Here the element *ku* is read *tu*, so that the complete word would read *kamitu*, which is simply an Assyrian synonym for Sumir (*W. A. I. ii. 25, 51 e*). The form *kame-sal* may similarly be resolved into *kame* + the feminine suffix = *tu*; so here again we have *kamitu*. Therefore, to translate these words as "language of the nobles" and "language of the women" is a blunder from first to last.

You will now at once understand how idle it is to enquire whether Accad means the north of Babylonia and Sumir the south, or the reverse, the truth being that both Accad and Sumir are alike applicable to the whole of Babylonia. Indeed, Accad is often found by itself meaning Babylonia. A province called Sumir never existed, still less a Sumerian language. As I have said above, the hieratic mode of writing used by the Assyro-Babylonians, who were a Semitic people—and we know no other inhabitants of Babylonia—was able to express the same word in more than one way. For example, the city of Babylon is itself figured in various ways—as *tin-tir*, "life of the orchard;" *ka-dingir*, "gate of god;" *shu-an-na*, "divine region;" *e-ki*, "place of the canal"—all these groups being so many metaphors to express the true Semitic name *Babilu*.

The explanation of these variants is simple. Take the Assyrian word *nirgal*, "strong, powerful," corresponding to the Armenian *ragol* and the Hebrew *geber*. It may be written hieratically either as *ner-gal*, "great lord," or as *ner-ik* (= *gal*), "power that possesses," or as *sher-gal*, "great king," or, finally, as *sher-ma* (= *ga*)-*al*, likewise "great king." It is not a question of the pronunciation of different dialects, but merely of the employment of different signs (of similar sound or similar sense) to represent one and the same word. And this is proved by the fact that the change of *m* into *g*, and of *n* into *sh*, is not possible in any language. We find also *ba* as a variant for *da* or *ga*, *ga* for *da*, and *ta* for *na*. To admit that *b* could be changed now into *d* and now into *g* is absurd; and equally absurd to admit that the sounds *g* and *t* could become *d* and *n*. In fine, the question is one of a play upon words, and has nothing to do with the diversity of pronunciation in dialects.

Such, then, is the interpretation of what the Assyriologists have strangely confused through failing to recognise the true character of their so-called Accadian or Sumerian system. That one blunder leads to another is especially true in the case of "Accadism," which is sinking deeper and deeper into speculations that have passed all reason. The mischief is that these lucubrations discredit Assyriology in the minds of eminent Semitic scholars, such as MM. de Goeje, Nöldeke, J. Biting, and several others who, without any special acquaintance with Assyrian, possess a critical knowledge of the kindred languages. I do not undertake to open the eyes of those who won't see. I content myself with protesting against an unscientific method which prevails in one of the most interesting departments of Semitic epigraphy. All I can hope to do is to recommend caution to those liable to be misled by the consensus of Assyriologists. That consensus, fortunately, is no longer complete. For my part, I shall not cease to cry out *caveant consules*!

J. HALÉVY.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- AUS W. v. Tegetthoff's Nachlass. Hrg. v. A. Beer. Wien: Gerold's Sohn. 7 M. 60 Pf.  
BRIEF v. Charlotte v. Kalb an Jean Paul u. dessen Gattin. Hrg. v. P. Nerrlich. 4 M.  
CAIVANO, T. Storia della Guerra d'America fra il Chili, il Perù e la Bolivia. Torino: Loescher. 5 fr.  
DRYGALEKI, A. v. Die russische Armee im Krieg u. Frieden. Berlin: Eisenachmidt. 4 M.  
FONSTAN, R. Das Portrait in der griechischen Plastik. Kiel: Universitäts-Buchhandlung. 1 M.  
FOUQUE, O. Les Révolutionnaires de la Musique. Paris: C. Lévy. 3 fr. 50 c.  
GONCOURT, E. et J. de. Les Saint-Aubin. 6<sup>e</sup> et 7<sup>e</sup> Fasc. Paris: Quantin. 24s.  
HELLINGHAUS, O. Deutsche Poesie von den Romantikern bis auf die Gegenwart. Freiburg-i.B.: Herder. 3 M. 80 Pf.  
LORQUET, Ch. Tapisseries de la Cathédrale de Reims. Paris: Quantin. 100 fr.

- ROLLAND, E. Faune populaire de la France. T. V. Les Mammifères domestiques. 2<sup>e</sup> Partie. Paris: Maisonneuve. 8 fr.
- ROLLITT, H. Die Goethe-Bildnisse biographisch-geschichtlich dargestellt. 3 Lfg. Wien: Braumüller. 8 M.
- SAMAROW, G. Das Haus d. Fabrikanten. Stuttgart: Deutsche Verlags-Anstalt. 8 M.
- SCHNEIDER, A. Die Königsheiser Handschrift als e. Fälschung nachgewiesen. Wien: Gerold's Sohn. 3 M.
- SONNETS des Vieux Maîtres français, 1520-1670. Paris: Pion. 4 fr.
- THIRKS, M. Discours parlementaires de. n. p. M. Calmon. 4<sup>e</sup> Partie. 1871. T. XIII. Paris: C. Lévy. 7 fr. 50 c.
- VACHON, M. L'ancien Hôtel de Ville de Paris 1533-1871. Paris: Quantin. 60 fr.
- VARNHAGEN, H. E. indisches Märchen auf seiner Wanderung durch die asiatischen u. europäischen Literaturen. Berlin: Weidmann. 2 M. 40 Pf.
- WAHL, M. L'Algérie. Paris: Germer Baillière. 5 fr.

## THEOLOGY, ETC.

- BIBLIOTHECA rabbinica. Eine Sammlg. alter Midraschim. Ins Deutsche übertragen v. A. Wünsche. 15. u. 16. Lfg. Leipzig: Schulze. 2 M.
- LIBRI Danielis, Esrae et Nehemiae. Textum masoreticum accuratissime expressit etc. S. Naer. Cum glossis baby-lonicis Frdr. Delitzsch. Leipzig: Tauchnitz. 1 M. 50 Pf.

## HISTORY.

- FELTZKOR J. Prinzen Eugen v. Savoyen. 1. Serie. 8. Bd. Wien: Gerold's Sohn. 30 M.
- FONTANE, M. Les Égyptes (de 5000 à 715 avant J.-C.). Paris: Lemerre. 7 fr. 50 c.
- PHILIPPSON, M. Geschichte d. preussischen Staatswesens vom Tode Friedrich d. Grossen bis zu den Freiheitkriegen. 2. Bd. Leipzig: Veit. 7 M.
- ROSNY, L. de. Questions d'Archéologie japonaise. Paris: Maisonneuve. 1 fr. 50 c.
- SCHULTZE, V. Die Katakomben. Die altchristl. Grabstätten. Ihre Geschichte u. ihre Monumente. Leipzig: Veit. 10 M.
- URLICH, L. v. Die Schlacht am Berge Grauplus. Würzburg: Stabel. 1 M. 60 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- FEDTSCHENKO, A. Reise in Turkestan. II. Zoologischer Thl. 13. u. 14. Lfg. 7a. III. Botanischer Thl. 4. Lfg. 7a. Moscov. 13 M.
- FRIS, F. Icones selectae hymenomyetum nondum delineatorum. Vol. 2. Fasc. 7 et 8. Berlin: Friedländer. 13 M.
- GUTHELEIT, C. Logik u. Erkenntnistheorie. Münster: Theisinger. 3 M.
- SPINOZA opera philosophica. Vol. IV. Die unvollendeten lateinischen Abhandlungen Spinoza's. Mit e. Einleitz. hrsg. v. H. Ginsberg. Heidelberg: Weiss. 3 M.
- STRASBURGER, E. Ueb. den Bau u. das Wachsthum der Zellhülle. Jena: Fischer. 10 M.
- VORCHTING, H. Die Bewegungen der Blüthen u. Früchte. Bonn: Cohen. 5 M.

## PHILOLOGY.

- HENRY, V. Etudes afghanes. Paris: Maisonneuve. 5 fr.
- HITTMANN, A. Die partikel in der mittel- u. hochdeutschen verbalcomposition. Wien: Konegen. 6 M.
- KRAUSE, F. S. De praepositionum usu apud sex scriptores historiae Augustae. Wien: Konegen. 2 M. 80 Pf.
- MEKLER, S. Lektionum graecarum Specimen. Wien: Konegen. 80 Pf.
- MOUTIER, L. Grammaire dauphinoise. Paris: Maisonneuve. 4 fr. 50 c.
- ROSEMAN, Ph. Französisches od. Erlangen: Deichert. 1 M. 50 Pf.

## CORRESPONDENCE.

WAS ROGER OF MONTGOMERY AT SENLAC?  
Derby House, Eccles: June 18, 1882.

A letter dated from Somerleaze is always attractive reading not merely from a certain breeziness which naturally pervades its phrases, but from the fact that it is sure to contain a good deal more than mere phrases. In your last number Mr. Freeman takes exception to some conclusions I advanced in the second of a series of papers written for the *Palatine Notebook* on the famous family of Montgomery, in which I am trying to trace the fortunes of that family from its earliest mention to the date when it ceases to have interest for Lancashire topographers.

I must in *limine* disclaim having been the originator of the notion to which Mr. Freeman objects. The credit of suggesting that Roger of Montgomery was not present at Hastings, if credit there be, is due to the late Mr. Planché. My only claim is to have reached the same conclusion by a different route, and perhaps to have stated the case more fully than he did. The difficulty which arrested my own attention may be briefly explained. After the Battle of Hastings the Conqueror rewarded Roger of Montgomery with a generosity that was natural, for he was not only one of his most powerful nobles, but also one of the most

faithful. The tale of his manors occupies, as is well known, a considerable space in Domesday. When we turn to his sons we find in that record that, among the tenants in capite, Hugh, the eldest, is merely mentioned as owning a house at Stafford; Robert is not named at all, nor are, I believe, the younger sons, Arnold, Philip, or Everard. The third son, Roger, on the other hand, occupies a most conspicuous position in the great Register. The number of his manors and the wide extent of his possessions, as there recorded, more than rival the list of his father's lands. He had estates not only in Yorkshire and Cheshire, but also in Derbyshire, Nottinghamshire, Lincolnshire, Norfolk, Suffolk, and Essex. The profuseness and bounty with which the Earl of Arundel's third son was thus rewarded in his father's lifetime are assuredly very puzzling indeed when we remember William the Conqueror's policy in such matters.

The Conqueror was essentially a man of business. The people he selected for generous rewards were either relatives who had close ties of blood with him, or those who had done him good service before the invasion or at the great battle. We shall search the chronicles in vain for any mention of Roger of Poitou having helped the Conqueror in any special difficulty. Under these circumstances, I was driven to the conclusion that he must have played his part bravely at Hastings and thus earned his reward. If he had shown special soldierly qualities there it would further account for his chief estate having been on one of the dangerous Marches where William generally planted his best men.

On turning to the authorities I found that the most important in every way, William of Poitiers, in describing the Battle of Hastings, never mentions Roger of Montgomery as being present, a fact which Mr. Freeman, with his characteristic fairness, allows is most significant. I then turned to Orderic Vital, whose narrative is so full of incident and curious information, and whose very close ties with Earl Roger (in whose service his father was, he himself having been a *protégé* of the family) make him the best of historians for the fortunes of his patrons. Not only does he not mention Earl Roger's presence at Hastings, but he distinctly tells us he was not there. The phrase "*dum ad bellum transmarinum proficisceretur cum sua conjuge dimiserat*" assuredly does more than *imply*, as Mr. Freeman puts it; it expressly states that *while* William set out on his war beyond the sea (which could be no other than the campaign of 1066) Roger was left at home with his wife Matilda. Again, it is very significant that Benoit de St. Maure—to whom Mr. Freeman does not refer in his note, and whose poem contains so much graphic detail about the battle—should omit any mention of Roger of Montgomery's presence there. Lastly, I quoted the lists of the Conqueror's companions as contained in the "*Battle Abbey Roll*," &c. Of course these lists are most corrupt and most sophisticated. If they had not been so they would be roll calls from which there could be no appeal. I quoted them, and surely with every reason, only as subordinate evidence of tradition and general reputation. The absence of such a conspicuous name as Roger de Montgomery from lists whose chief blot is not their scantiness, but their too great fullness, is *pro tanto* not unimportant evidence.

On turning to the other side we have an ambiguous sentence in the late and inaccurate continuation of William of Jumièges by the Abbot of Mont St. Michel; and we have the passages in Wace, whose delightful poem it would be presumption in me to praise either in regard to its vigour or its interest, but who is a late authority, a contemporary and rival of Benoit of St. Maure, and who himself uses both

William of Poitiers and Orderic Vital. Of his work such a good authority as the late Sir Thomas Hardy says: "Some of his additions, however, have very much the air of invention;" and, again,

"As it appears from his prologue that it was the ambition of the Norman nobles to have their exploits celebrated, it may be perhaps suspected that he has occasionally invented what he had no means of knowing, and hence the detail of exploits of William's followers" (*Cat. Brit. Hist.*, &c., ii. 433). Mr. Freeman candidly admits some of Wace's mistakes, and notably the very interesting mistake, *à propos* of this discussion, of his having confused Roger of Beaumont with his son Robert. Lastly, Wace's knowledge of England and English affairs was, in all probability, *entirely* at second hand, since his life was passed on the Continent.

When we remember all these facts and weigh them fairly, it seems to me that the balance preponderates very greatly in favour of the view, which I have tried to maintain, that Roger of Montgomery was not present at Hastings; while it may be—and I only urge this tentatively as a solution of another difficulty—that his son, Roger of Poitou, was there. Any conclusion on the subject must be tentative, as so much historical conclusion is, and notably in those Mongolian wastes where I have passed so many dreary days, and where definite tracks are not so frequent as in the pleasant pastures in illustrating which Mr. Freeman's name stands pre-eminent.

Mr. Freeman says that Roger of Montgomery's sons could not have reached manhood in 1066. I don't know how this conclusion is arrived at. Orderic tells us Roger of Montgomery died six years after the Conqueror, and refers to him as the aged lord. His wife's uncle William was Bishop of Seez as early as 1035; while Roger of Poitou was certainly a married man at the time of the Survey, since he derived his name of Pictavensis from his wife, and it is exceedingly probable that he was given his great estates directly after the suppression of the Northern outbreak in 1069. Their extent and situation preclude the notion that he was then anything but a grown man, for in those turbulent times, and in his father's lifetime, it is most improbable that such a trust would have been confided to a boy. All this is in favour of Roger of Poitou having been grown up at the date of the battle.

Having told my tale, may I point a moral? It is certainly a wonderful proof of the patient, exhaustive, and conscientious research and accuracy of Mr. Freeman that, on a mere sidelight of his work, dealing with a question of local and family rather than imperial history, he should be found armed *cap-à-pie* and ready to receive every lance and to give an immediate counter-thrust. May I express the wish, felt by other students than myself, that he will not, as he hinted in his two recent volumes, make them the term of his well-known History? It would be an infinite loss to our literature if one so deeply learned in the minute doings of the eleventh and twelfth centuries were to break off his story at such an inchoate point as the death of William Rufus. No one but himself can give adequate life to the very interesting reign of Henry I. or arrange for us the chaotic period covered by that of Stephen; and it is greatly to be wished that he will not hold his hand till he reaches the great turning-point marked by the accession of Henry II., when English history took an entirely new departure. If he should notice this letter it will be very reassuring if he will give us a promise to continue his big book to its natural conclusion. If he will do so I shall await with comparative composure any blows of Thor's hammer that may be in store for me.

HENRY H. HOWORTH.



## GABRIEL PEIGNOT'S WORKS.

Oxford: June 20, 1882.

It may interest some readers of the ACADEMY to learn that the library of the Taylor Institution, thanks to the persevering efforts of its curators, has now succeeded in collecting the greater part of the numerous and various writings of Gabriel Peignot, who is still regarded as one of the most learned and fertile bibliographers of this century. Owing to the very limited number of copies which appeared in print, his works, always scarce, are now of great rarity and value. Pierre Deschamps, who has devoted an elaborate, special "Notice biographique et bibliographique" to Gabriel Peignot (Paris, 1857) enumerates ninety-six different writings (comprising chiefly bibliography, philology, literature, biography, history, and archaeology), and adds a considerable list of unpublished works left in MS. Considering Peignot's great learning and modesty, his aptness to acknowledge the merits of others, his antiquarian spirit and the attractive way in which he knew how to popularise bibliographical science, Deschamps, in the above treatise, ranks him among "the last descendants of those great bibliographers who flourished during the seventeenth and eighteenth centuries."

H. KREBS.

## THE TITLE-PAGE OF WALTON'S "COMPLEAT ANGLER."

It is evident from the letters which appeared in the ACADEMY of last week that there are many slight variations in the word "church-yard" on the title-page of the different copies of the *Angler*. These variations are probably accidents arising from the bad printing of the imprint. In all the copies of the first edition I have compared the imprint is in a thick fuzzy type, and some of the letters are very indistinct; this is in strong contrast to the very beautiful title and design above it, which are printed from a plate, after or before the printing of the imprint, at a separate "working."

Mr. Halford's copy, from which the photographic reproduction in the ACADEMY of June 10 is taken, is a singularly clean and perfect one, and the letter *e* is even more distinct in it than in the facsimile. If this was not an *e* originally, as some of your correspondents affirm, but a twisted or broken hyphen, I can only remark that there is such an exact representation of the letter that no one looking at it can take it for anything else.

The matter is an insignificant one in itself; but, as it concerns the faithfulness of my facsimile, it seems needful to refer to it thus at length. I am not a partisan of the hyphen or of the *e*; but, when producing my facsimile, was concerned only to reproduce faithfully the copy Mr. Halford so courteously placed at my disposal.

ELLIOT STOCK.

## APPOINTMENTS FOR NEXT WEEK.

- MONDAY, June 26, 8.30 p.m. Geographical: "A Sketch Survey of the Ancoobra and Prince's Rivers, and of the Takwa Range, Gold Coast," by Commander V. L. Cameron; "The Kong Mountains," by Capt. R. F. Burton.
- TUESDAY, June 27, 8 p.m. Anthropological Institute: "Some Egyptian Antiquities," by Mr. Villiers Stuart; "Some Mexican Terra-cotta Figures," by Dr. Becher; "The Aboriginal Inhabitants of the Audaman Islands," III., by Mr. E. H. Man.
- WEDNESDAY, June 28, 4 p.m. Society of Arts: Annual General Meeting.
- 8 p.m. Society of Literature: "The History of Leonardo da Vinci's Cartoon of St. Anne and the Virgin, now in the Possession of the Royal Academy."
- THURSDAY, June 29, 8.30 p.m. Antiquaries.
- FRIDAY, June 30, 4.30 p.m. Folk-Lore: Annual Meeting.
- 8 p.m. Browning: Readings and Recitations from Browning; and the Singing of some of his Lyrics—"Cavalier Songs," set to music by Mr. C. Stanford.

## SCIENCE.

*Geological Sketches at Home and Abroad.*  
By Archibald Geikie. (Macmillan.)

It was formerly a reproach against men of science that with little Latin and less Greek they had but small mastery of their mother tongue. This, however, during the past quarter of a century at least, has been removed by several who have added to their scientific no inconsiderable literary distinctions. Of such Dr. A. Geikie is an excellent example. Lucid in statement and clear in exposition, he is also endowed with exceptional descriptive powers and felicity of expression. To him Nature is something more than a mere opportunity for science; the beauty of her face is noted almost with a lover's eye and depicted with a poet's sensibility. No one, for example, can read Dr. Geikie's book on the scenery and geology of Scotland—a book, we think, hardly as well known as it deserves to be—without perceiving that for him mountain and moor, stream and fjord, have a charm apart from science, and must often detain him for long to gaze on their loveliness while the hammer lies forgotten at his feet.

In the present volume Dr. A. Geikie has marked his advancement to the Director-Generalship of the Geological Survey by collecting and republishing a series of articles written at various periods during his upward progress to the highest position in his profession. As most of them were contributed to magazines or periodicals, they are popular in character, and are not intended to be exhaustive discussions, or to add very materially to the sum of scientific knowledge. Still, even the student will find all of them pleasant, and some of them suggestive, reading.

The first article is a personal reminiscence, entitled "My First Geological Excursion." In this Dr. Geikie narrates the story of a boyish excursion which proved the turning-point in his life. A visit to a great stone quarry, evidently in the Calciferous Sandstone series, in the Central valley of Scotland, in company with a band of playmates, inoculated him with a love for geology. "Thenceforward the rocks and their fossil treasures formed the chief subjects of my every-day thoughts. That day stamped my fate, and I became a geologist." He describes in amusing language the odd and incongruous fancies of himself and his companions, and his palaeontological guesses, which, no doubt, at the present epoch would shock any reader of his Primer; but he says—and it is worth remembering even in these days when children are more likely to suffer from a plethora than a lack of scientific teaching—

"the recollection of these early days has often since impressed me with a sense of the enormous advantage which a boy or girl may derive from any pursuit that stimulates the imagination. My boyish geology was absurdly, grotesquely erroneous. I should have failed ignominiously at an examination which would be thought easy enough at a modern elementary science class. But I had gained for myself what these science classes so seldom infuse into the pupils—an enthusiastic love of the subject, and a determination to get somehow at the living truth of which the rocks are the records. I

had learnt to treat fossils, not as mere dead mineral matter, or as mere curiosities valuable in proportion to their rarity or perfection of preservation, but as enduring records of former life; not as species to fill a place in a zoological system, or specimens to take up so much room in a museum, but as the remains of once living organisms, which formed part of a creation as real as that in which we ourselves pass our existence."

The next article describes the Old Man of Hoy—that gigantic column of rock, rising 600 feet above the sea, whose strange form is a record of the sculpturing force of the Northern waves, whose materials record three episodes in a far-off past; the column itself being a mass of yellow and red sandstone belonging to the upper part of the "Old Red" series, the plinth a fragment of a lava stream resting on a foundation of Caithness flags. Once a portion of the solid cliff, the Old Man has been hewn out from it during the interval that has elapsed since "the last lingering glacier melted away" from the upland valleys of Hoy.

The "Baron's Stone of Killochan" is the story of a huge boulder that has been transported by the agency of ice from the granite hills of Carrick, and now lies on the slopes near the Water of Girvan only a league away from the Firth of Clyde. The next article, "The Colliers of Carrick," has only an indirect connexion with geology, but is well worth republication as narrating an extraordinary story of a miner entombed "for twenty-three days" (as his epitaph states) "in utter seclusion from the world and without a particle of food" by the fall of the roof in Kilgrammie Coal Pit in October 1835. The well-known burial of Elizabeth Woodcock beneath a Cambridgeshire snowdrift is far outdone by this terrible imprisonment, except that she was exposed to a lower temperature. The incidents of the story, too long to be recited here, are singularly strange; the recklessness of the man himself, for his entombment happened from his insisting on returning—after the walls of the shaft had been crushed in and an old "day level" was the sole means of escape—to recover a new jacket; the strange superstitions of his fellow-miners; and the singular history of the long imprisonment, during which, in the later stages of his exhaustion, "the coal mine fungus had spread over the poor collier's body as it would have done over a rotting log. His beard had grown bristly during his confinement, and all through the hairs this white fungus had taken root." He rallied after being brought to the surface, and narrated a few incidents of his imprisonment, promising his comrades "when I win through this, I've a queer story to tell ye." This, however, was not to be; the strain, even on his iron constitution, had been too much; the expiring flame of life did but flicker up for a brief space, and on the third day after being laid on his own bed he expired. What was the view of his case among some of his comrades may be gathered from a question addressed by an old collier to a doctor who had taken part in the *post-mortem* examination, "Doctor, did ye fin' his feet?" They evidently expected that the cloven hoof would have betrayed the personage who had assumed, for his own purposes, their old friend's form.

"The Volcanoes of Central France" is the narrative of a vacation tour among the marvellous highlands of Auvergne. To those familiar with the classic work of the late Mr. Scrope and with the wonders of this land of burnt-out volcanoes, whose remains are exposed by the scalpel of Nature in every stage of dissection, this sketch is in some instances disappointingly slight. A few words only are devoted to the wonders of Mont Dore; the Pic de Saney, which commands the widest, and perhaps the most marvellous, view in the region, was left unclimbed; and the singular hills of the Roche Sanadoire and the Roche Tuillière are passed without a word of notice; but at the same time the article illustrates well Dr. Geikie's keen appreciation of natural beauty and his felicitous power of description. His eye, however, seems less keen for points of antiquarian interest; the singular castles and churches scattered all over the country receive but slight notice; the wonderful cathedral of Le Puy is not even named; that of Clermont is barely mentioned; and of its yet more remarkable church, Notre Dame du Port, the author seems to be ignorant, or he would hardly have written "In the town of Clermont itself there is not much of interest." "The Old Glaciers of Norway" is a pleasantly written narrative of another holiday excursion, in which, however, the sole exceptional feature was an excursion to the Jökuls glacier, said to be the only one in Norway which actually comes down to the sea, but which the author believes to be only a *glacier remanié*, and not a true ice-stream throughout its whole length. "A Fragment of Primæval Europe" gives a sketch of that district of North-western Scotland which has evidently long exercised a fascination upon the author, and is now more than ever a battle-field for geologists. To this strife Dr. Geikie contributes by advancing the hypothesis—a daring effort of scientific imagination, as it seems to us—that the ancient surface contours of the Hebridean gneiss are memorials of Archaean ice-work, and that even before the Torredon sandstone was deposited glaciers had left their mark on the mounds of primæval gneiss.

The next article, "Rock-weathering measured by the Decay of Tombstones," is the most severely scientific of the series, and we think Dr. Geikie has done well in disinterring it from the *Proceedings* of the Royal Society of Edinburgh, where it would be studied by only a limited circle of readers. It forms a very fitting complement to the other articles, in which the results of earth-sculpture on a grand scale are the dominant theme, by bringing into strong relief, through careful measurement and microscopic study, the "task of the least" in Nature's work, thus forcibly illustrating the process by means of which the greatest results are brought about. The tombstones observed were in the graveyards of Edinburgh, where, of course, the processes of disintegration would be quickened by the acid exhalations present in the atmosphere of a large city. In brief, the result of his observations was that in Edinburgh, even in exceptionally sheltered situations, slabs of white marble are entirely destroyed in less than a century. The more silicious sandstones have

resisted far better, one tombstone more than two centuries old only showing slight changes on the most exposed faces; but those with a soluble matrix, with marked lamination, or with a non-uniform concretionary structure, perish in some cases even more rapidly than marble. Granite, if polished, resists well, but, as the author says, the use of this has been too recent to allow of very satisfactory observations. His inferences, however, are confirmed by what we may observe among the relics of classic buildings in Italy and among the ice-worn surfaces of granite and gneiss in several parts of Europe. Two pleasantly written articles record the author's experience in some districts of rare geological interest, in the wilder parts of Idaho, which gave him an opportunity of illustrating, by comparison with phenomena on a far grander scale and under such different circumstances, geological difficulties nearer home. "The Lava-fields of North-western Europe" is, in fact, an attempt to apply the lesson thus learnt to the explanation of the great basalt sheets of the Western coast of North Britain. These Dr. Geikie is now disposed to explain by the fissure eruption theory of Richthofen. The countless dykes which traverse the subjacent rocks—as, for example, in the promontory of Strathaird, in Skye—lend support to this view; but it must not be forgotten that Prof. Judd (to whose labours in this district we are rather surprised to find no allusion) has pointed out that there are still the curious relics of four huge volcanoes on the West coast of Scotland which are clearly associated with the great basaltic outflows of the same region. It is not possible, we presume, that Dr. Geikie, who of late years has paid much attention to petrology, still clings to his early conjecture that the gabbros of the Cuchullen Hills might be metamorphic rock of Laurentian age.

This article is followed by one on the Scottish School of Geology, a subject appropriately selected for his inaugural lecture on commencing his duties as Professor of Geology in the University of Edinburgh in the year 1871. It gives an interesting sketch of the illustrious pioneers of the science north of the Tweed, and does no more than justice to the memories of Hutton, Playfair, and Hall. We think, however, that Macculloch deserved more than a passing mention of his name. To this day his work in the Western Islands of Scotland remains among those which every student must consult, and, like the "Geological Report on Cornwall and Devon" by our own Delabèche, puts to shame the lucubrations of more than one in a later generation. "Geological Evolution" deals with a subject too vast for the brief space of an evening's discourse, but nevertheless is a suggestive and well-written sketch, while the concluding article on "Geological Influences on British History" is of a still slighter character, though not without its value. It does not appear to have occurred to the Professor, or perhaps the subject was deemed dangerous, to seek for a connexion between geological formations and political principles, yet we think that a study of the results of the last general election would have shown the two to be not wholly dissociated.

T. G. BONNEY.

#### PALESTINE EXPLORATION FUND.

CAPT. CONDER AND LIEUT. MANTELL have returned from Palestine, bringing with them the first two sheets of the New Survey of Eastern Palestine, which cover about 500 square miles on the north and east of the Dead Sea, extending beyond Amman. These sheets are beautifully done, and the contour of the surface is most carefully represented by the hill-shading. Lieut. Mantell, who had charge of the photographic department, has brought a collection of photographs of the remains of the old cities, and of the "rude stone monuments," of which such numbers were found. Capt. Conder had the honour, along with Mr. Moore, the consul at Jerusalem, of accompanying the young Royal Princes during their recent tour in the Holy Land. One of the places which the party visited was Hebron, and they were allowed to enter the mosque over the Cave of Machpelah, concerning which Capt. Conder was able to carry off some important points of detail. They could look down the hole into the cave, and were able to see a door leading from one apartment into another. This hole, which communicates from the mosque through the floor to the cave, from its size seems to resemble the hole through the Sakhra to the cave beneath it at Jerusalem. This is a very valuable bit of information, as the purpose of the hole in the Sakhra has never been properly explained, and the Hebron example may perhaps throw light on the subject. Capt. Conder has undertaken to write a report of the visit of the Princes for the Prince of Wales, and its publication will give us all the details. Capt. Conder also accompanied the Princes up the Jordan as far as Baniyas, where he has discovered another important group of rude stone monuments, showing what a rich field the eastern side of the Jordan valley is for this class of remains. The plan followed in the Survey of Western Palestine of collecting all the names of places has been continued in the New Survey. The first person met on entering a village is asked the name of it; others, including the head-man, are asked the same question, and the answers are written down in English, and in Arabic by a native scribe, who hears what has been said. If a place chances to have more than one name they are likely to be caught by this process. The value of these names consists in their use for identifying places mentioned in Scripture. It will take Capt. Conder some months to work up the materials he has collected.

#### SCIENCE NOTES.

*French Anthropology.*—Dr. J. Beddoe, of Bristol, has presented to the Anthropological Society of Paris a valuable paper "Sur la Couleur des Cheveux et des Yeux dans la France du Nord et dans la France du Centre." His observations were made upon 4,750 individuals, whom he examined during four visits to France. The field of observation comprised the old provinces of Brittany, Normandy, Champagne, Berry, and Auvergne, and the departments of Haute Loire and Ardèche. It appears from Dr. Beddoe's statistics that the fewest persons with black hair are to be found in Normandy, while the proportion increases in the north-east of Brittany, Berry, and Ardèche, and culminates in western Brittany. The colour of the eyes does not run parallel with that of the hair. Thus, light eyes seem to be most common in the west of Brittany. Dark eyes prevail in the south; but it is shown that this cannot be attributed altogether to the increased sunshine. The association of light eyes with dark hair, which is sometimes regarded as characteristic of the insular Celts, is less frequent in France than in the British

Isles. Dr. Beddoe believes that his mode of making rapid observations on selected adults, though less precise than Broca's method, is of more value than the German system of studying the hair and eyes in school-children. The paper, with elaborate tables, is published in the society's last *Bulletin*; and Dr. Topinard, discussing the paper, calls attention to the fact that these interesting results in French anthropology are due to an English observer.

The council of the Society of Arts has awarded the Albert medal to M. Pasteur for "his researches in connexion with fermentation, the preservation of wines, and the propagation of zymotic diseases in silkworms and domestic animals, whereby the arts of wine-making, silk production, and agriculture have been greatly benefited."

Silver medals have also been awarded to the following, for papers read during the past session:—Prof. Sylvanus Thompson, Mr. J. Emerson Dowson, Col. G. F. Pearson, Prof. Barff, Mr. Spencer Walpole, Mr. George F. Deacon, Capt. Richard F. Burton, Mr. R. Warrington, Messrs. S. G. Thomas and Percy C. Gilchrist, Mr. Alexander M. Chance, and Mr. James Mylne.

THE Société nationale d'Acclimatation de France, at its recent annual meeting, presented a medal of the first class to Mr. J. E. Harting for his recent works on *Ostriches* and on *The Extinct Animals of Great Britain*.

WE have before us a synopsis of the work done in mathematics by the Johns Hopkins University, Baltimore, U.S., during the past session. The head of the department is Prof. J. J. Sylvester, who is also editor of the *American Journal of Mathematics*. He gave two courses of lectures—one on "The Theory of Numbers, and in especial an Extension of Tchebycheff's Theory concerning Prime Numbers;" and the other on "A New Theory of Universal Multiple Algebra." Prof. A. Cayley, of Cambridge, who was invited to America last December by the Johns Hopkins trustees, lectured on "Algebraical Geometry, in Connexion with the Abelian and Theta Functions." Lectures were also delivered by four other persons. The number of students was thirty-two, of whom twenty followed advanced or university courses, which are, at Johns Hopkins, opposed to collegiate courses.

THE new volume of the "International Scientific Series" will be *Diseases of Memory: an Essay in the Positive Psychology*, by M. Ribot, translated by Mr. William Huntington.

### PHILOLOGY NOTES.

THE Society for the Promotion of Hellenic Studies has given its support to a proposal to reproduce by photography the celebrated Laurentian codex of Sophocles at Florence. It is hoped to obtain 100 subscribers, among private individuals or public libraries, at £6 each.

MR. W. H. RYLANDS has done a great service to students by reproducing in the last number of the *Transactions* of the Society of Biblical Archaeology all the known Hittite inscriptions, or, as he prefers to call them, "the Inscribed Stones from Jerabis, Hamath, Aleppo, &c." Two of these reproductions are permanent photographs from the originals in the British Museum; the others have been drawn by Mr. Rylands himself either from the originals or from squeezes. Mr. Rylands, who ventures upon no decipherment of his own, has added a bibliography of the most important papers that have been published on the subject.

THE Rev. Dr. Wright, of the British and Foreign Bible Society, will contribute an article

to the July number of the *British Quarterly Review* on "The Hittites and the Bible." In 1872 Dr. Wright made plaster casts of the Hamath inscriptions, which were sent in duplicate to the British Museum and to the Palestine Exploration Fund, accompanied by an article identifying the Khita or Khatti of the Egyptian and Assyrian inscriptions with the Hittites of the Bible, and suggesting that the Hamath inscriptions were Hittite remains. Four years later the same view was taken up by Prof. Sayce, and it is now generally supported by Oriental scholars. In the forthcoming article Dr. Wright examines in detail the references to the Hittites in the Bible, in the light of the Egyptian and Assyrian inscriptions, and supports his theory that the Hamath inscriptions are Hittite.

WE have received a copy of an Italian translation of Mr. B. N. Cust's valuable little book on *The Religions and Languages of India*, revised by Prof. Angelo de Gubernatis (Milan: Hoepli). A translation into Spanish by the Sanskrit scholar F. G. Ayuso is, we hear, also in preparation.

MESSRS. GINN, HEATH AND CO., of Boston, U.S., announce *A True Key to Ancient Cosmology*, by William F. Warren, president of Boston University. The author claims to show that the earth of Homer was not flat, but a sphere; and that the Egyptians, the Assyrians, the Hindus, and other ancient peoples all entertained opinions on cosmology that were essentially identical and far more scientific than those usually ascribed to them. We believe that Mr. Warren's views, as printed in newspapers, &c., have already won serious support in this country.

MARTINUS NIJHOFF, of the Hague, announces the publication, in seventy-two parts, of a *Mid-nederlandsch Woordenboek*, by the late E. Verwijs and J. Verdam.

### MEETINGS OF SOCIETIES.

#### LIBRARY ASSOCIATION.—(Friday, June 2.)

B. R. WHEATLEY, Esq., V.-P., in the Chair.—Mr. Ernest C. Thomas read a paper on "Library Statistics of Europe." After referring to the development of interest in general library statistics within recent times, he described briefly the various attempts that had been made to deal with (1) the library statistics of particular countries; (2) general European and comparative statistics. The statistics of France, Italy, Switzerland, and Austria, in particular, had been more or less satisfactorily ascertained and published within the last twenty years—those of France, Italy, and Austria by their respective Governments, those of Switzerland and Germany generally by private effort. Not very much had been done, at all events, to publish general or comparative statistics since the attempts of Constantin in 1839, and the fuller enquiries of Mr. Edward Edwards, whose results were published by the Statistical Society in 1848. Enquiries were instituted in connexion with the Select Committees of the House of Commons on the British Museum and on Public Libraries, in 1836-37 and 1849-50 respectively. In the former case but little information was collected; in the latter case, returns were received from Continental Governments, describing, but describing rather generally, some 264 libraries. Meantime, Mr. Edwards had supplemented his former tables, and was enabled to furnish the committee with statistical accounts of 457 libraries (including those in the United Kingdom) of 10,000 volumes and upwards. Since that time very little had been done to present details, though summary comparisons on insufficient data had been made by the compilers of some of the Reports issued by particular Governments on their own libraries, especially in the Italian and Austrian Reports already mentioned. The treatment of this question in the United States Report is not one of the most satisfactory chapters in that valuable volume, occupying itself

too exclusively with Balbi, and not making full use of later authorities. Very recently a paper was published by Bratschevic in an Austrian official publication, the *Statistische Monatschrift*, in which an attempt was made to compare the library statistics of the chief European countries. Austria was patriotically brought out at the head of the list, as possessing the largest number of public libraries, and the largest per-centage of books in such libraries in proportion to its population. Next in number of libraries came France, Italy, Prussia, and then Great Britain, which was said to have only 200 libraries, with 2,871,493 printed volumes and 26,000 MSS. Austria was shown to possess 26.8 volumes per 100 inhabitants, while Great Britain had only 6 per 100. Mr. Thomas would not have attached so much importance to this article but for the fact that it had been quoted as authoritative in English journals. He went on to show the obvious incorrectness of the figures, as well as the incompleteness of the list appended by Bratschevic to his paper of the (154) European libraries of 25,000 volumes and upwards, and briefly summarised the results of an enquiry which Mr. Tedder and himself had recently been conducting, an account of which will shortly be published in the new volume of the *Encyclopædia Britannica*.

#### SOCIETY OF ANTIQUARIES.—(Thursday, June 15.)

THE EARL OF CARNARVON, President, in the Chair.—Mr. Milman gave an account of some early deeds relating to Burton Abbey exhibited by Mr. Henry Griffiths, one of which records a lost charter granted by Richard I. creating the borough of Burton.—Mr. G. Payne exhibited some pottery and glass found at Sittingbourne and drawings of mosaic pavement at Wingham, and Mr. Hodder E. Westropp a small bronze statuette of Apollo.

#### HELLENIC SOCIETY.—(Annual Meeting, Thursday, June 15.)

C. T. NEWTON, Esq., V.-P., in the Chair.—The Hon. Secretary read the Report of the Council. After reference to Mr. Ramsay's expedition in Phrygia, the council stated that a fund was about to be started to enable Mr. Ramsay to fulfil the conditions of a fellowship to which an Oxford college intended to appoint him with a view to his continuing his work in Asia Minor. This fund the council warmly recommended to members. Another project recommended was the reproduction by photography of the Laurentian MS. of Sophocles, for which it was proposed to invite 100 subscribers at £6 each. It was shown that about eighty members had been elected to the society during the past year, but twenty had been lost either by death or resignation, so that the increase was hardly so great as could be wished. Members were urged to do all they could to secure candidates for election, and to make the society known. The balance-sheet showed an income, with last year's balance, of £1,575 16s. 1d., and an expenditure of £522 14s. 5d. The life subscriptions, amounting to £388 10s., had been funded, leaving a balance in hand of £664 11s. 8d. £139 was due in unpaid subscriptions. On the whole, the society might be congratulated on the result of its three years' existence; but constant energy was needed on the part alike of the council and of private members to enable it to carry out satisfactorily all the objects for which it was created and which it had kept steadily in view.—The Report was unanimously adopted.—Messrs. J. Fergusson, W. Leaf, F. Pollock, P. Halli, W. G. Rutherford, and E. B. Tylor were elected to the vacancies on the council caused by the retirement of Mr. Bryce, Prof. A. Goodwin, the Dean of Christ Church, the Bishop of Lincoln, and Mr. Cotter Morison. Sir Charles Dilke was elected a vice-president in the place of Mr. Gennadius, who was made an honorary member of the society. Mr. J. B. Martin was appointed auditor in place of Mr. F. Pollock.—Certain changes having been agreed to in the rules, and a vote of thanks moved to the auditors, the Chairman made some remarks on the society's position. After dwelling on the value of Mr. Ramsay's memoirs in the *Journal of Hellenic Studies*, and the importance of enabling him to carry on his work with adequate equipment, Mr. Newton expressed the hope that so staunch an explorer would be heartily supported both by members of the

society and by the general public. England must not be distanced in the work of discovery by other nations. It was high time that, in view of the recent labours of the French at Delos, the Germans at Olympia and Pergamon, and the Americans at Assos, England should take the field. This society should do its utmost to stimulate public interest in such enterprises.

ROYAL HISTORICAL SOCIETY.—(Thursday, June 15)  
JAMES HEYWOOD, Esq., in the Chair.—The following papers were read:—"Periods of Intellectual Activity," by Prof. Guthrie; "Ancient Britain," by the Rev. G. Edwards.—Discussions followed, in which Ald. Hurst, Dr. Zerffi, and Messrs. Park Harrison and T. Pagliardini took part.—Votes of condolence were passed for the deaths of Col. Chester and Dr. Pauli.

PHILOLOGICAL SOCIETY.—(Friday, June 16.)  
DR. J. A. H. MURRAY, President, in the Chair.—The papers read were:—(1) "Some Latin Etymologies," by Prof. Postgate. *Lucoo* in the archaic sense of *holding a taper* has no connexion with *luceo*, "shine," but must be referred to *polluceo*, "offer," connected with *porricio*, German *reichen*, &c. *Lucuna*, "cake," is not a native Latin word, but is taken from the Greek *λακοῦς*, and is therefore a doublet of *placenta*. *Lucus* cannot possibly be connected with *luceo* (although this derivation has been revived by Prof. Skeat), as it always implies the ideas of darkness and shade, which points to a connexion with the Greek *λυγρή*, "darkness," Latin *lugeo*, &c. *Ludus* is probably derived from the root *diw*, "shine," "play," with the usual change of *d* to *l*.—In the discussion Mr. Martineau thought the derivation of *lucuna* forced and unnecessary, *-na* being a familiar Latin and Etruscan ending, and the dropping of initial *p* being a somewhat violent process.—(2) "On the Distribution of Celtic Place-names," by Mr. Walter R. Browne. The paper was illustrated by a list of the principal first elements of Celtic place-names (*aber*-, *ben*-, &c.), with numbers to show the relative frequency of their occurrence in Wales, the Lowlands and Highlands of Scotland, and in Ireland. The materials were drawn from the exhaustive list of Irish townlands given in the Census records, the Welsh and Scotch names being taken from MacCorquodale's *Gazetteer*; Mr. Skene's results for Scotland being also added. Mr. Browne said that the result of his tabulation was that it failed to show the existence of a Kymric language in Scotland at all; that the existence of a Kymric population in the Lowlands, although it may be true historically, has left no mark whatever on the place-names of the district. The table shows that, while many names are peculiar to a single one of the four districts (such as *Bettws* to Wales), while others are common only to two or three out of them, some, lastly, being common to all four, there is only one—viz., *pen*—which is common to Wales and the Lowlands of Scotland only. (The Highland *peas* are really corruptions of different words.) Even this example is open to doubt, for in the Lowlands *pen* appears to be mainly used in the sense of "hill," which is not the case with the Welsh *pen* = "head." The Lowland *pen* is probably a mere corruption of the Highland *ben*.—In the discussion Dr. Murray recapitulated the historical facts proving the existence of a Kymric population in the Lowlands. He said that statistics which went against such perfectly established facts must simply be incorrect. If Mr. Browne had included those names of natural features omitted in a gazetteer, his conclusions would have been simply reversed, for he would find undoubtedly Kymric names in abundance, especially in *pen*, whose connexion with the Welsh *pen* is quite certain. Dr. Murray also pointed out the possibility of North Kymric having differed dialectally from Welsh, approaching perhaps nearer to Kree.—Prince L.-L. Bonaparte complained of the absence of Manx names from the list.—Mr. Sweet remarked that such tabulations, to be of any value, must be on an historical basis, including only words which formed part of the parent Celtic name system. He asked what was the use of chronologizing the absence of the Welsh *Bettws* from the Lowlands, when this was simply the Old-English *gebethūs*, introduced long after the split up of the Kymric

race.—Other speakers criticised the separation of such forms as *lough* and *loch*, *inch* and *ynys*, in the list, which Mr. Browne said was done merely for convenience of reference.

ROYAL ASIATIC SOCIETY.—(Monday, June 19.)

SIR BARTLE FRERE, BART., President, in the Chair.—A paper was read by Mr. Holt on "The Importance of the Study of Chinese Literature, with Especial Reference to the Chinese Library of the Society, recently catalogued by him." In this paper he confined himself to those classes of works most likely to interest Western scholars, while drawing particular attention to the dynastic histories, encyclopaedias, and art-literature (superbly illustrated books on bronze vases, &c.), many of them of great antiquity, and most of them in the society's library. Many works, he added, were devoted to inscribed stone-tablets. Mr. Holt then showed that there was good evidence for a very early communication from near Martaban, or along the valley of the Irawaddy, to the North-west capital of China, then at Seng-an-foo or Honan-foo. He argued that the name of "China" was derived from the Indians, who first knew China, and was not due to the Tsin dynasty, but, more probably, came from the name of the compass, specimens of which were supplied to the early envoys, the Chinese being thus known in India as the "Compass people," just as the Seres, another Chinese population, derived their Western name from "Silk." That the knowledge of this fact was lost to both Indians and Chinese is clear from the use by Hiouen-Tsang and later writers of two symbols (see Morrison's *Dictionary*, Syllabic part, No. 8033) to designate the country, as these, while giving the sound "Che-ha," indicate that they are substitutes for original words of like sounds the true sense of which cannot now be recovered. Having shown that M. Reinaud's view of an intercourse between China and Egypt in the first century A.D. has no real foundation, Mr. Holt further stated that there was no evidence of an embassy from M. Aurelius having gone by sea to China in A.D. 166. In conclusion, he urged that, in his judgment, there was no proof whatever of any knowledge of a maritime way to China before the fourth century A.D., the voyage, even of Fabian, at that period, being open to serious criticism. He believes, therefore, with M. Gosselin, that the *Cattigara* of Ptolemy was probably not far from the present Martaban, and that India for a considerable period, up to the seventh century A.D., dominated over Cambodia.

## FINE ART.

### THE DUKE OF HAMILTON'S SALE.

THE principal Italian pictures from Hamilton Palace, including the famous Botticelli, will be sold at Christie's to-day; but the sale, which will engage public attention nearly to the end of July, began last week, and on Saturday last many notable works, and not a few spurious ones, were scattered under the hammer of the auctioneer. The better-informed organs of public opinion have thrown grave doubt over the authenticity of works attributed in the Catalogue to Holbein and Dürer; and, probably with not less reason, one or two of the Rubens pictures have been blown upon, and more than one professed Vandyck and Rembrandt seriously doubted. But though certain of the attributions of the Catalogue may have been rash, there remained, without question, a number of truly valuable paintings; and greatest of all among those sold on Saturday last was the majestic Rubens, the "Daniel in the Lion's Den," which fell to Mr. O. Beckett Denison's bid of 4,900 guineas. This was one of the few pictures of the sale at once enjoying an extended pedigree and justifying its pedigree by its own magnificence. It cannot but be regretted that it has fallen into private hands. A work of such capital importance by one of the acknowledged masters of painting should, by this time, have graced some national collection. Fortunately, however, though it will be in private hands, it will not

cross the seas. Another fate—that of transportation—awaits the great Hobbema, or has already befallen it. Purchased by Mr. Sedelmeyer for a little over 4,000 guineas, it goes to a foreign gallery. As far, however, as British public collections are concerned, there is nothing to particularly regret in this case. The noblest Hobbema of our London National Gallery—the "Avenue at Middelharnis"—is in its own way unrivalled.

The representation of Rubens in the Hamilton collection does not end with "Daniel in the Lion's Den." The so-called portrait of Elizabeth Brandt, Rubens's first wife, is assigned by some to De Vos, and these would gravely doubt whether the woman represented be Rubens's wife at all; but, on the other hand, the price paid for the picture under the hammer shows that there were a fair number of persons desirous to believe in it. It fetched 1,750 guineas. The "Loves of the Centaurs," again—which represented the gross and impulsive embrace of forms half human and half equine—had had some doubts thrown upon it; but these were comparatively slight, and the work sold, or was bought in, at the price of 2,000 guineas. There remained "The Birth of Venus"—a very exceptional and very magnificent Rubens indeed—a picture *en grisaille*, in which the painter, abandoning his revelry of colour, clung only to revelry of form, to ardent action, and ordered design. The work was sold for 1,600 guineas, a price no one can consider excessive for so triumphant an instance of a master's skill. The piece was oval—a design for a salver—conjectured to have been intended for Charles the First. The professed Holbeins and Dürers hardly claim notice, the highest price among them having been appropriately reached by a representation of King Edward the Sixth, which, on its appearance on Messrs. Christie's easel, was recognised by some as a Streeter. It was sold to Mr. Whitehead, the dealer, for 760 guineas. Mr. Agnew bought a good Weenix for 200 guineas; the great Van Huysum was sold to Mr. Martin Colnaghi for 1,170 guineas. It was admitted to be one of the finest of the many artificial assemblages of flowers which this much-desired Dutchman ever painted. Two companion pictures by Van Breda were knocked down to Mr. Agnew for something over a couple of hundred guineas. The sale of last Saturday included a particularly good Brauwer and a very fine Ostade. Brauwer and Ostade have both been described as delighting in gross themes and in ugliness. The reproach has doubtless some truth in it as concerns both of them, but Brauwer was the greater sinner of the two. He would seem, indeed, to have been curiously faithful to hideousness, and to have found it very dull to be tolerably decent. Ostade, on the other hand, though apparently quite insensible to the attractiveness of comely womanhood or undegraded childhood, was wont to perceive beauty in inanimate things, in the light foliage of the vine trailing by the window, in the passage of glowing sunlight over the embrowned wall. Five hundred guineas was paid for the Brauwer of the Duke of Hamilton's collection. It was finely grouped, strongly painted, and had been conceived without indelicacy. But the Ostade was still finer, since Ostade at his best is a greater master. Seventeen hundred and fifty guineas were paid for the admirable example of his art—a cottage interior, with the glow of sunlight on aged woodwork, and the animation of certain figures engaged in the centre of the design. A Fleming who is extremely little known, but by whom there was a fine work on Saturday, is De Bles, called "Ovitta." Though an artist of the North, he worked in Italy. The National Gallery is not without examples of him; but he is rare and of high merit, and Mr. Burton is no doubt to be



congratulated on the fact that the "St. Jerome in a Cavern" of this master is now to be lodged in Trafalgar Square.

On Tuesday the Hamilton sale included the dispersion of some magnificent pieces of highly decorative furniture. Some were of the period of Louis XIV.; but those which excited most interest were dated in the reign of Louis XVI.—hard upon its close—and were signed by the greatest artist in marqueterie of that day, Reisener, and ornamented as to their metal work by the designs of Gouthière, the greatest of the eighteenth-century artists in metal. The English criticism of twenty years ago, which was severe and ascetic, spoke boldly of the whole period as bad. Much ugly work, pompous and pretentious, was done in the eighteenth century, of course—and the ideals of such work were doubtless wrong—but in it also was accomplished much exquisite work of supreme and delicate luxury, which is the foundation of the repute which the whole labour of that century obtains to this day in France. Work like the Reisener and Gouthière secretaires and the dainty and elaborate little table designed for Marie-Antoinette—which sold on Tuesday for £6,000—can never cease to be held precious. Whether here or there, they are above the caprices of Fashion. The Sybarite cannot like them too much, nor can the ascetic hold them of no account.

#### SCANDINAVIAN ANTIQUITIES AT SOUTH KENSINGTON.

THIS very interesting collection consists chiefly of objects lent by the National Museums at Stockholm and Copenhagen. A good deal of the metal work is in electrotypic facsimile, so accurately copied that it is very difficult to distinguish the various reproductions from the originals.

The collection is especially rich in specimens of gold, silver, and bronze work of the fourth to the tenth centuries—a branch of art which was very largely practised in early times by the Scandinavian race. There is a magnificent set of gold drinking-vessels, nine in number, which were found in perfect preservation in a large bronze vase dug up not long ago in one of the Danish islands. These are round, with *repoussé* ornaments of dots and concentric circles, and have serpent-shaped handles. Some very fine bronze bucklers, swords, and trumpets are remarkable for their state of preservation, owing to their having been buried in soft, mossy ground. The style of ornament on most of these metal objects is very simple, and seems common to the primitive metal-work of many countries and ages. Very similar patterns formed of spirals, concentric circles, and dots appear on many of the gold ornaments discovered by Dr. Schliemann in the Peloponnese, and are even now employed by the half-savage metal-workers of the Soudan. It is curious, also, to note that many of the twisted silver bracelets and armillæ are identical in pattern with those still worn by the peasants of Upper Egypt. A magnificent gold spur and many fibulae and other ornaments bear witness to an amount of skill little inferior to that of the Etruscan jewellers, and the methods used in producing the delicate surface enrichment are the same. Intricate patterns are formed by soldering fine gold or silver wire on to the surface of the metal, which is further enriched by a powdering of almost microscopic gold dots. Some of the specimens of later Scandinavian jewellery, produced in the tenth and eleventh centuries, strongly resemble, in the intricacy of their interlaced patterns, the contemporary Irish gold-work, of which the "Tara brooch" and the case of St. Patrick's bell are, perhaps, the most remarkable existing examples.

There is a very good reproduction of the celebrated altar frontal in the church of Liebjerg, Jutland. This is made of copper, enamelled and gilt, and ornamented with figures of saints in panels and under arches, *repoussé* and chased. In date and style it resembles the gold altar front from Basle made in the beginning of the eleventh century; its general design is good, and the bands of interlaced ornaments are delicately worked, but the modelling of the figures is very rude.

Among the specimens of wood-work, the most interesting are a door from the church of Valthiofstad, in Iceland, ornamented by two large round reliefs of knights on horseback and grotesque monsters; and four seat-ends from a church in the Farøe Isles carved in relief with figures of saints, fifteenth-century work, very boldly executed. Having seen these last fine specimens of wood-carving only a few years ago in the church to which they belonged and for which they were made, I cannot but regret that they should have been torn from their places and sent to a museum where they necessarily lose half their interest. No ancient buildings will ever be safe from this sort of spoliation till Governments and museums refuse to become receivers of stolen goods.

This collection includes specimens of work in metal, wood, and woven stuffs down to the productions of the present century. It is interesting to notice the persistent survival of many of the earliest, even prehistoric, forms of ornament which appear on quite modern objects, especially those of wood carved in low relief, such as tankards and bowls. Many of the woven stuffs are very beautiful, and curious as being Scandinavian translations (so to speak) of fine old Persian designs.

J. HENRY MIDDLETON.

#### ARCHAEOLOGICAL NOTES ON THE TERRA D' OTRANTO.

VI.

(Conclusion.)

I MUST here break off my notes, which are only intended to deal with the remains of antiquity, without crossing the threshold of the mediæval period. Yet I cannot close without a passing mention of the important materials which the Terra d' Otranto still has in reserve for those whose studies are devoted to Byzantine art. The history of that art can only be written, to any profit, by one who has visited every portion of this province of Italy, and has carefully and minutely examined the numerous and highly important works of the mediæval Greek artists which it still preserves.

Examples of Byzantine sculpture are so rare that we may mention as of exceptional value the bas-relief, representing the Annunciation, which is inserted above the door in the eleventh-century *façade* of the church of Santa Maria della Strada at Taurisano. At Vaste, at San Pietro Mandurino, near Manduria, at Mottola, Palagiano and Grottaglie, in the neighbourhood of Tarentum, between Ostuni and the sea, as well as in the territory of Brindisi, close to the San Vito d' Otranto railway station, there exist, in a most remarkable state of preservation, some Byzantine *laurai*, once inhabited by hermits of the Greek rite, the majority of which have not yet been examined so carefully as they deserve. Those of the territory of Brindisi alone have been thoroughly explored and carefully described by Mgr. Tarantini. I was fortunate enough to visit them in his company and that of Sig. Nervegna, on whose property a part of them were discovered. Nothing can be more striking than the way in which such a visit carries you back at once into the midst of the lives of the Greek saints of Southern Italy, in the early Middle Ages, and enables you to

understand an infinite number of details otherwise incomprehensible.

The *laurai* I am now speaking of all consist of a series of cells scattered over a considerable area, all on the same plan and similarly arranged, pierced in the flank of the rocks in the ravines which cut so deeply into the strata of the calcareous tufa. In their formation use was often made of natural caverns, which merely required to be cut into regular shape. Each of these cells was intended to serve as the dwelling-place of a monk leading a hermit's life, and the whole of those which were grouped on one site were placed under the supervision of a *hegumenos*. Toward the centre of the space over which the cells, at greater or less distances from one another, extend is an underground chapel, hewn in the rock. This was the monastic church. The walls and ceiling of the interior are chiefly covered with paintings in a style of art unmistakably Greek, accompanied with Greek inscriptions in a state of preservation which is frequently astonishing, considering all the chances of destruction to which they have been exposed. The Grotta dell' Annunziata, which now forms the crypt of the parish church of Erchie, and is decorated throughout with Greek paintings, appears to have been originally a chapel of the same kind.

We thus have in the chapels of these *laurai* of the Terra d' Otranto a whole collection of Byzantine frescoes, which are of as much importance for art-history as those of Mount Athos, and which, indeed, possess over the latter the advantage of not having been restored or even touched for many centuries. And what adds yet more to their interest is that a considerable proportion of them are of one fixed period, and bear dates of the eleventh and twelfth centuries. For instance, those of the Cripta di San Biagio in the Masseria Giannuzzo, near Brindisi, which I visited, were painted in the year of the world 6705, according to the computation of the Greek Church—i.e., 1197 of the Christian era.

By the side of these purely Byzantine frescoes, with Greek inscriptions, in the chapels of the monasteries in the neighbourhood of Brindisi, are others in a different style, belonging to another tradition of art, and accompanied by Latin inscriptions. These appear to date as a rule from the thirteenth century, though it is possible to refer some to the twelfth, on the strength of certain details of ecclesiastical costume in a number of the figures of saints. The existence of an Italo-Latin school of painting, independent of the Greek school, and peculiar to the Puglie, or more especially to the county of Lecce, I hold to be henceforward an ascertained fact. This school begins to show signs of life in the thirteenth century, or perhaps in the twelfth. It is even possible that we may be obliged to refer its origin to the earlier part of the latter century, and to see its first manifestation in the large Latin mosaics of the pavement of the cathedral of Otranto, so grandly conceived in the savagery of their design and execution, and so perfectly independent of any Graeco-Byzantine influence. This school of painters of the Leccese, which lived apart from the rest of Italy, lasted into the fifteenth century, when it underwent the influence of Venice—thanks to the trade relations which were kept up between Venice and Lecce by way of the Adriatic. We may follow its history, progress, and development with the frescoes of the Tempio di San Giovanni at Patù, of the abbey of Cerate, near Lecce, and the picture of the Benedictine convent at Lecce, now transferred to the Provincial Museum. The last-mentioned picture, painted in distemper on panel, and representing, round the Virgin, a company of saints under arches in the *flamboyant* style, belongs to the middle of

the fifteenth century; and the influence of the early Venetians, such as Orivelli and Vivarini of Murano, is distinctly apparent.

There are, then, still remaining in the Terra d'Otranto interesting materials for the study of certain branches of the art of the Middle Ages. But it would be vain to seek for the architectural splendours with which the period of the Normans and of the House of Swabia covered the soil of Puglia. When we have mentioned the round church of San Giovanni at Brindisi, the church of the Campo Santo at Lecce, the cathedral of Otranto, the grand doorway of the church of Alessio, that of Santa Catarina at Galatina, and that of St. Peter's at Giuliano, and, lastly, the fine castle of Frederick II. at Oria, we have well-nigh exhausted the list of the buildings of any importance surviving in this province from the Middle Ages. What we meet with, unfortunately, in every part, what has replaced almost everything that went back to an earlier date, what pursues the traveller like a horrid nightmare into the remotest corners, is a bastard seventeenth-century style, the ornamentation of which, in its purposeless and ugly extravagance, far surpasses the most ridiculous fancies of Borromini. It seems as if the whole of Lecce and nine-tenths of the churches of the province had been rebuilt within a space of fifteen years at the end of the Spanish domination. It must be admitted that the province of Lecce has a taste of its own in architectural matters. But it is a deplorable one, and the other parts of Italy have done well not to copy it. The imagination and manual skill expended up to the present moment by the architects and decorative sculptors of the Leccese in the production of monstrosities are beyond belief. Lecce has been nicknamed "the Florence of the roccoco," for which might with advantage be substituted "of hideous and pretentious bad taste."

FRANÇOIS LENORMANT.

### THE SHIELD OF ACHILLES.

Rome.

I FEEL bound to write again respecting the marble fragment which is believed to represent the shield of Achilles, not only to correct my former letter (ACADEMY, No. 527, p. 422), but also because I am in possession of further information which may interest scholars. It seems that the marble was found near the Ministry of Finance, in the Via Venti Settembre—that is, in Region VI. of Ancient Rome. When the relic was found, it formed part of a mediæval wall. It has now come to my knowledge that another similar fragment was lately discovered in this city. But it certainly can be in no way connected with the shield now under consideration, and must have formed part of a much larger original. The fragment found by Sig. Rinaldi has been presented to the Municipality of Rome, and will shortly be exhibited beside the *tabula Iliaca* in the Museo Capitolino. I do not know whether the archaeological committee of the Municipality will issue a commentary on this find, or whether we shall have to wait for the publication of Father Garrucci's monograph. Meanwhile, I will now try to supplement the brief notice which I gave concerning this fragment in the ACADEMY of June 10.

The groups on the upper portion of the shield, although very minute and much damaged by rough usage, exactly follow the text of Homer. Just above the belt, which divides the shield into two equal parts, were perhaps figured the heavens, earth, sun, moon, and constellations, as described in the "Iliad" (xxiii., vv. 483-89). These, no doubt, were followed by the scenes of peace, consisting of weddings, dances, and feasts (vv. 490-96). The city itself is there, with its walls, towers,

and gate. Adjoining this scene is a portion of a group of which there only remains one figure of a speaker; possibly it depicted the suit between two citizens, and the judgment of the elders (vv. 497-508). Few of the scenes underneath the belt have been spared. Those which represented the city at war have been lost; only the figure of a soldier, who must have formed one of the besieging force, and who poises a spear, can be recognised. But there are many pastoral and agricultural subjects (vv. 541-49). On the lower portion of the shield are peasants ploughing, and beside them are oxen; then come vintagers, and in the centre a corn-field full of reapers gathering in the sheaves (vv. 550-60). Above the corn-field is a group of youths and maidens dancing the Cretan *choros kuklikós* (vv. 590-605). In short, as Prof. Gatti clearly pointed out in his address, we possess in this marble a pictured page of one of the most beautiful chapters in Homer's epic.

The legend on the belt has preserved more than the two words mentioned in my last letter; it runs, *ΑΧΙΛΛΕΥΣ ΑΧΙΑΛΛΗΟΣ ΘΕΟΔΑΡΠΙ* . . .; and, if we argue from the inscriptions on the reverse of the shield, the complete legend, no doubt, would read *ΑΧΙΛΛΕΥΣ ΑΧΙΑΛΛΗΟΣ ΘΕΟΔΑΡΠΗΟΣ ΚΑΘ ΟΜΗΡΩΝ*. On the reverse, this legend is scattered over a linear geometrical figure which has the shape of a crenellated tower, and is divided into 614 squares, and not 514 as stated in error in my last letter. Each square contains one letter. Starting with the letter A in the centre of l. 22, we find, whichever way we read, that the legend referred to is repeated. It is an alphabetical puzzle, as may be seen from a facsimile drawing which I owe to the courtesy of Prof. Gatti, who has restored the figure to its original integrity. The Professor remarked that a similar puzzle is presented by the fragment of the *tabula Iliaca* formerly in the Verona Museum, and now in the Cabinet des Médailles at Paris (Jahn, *Griech. Bilderchroniken*, tab. iii.), on which can be read *ΘΕΟΔΑΡΠΗΟΣ Η ΤΕΧΝΗ*. Prof. Gatti added that, according to Lehrs, the *tabula Iliaca* of the Museo Capitolino bears *θεοδάρπης μὲν τῶν ὀμήρων*, and stated it as his opinion that all these sculptures preserve the name of one Theodorus, who had specially busied himself with illustrating the poems of Homer. After quoting Franz (*C. I. Gr.* iii. 849) and Pliny (xxx. 144), he further advanced a conjecture that this Theodorus might be identified with the sculptor who depicted on the Porticus Philippi "bellum Iliacum plurimistabulis." But it was admitted that on this point Pliny's testimony is not of much account, as many commentators do not accept this reading.

Underneath the tower and on the lower part of the shield can be read . . . *ΠΕΙΔΙΑΕΠΕΙ* written in large characters. Prof. Gatti restores this as *ΠΕΙΔΙΑΕΠΕΙ*, taking care to place the letter A exactly in the centre, as he supposes it to be the key-word to the right reading of the whole enigma. Similarly, on the Verona marble, it is said, can be read *τῶν ἀρχῶν λάμβανειν οὐ ποτε βούλει*.

Prof. Gatti's address will shortly be published by the Pontifical Academy of Archaeology.

F. BARNABEI.

[We regret that we are unable to reproduce the facsimile of the alphabetical puzzle on the back of the shield which our correspondent has sent us.—ED. ACADEMY.]

### NOTES ON ART AND ARCHAEOLOGY.

WE are able to announce, not only that the forthcoming autumn exhibition of the Glasgow Institute of Fine Arts will be devoted to works in black and white, but that, over and above contemporary work, special care has been taken to secure, for the first time out of London,

a complete representation of the works of Méryon. This will be obtained by the exhibition of the possessions of one collector alone, for Mr. MacGeorge, of Glasgow, owns a series of Méryon's etchings such as has never before been got together by a single amateur. His cabinet consists in reality of a union of two collections—that of Mdlle. Niel, an amateur etcher, who was a pupil of Méryon's and a daughter of his first important patrons; and that of the Rev. J. J. Heywood, who began to accumulate the etchings of the artist in the finest states at a time when the attention of the public had been but little directed to them.

THE Browning Society has had a very successful photograph taken of Guercino's Angel in the chapel at Faro on the Adriatic, which served as theme for Mr. Browning's beautiful poem of "The Guardian Angel." The youthful angel stands with outspread wings, his left hand resting on the left shoulder of a child kneeling on a block of marble, while the angel's right hand lightly grasps the child's two hands lifted in prayer. "Both angel and child look heavenward, their gaze directed thither by the outstretched arm of the middle cherub of the group of three cherubim who are in the left upper corner of the picture.

THE New Shakspeare Society's first large photograph of Shakspeare's bust in Stratford Church has turned out so well that the committee will issue a platinotype copy of it, twenty inches by eleven, to all the society's members, as well as the chromo-lithograph of the bust.

ON Friday, June 16, the picture gallery at Stafford House was lit by electric light on the incandescent principle. So far as regards the illumination of the room and of the pictures generally, the experiment was eminently successful; but, where the light was thrown from a bracket at too near a distance, the result was to dazzle and prevent an equal view of the picture. This was specially the case with one of the two large Murillos, which form the most striking feature of the collection. The fine portraits by Vandyck and Moroni looked extremely well.

THE first exhibition of the Royal Cambrian Academy of Art was opened at Llandudno last Monday. It contains about 150 works in oil and water-colour by members of the Academy, of whom only two are born Welshmen. The Manchester school furnishes the most important contingent, being well represented by Messrs. William Meredith, Anderson Hague, E. Trevor, and Clarence Whaites. Mr. J. W. Southern, of Liverpool, sends a *replica* on a smaller scale of "A Summer Day," now to be seen at Burlington House.

WE have received a copy of Mr. T. H. Thomas's and Mr. Edwin Seward's Notes on the paintings in the Menelaus collection, bestowed, we understand, on the town of Cardiff, a place which in all that concerns Art is singularly in advance of its great neighbour, Bristol. Not having had an opportunity of seeing the collection, we cannot, of course, express any definite opinion of our own upon it; but the goodly pamphlet of Messrs. Thomas and Seward is an interesting contribution to a knowledge of it, as well as a most agreeable and readable criticism judged from the literary standpoint. It would appear that the chief treasures of the collection, which consists almost entirely of contemporary works, are an exceedingly fine Peter Graham—quite one of the strongest works by a painter of great inequality—a very fair Sidney Cooper, two engaging Alma Tademas, and a remarkable Tissot. Of these, as well as of many other pictures, a thoughtful and enlightening criticism is given.

## THE STAGE.

## "THE ROMANY RYE."

WHEN the public has lost its interest in well-constructed story and quickly following incident and in scenes enacted vividly, a play like "The Romany Rye" will cease to be worthy of attention from the student of the theatre. But until the arrival of that somewhat remote time, we must take leave to consider the production of a very strong melodrama, or drama of romance, as among the notable events of the stage. And as for Mr. Sims's drama in particular, its success in achieving its own limited aim is quite beyond question, for so early as the fourth night of its representation, when, judged by modern custom, a new play has hardly had time to establish itself in favour—to recover from the reaction which follows upon the somewhat artificial excitements of a first night's performance—an audience crowded in every part of the house, and enthusiastic even in the stalls, which I find generally sacred to *dilettante* indifference, gave unmistakeable welcome to the play and its interpreters. Many charges have been made against Mr. Sims's piece, but only to some of them need it in fairness plead guilty. It must plead guilty to the charge of not presenting us with anything approaching to a faultless *dramatis personae*. One idyllic damsel—an Angelica Kaufmann become interesting—it does indeed introduce us to. She is impersonated by Miss Eastlake with the highest measure of simplicity, refinement, and grace. We meet her gathering wild flowers in a woodland glade, and learn, with no little astonishment, that her habitual address is Queer Street, Seven Dials. But generally the drama steers clear of so unlikely a perfection. Generally its personages are faulty, but they are human. Of the incidents, many are profoundly improbable, or, rather, the improbability is in their too fortunate combination. We have again some not unfamiliar characters—the villainous solicitor, the rightful heir, the wronged maiden, and the chivalrous poor man. But we have also some new characters studied from the life, and others studied from Dickens, of whom it may be said what Ingres said of the Antique, "The Antique is Life"—Dickens is Life. The awful gray-haired hag who in the damp cellar by the river proposes to administer a drowsy-syrup to those whom it is desired to put out of the way may to some extent recal the creature who procured for the John Jasper of *Edwin Drood* his opium dream of ecstasy; and Gertie Heckitt, by her pleasant devotion to the old man, her grandfather, may suggest at moments Little Nell; but at all events Mr. Sims's combinations are new enough to pass muster, and they possess the supreme justification of being entirely effective. Some of the characters, moreover, are, as I hinted, novel and keenly observed. Boss Knivett is a creation of distinct humour. He is, unfortunately, a thief. He is even an habitual thief. But he is so excellent an habitual thief, he brings so much of admirable artistry into proceedings which are not strictly legal, his dirty jobs are performed in so clean a fashion, and his gratitude is so sincere towards the elderly sinner who "taught him all he knows" that we feel for

him something more than a sneaking sympathy; and we are moreover assured that if his lot in life had been cast in more regular ways, if he had associated a little with respectable people or had had the advantages of social influence, he would have risen to dignity, perhaps to eminence, in some profession in which success is more generally recognised and applauded than it is in that precarious one which circumstances compelled him to adopt.

A certain measure of improbability is inseparable from melodrama. A dozen times over in "The Romany Rye" people turn up when they are least expected but most desired. But in melodrama people *must* somehow manage to arrive *à propos* if they are to arrive at all, and few of the persons of the drama in question exhibit remissness in this respect. There have been days when plays of this nature, besides imposing a little on our credulity by their combinations of incidents, would have been written in execrable English, and would have been without a trace of wit. Mr. Sims's piece has abundant wit—there is one touch that should be valuable to the teetotallers—and it is written with terseness, with vigour, with poetical feeling. To sum up, as regards the play itself, it is a most favourable example of its class; and, if its class—which may fairly be represented on the stage; nay, which has as great a claim to be represented there as tragedy, or pastoral, or burlesque itself—is to find a home in Mr. Wilson Barrett's Princess's, then Mr. Wilson Barrett is fortunate in having secured the assistance of Mr. Sims.

But everything, all round, has been done for the success of the piece. Not only is the scenery admirable—it opens with a landscape that is practically a Linnell, and closes with a sea-scape that is practically a Stanfield—but, owing to the recent mechanical improvements, it is arranged with so much promptitude that the interest of the audience in the story has not time to abate. The crowds, too, which are many and various—in the wood, at Hampton Races, in St. Giles's, on Falmouth Quay—are generally picturesque and often natural. One fault, however, which the Rotterdam stage management would never have permitted is noticeable in the crowd of the town. It was noticeable in a similar crowd in "Lights o' London"—in the scene in the Borough on Saturday night. The people on the pavement of Queer Street outside the shop all go by not only with quite unanimated faces, but at precisely the same pace—a purposeless drawl. They have no real errands. And the illusion is lost. As regards the acting of the individual players, from Mr. Wilson Barrett and Miss Eastlake downwards, it is almost unexceptionable. I was told I was a little gushing when I wrote about the "Lights o' London;" but the fact is the improvement in the general cast of a romantic or realistic drama within the period during which I have more or less endeavoured to notice the theatre has been so great—has been, indeed, so immense—that, though one could easily be more piquant, one would inevitably be more untruthful if one took to much fault-finding. The fact is that in plays of this order—I am not speaking of the higher comedy, still less of tragedy—the stage of to-day is able to reach an excellence which the stage ten years

ago never attained in England. The day of good and complete casts—which disappeared how long since?—perhaps thirty years since—is seemingly coming back. There is really hardly a character in "The Romany Rye" which a reasonable person could wish to be acted in some different fashion from that in which it is now performed. The general level of excellence is more remarkable than any one performance. Mr. Wilson Barrett bears himself bravely as the "gipsy gentleman." His way is manly and his aspect picturesque, but when he finds himself tied up in the cellar by the river he does not exhibit any considerable variety of grief. Imagine Mr. Irving under similar circumstances. How vivid would have been the presentment—but how prolonged would have been his sufferings! To anyone who is waiting to see Miss Eastlake attempt Desdemona, it is a little irritating to see her only as the idyllic damsel in whom we cannot quite believe. Mr. Willard is an admirable villain of polite society. His spirit "shines through him" as Macbeth said of the hired murderer. When he represents a rogue, you feel that any appeal to the rogue's better sentiments would be an unjustifiable employment of good material. Mr. Speakman is sufficient as the grandfather of Gertie; Mr. George Barrett quite original and entertaining as Boss Knivett, the youthful expert in burglary. Even such a very small part as that of the Captain of the tug *Rescue*—who answers a question as he gets up from the chimney-corner in the seaboard inn—is played appropriately. Among the ladies hitherto unmentioned, Miss Ormsby and Mrs. Huntley alone demand notice. The former actress, with the gay scarfs of the East and the South, and her face painted with the brown hues of the Romany, is, to begin with, an enjoyable piece of colour. She is the realisation of Mr. Browning's *Fifine*. But she is more than that; she represents the gipsy-girl, full-blooded and passionate, ambitious yet faithful, with understanding and skill. In her selection for the part, and in Mrs. Huntley's selection for the part of Mother Shipton, the old hag by the river, one sees proof of just that good judgment which filled the women's parts in "Lights o' London" with precisely the actresses who would act them best. As for Mrs. Huntley's representation, it seems ungracious to say of anything so good, though so distinctly horrible, that it is in danger of being a little overrated. But we will nevertheless say so; and what we mean is this—that, as is the case in a smaller way with the Apothecary in "Romeo and Juliet," the imagination is so prepared to be impressed by her before ever she appears on the scene—the suggestion has already been so vivid and so weird, in her case by the mere action of the story as in the Apothecary's case by the Shaksperian descriptive writing—that it would require positively bad acting for there to be failure at all. In "The Romany Rye" other characters have led up to and worked up to the impression which it is Mrs. Huntley's privilege to create. She does her own part admirably, but it is worth while to remember that on the stage impressions are cumulative—others have helped her to her potent effect.

FREDERICK WEDMORE.

## MUSIC.

## "TRISTAN AND ISOLDE" AT DRURY LANE.

"TRISTAN AND ISOLDE" was commenced in 1857 and completed in 1859. Wagner refers in a letter to the perfect abandonment which he felt while working at this great music-drama; and his statement seems fully borne out by the spontaneity, intensity, and wonderful continuity of the music. Too much reflection is as bad as too little; and a composer is indeed fortunate when he can not only give utterance to his thoughts, but present them in finished shape when the pulse of his passions still beats high, and while his heart is aglow with the fire of inspiration. Hitherto many musicians have spoken with bated breath about "Tristan and Isolde." The operas of "Tannhäuser" and "Lohengrin" are now understood, appreciated, and, we may add, have become popular. These works have therefore been accepted, though under protest. To declare in favour of "Tristan and Isolde" has been considered equivalent to the rejection of Mozart, Weber, and even of Beethoven himself, to the abandonment of established forms, and to the introduction of a reign of disorder and musical lawlessness. A deeper study of the past will show that it is nothing of the kind. The new phase of art is an outcome, not a rejection, of Wagner's great predecessors; and it should be carefully studied, and judged, as far as possible, calmly, without prejudice and without passion.

The subject-matter of the poem first claims our notice. The ancient and romantic story of Tristan and Isolde appears to have originated in the East; in the course of time it travelled westwards, and we are probably indebted to British bards for the first written form of the legend. The prose romance of Lukas von Gast, of the twelfth century, published at Basle in 1490, and the epic poem of Gottfried von Strassburg (thirteenth century) give long accounts of Tristan's adventures, of Isolde the wife of Marke, of a second Isolde (of the White Hands), and of King Marke of Cornwall and his crafty and wicked ways. Wagner, however, has presented the tale of the unfortunate lovers in a concentrated and dramatic form. In a conversation between Isolde and her maid Brangäne only so much of the legend is given as was absolutely necessary to explain the action of the drama. In the first act, Isolde, daughter of the King of Ireland, is on board Tristan's ship, which is approaching the coast of Cornwall. Tristan has carried her away from Ireland, an unwilling bride to his uncle, King Marke. Tristan is in love with her, and she with Tristan. She summons him to her presence, reproaches him with his coldness and indifference, and offers him the "cup of atonement." Brangäne has been ordered to provide a death-drink; she gives them, instead, a love-potion. The lovers meet in fond embrace, and the act speedily concludes with the cries of the sailors announcing the arrival of the ship and the approach of the King. Mr. C. A. Barry, who has written a most interesting Preface to the music-drama (supplying elucidatory remarks for the benefit of those who, without previous preparation, go to hear it for the first time), gives an ingenious, if not altogether conclusive, explanation of the love-potion. It does not, he says, "actually bring about Tristan's and Isolde's love; it only does so metaphorically, by leading to the discovery that they have been foiled in their determination to end their woes by poison." In the second act we have the meeting of the lovers in King Marke's palace garden. Brangäne warns Isolde against Melot, Tristan's false friend, by whom a night hunt has been organised, ostensibly with a view to give the lovers an opportunity of meeting, but in reality to betray them. Isolde heeds not the maid's

warning; the torch is extinguished, the signal for Tristan to appear. A long and passionate love-duet follows. As day breaks, Brangäne in vain entreats the lovers to separate. King Marke suddenly arrives, and reproaches Tristan for his conduct. The latter has no explanation to give, but merely asks Isolde "if she will follow him to the land of gloom." Melot and Tristan fight. The latter allows himself to be wounded, Isolde faints, and the curtain falls. In the third act, Kurwenal is watching beside the couch of Tristan. The scene is laid in Kareol, Tristan's castle in Brittany. His faithful servant, Kurwenal, has sent for Isolde, "the best of leeches." Tristan, in his delirium, raves about the past; at the thought of seeing her again, he rouses himself to a pitch of unnatural excitement. Isolde comes in; Tristan falls dead at her feet. King Marke, Melot, and Brangäne also arrive. Kurwenal kills Melot, but is wounded himself, and dies. The King has learnt the story of the love-potion, and has come to forgive and wed the lovers. But it is too late; Isolde sings a last song, and sinks, as if transfigured, in Brangäne's arms upon Tristan's body.

It is extremely difficult to describe this wonderful music-drama, in which Wagner requires us to see with our eyes, hear with our ears, and understand with our heart. Weber, as we stated last week, was the first to propound the theory of the combination of the arts of music, poetry, painting, and the drama; and Wagner has sought to carry out this theory to its very last consequence in "Tristan and Isolde." We cannot expect musicians (to say nothing about the general public) to understand the work until they go to listen to it in the proper spirit. In spite of all that has been said and written about Wagner's art-theories, we still expect to hear the work described as dull, tedious, and extravagant, because it is judged as an opera, and, as such, it is no doubt disappointing. We do not intend to hold up "Tristan and Isolde" as a model for imitation; we do not think that Wagner is altogether wise in his choice of his subject, or absolutely perfect in the mode of its treatment; we do not see why, in rejecting the conventional chorus of the operatic stage, he has altogether discarded it in "Tristan," although there seem many fitting opportunities for its employment without any harm or injury to the dramatic situation; we think that the strain upon the nerves of the attentive listener is too great and too prolonged; but this ought not to prevent our acknowledging the extraordinary power of the work, nor keep us from studying it as a daring attempt to create something more real and more in accordance with our compound nature than anything which the genius of previous musicians has produced. Let critics and earnest students of art carefully examine, and find, if possible, any reasonable fault with, this work. Let them make any definite charges of shortcomings or of extravagance which they may deem just; but let there be an end to indiscriminating and thoughtless censure. "Tristan and Isolde" is the musical Sphinx of the day; but the riddle must be solved, not laughed at or set aside by flippant phrase. For our part, we consider the music-drama as one of the most stupendous efforts of human genius, and feel certain that a time is not far distant when it will occupy a place similar to that which Beethoven's Choral symphony now holds in the domain of musical art.

We have only spoken in general terms of this work, for it is impossible, with our limited space, to describe in detail the "endless melody" of the orchestra and the wonderful development of the dramatic action by means of most significant leading themes. The constant repetition of these *Leitmotive* would, under ordinary circumstances, become wearisome; but when treated with such commanding skill

and genius as Wagner has shown in this work—when, as if by a magic touch, the appropriate colour or form is given to these plastic elements of the music-drama—the effect, far from monotonous, becomes intensely powerful. We feel that the idea of representative melodies hinted at by the great classical masters, and still further developed by the romantic school of Weber and Berlioz, is indeed a wonderful invention, and aids in the development of the new form, determined in "Tristan," as Wagner says, by the plan of the poem itself. The first act engages our attention from the first note to the last. How wonderful is the opening of the second scene, with the death- and the love-motives. How striking the third scene with the narration of Isolde and the accompaniment derived from the very first motive of the prelude—the longing-motive; Brangäne's answer, with its fine display of counterpoint; and all the love-potion music. It is difficult to speak of the romantic spell pervading the whole of the second act, which is only broken by the entry of the offended and deceived King Marke. Much might be said about this scene. How, from a purely musical point of view, it spoils the effect of what has preceded, and how, even from a dramatic one, it does not appear altogether satisfactory, might be long and well argued. It appears, however, that the King is so overwhelmed with surprise and sorrow that he reasons and expostulates instead of lifting the sword against the man who has met in secret rendezvous his affianced bride. It must be carefully noticed that Wagner frees Isolde from the graver offence of infidelity; let not the composer's enemies therefore, lay this crime to his charge. The "cuts" in the second act, for which we presume Herr Richter is responsible, are to be regretted, especially the one which deprives us of the remarkable metamorphosis of the day-theme. The performance was concluded before twelve o'clock; and surely for a work of this importance the time of commencement might have been half-an-hour earlier, and thus some of the omissions spared. While on this question, let us notice that the poem with F. Corder's translation, published by Messrs. Novello and Co., omits the passages struck out for performance. This is done for the convenience of people visiting the theatre; but might not the whole of the *libretto* with the translation have been printed, and the omissions indicated by brackets? The third act is intensely dramatic. The combination of motives, even if dry and studied, would appear marvellous; but when, as is here the case, everything seems not only natural, but full of passionate vitality, the wonder is vastly increased. If anyone was disappointed with this act, it could surely only be for want of understanding it. Every perusal only increases our astonishment at the mental power which could conceive such a masterpiece.

We must in a very few words speak of the performance itself. Frau Sucher and Herr Winkelmann (Isolde and Tristan) gave magnificent renderings of their respective parts. Fräulein Marianne Brandt greatly distinguished herself in the rôle of Brangäne. She has a good style of singing, although her voice has lost its freshness; but her acting was most excellent. (In "Fidelio," on the following evening, she achieved a marked success, especially from a histrionic point of view.) Herr Gura as King Marke, Dr. Kraus as Kurwenal, and Herr Wolke as Melot added greatly to the general excellence of the performance. The playing of the orchestra was superb, and their task on this occasion was no easy one. All the *artistes* were called for at the close of the evening, and Herr Hans Richter had to come forward twice and acknowledge the special applause accorded to him.

J. S. SHEDLOCK.



te  
ta  
o-  
le  
as  
d  
ic  
a  
p-  
f.  
ne  
nd  
re,  
n-  
of  
s's  
nd  
to  
he  
ly  
le-  
out  
int  
ed,  
not  
ng  
the  
and  
ead  
rhr  
ce  
ha  
nc.  
ies  
The  
w  
to  
ives  
the  
dec  
ork  
ent  
hus  
this  
rith  
srs.  
out  
on-  
but  
the  
ions  
in-  
ves,  
rel-  
ing  
ate  
If  
ould  
; it.  
ent  
uch  
  
tho  
terr  
ag-  
rts.  
shed  
ood  
its  
ent.  
sh  
n  
in  
ol  
p-  
ra  
st  
at  
er  
be









AP 2  
A16  
Vol. 21

613

THE ACADEMY.  
July-Dec. 1882  
J. Wentworth  
1882 E 52  
MAY 14 1889  
J. Wentworth Q  
1882 E 52

The Academy 209970  
Jan. - June 1882



